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MENDELSSOHN'S HYMN OF PRAISE

AND

ROSSINI'S STABAT MATER.

Madame MARIE ROZE.
Miss ANNIE SINCLAIR.
Madame PATEY.
&c., &c.
Organist . . . . Dr. STAINER.

Stalls, 7s. 6d.; Arena, 5s.; Balcony, 2s. 6d.; Admission 1s. Tickets at Novello's, 1, Berners-street and 35, Poultry, and at the Royal Albert Hall.

ROYAL ALBERT HALL.

IRISH FESTIVAL CONCERT,

ST. PATRICK'S EVE,

TUESDAY, MARCH 16.

Stalls, 5s.; Arena, 4s.; Balcony, 2s. 6d.; Admission, 1s. Tickets at Novello's, 1, Berners-street and 35, Poultry, and at the Royal Albert Hall.

WORCESTER CATHEDRAL CHOIR.—TWO VACANCIES having occurred among the Choristers of the Cathedral, the Dean and Chapter have resolved to open them to Competition. Candidates must be upwards of Eleven years of Age, and under Thirteen years; able to read music well. They must produce Testimonials of Good Conduct from the Incumbents of their respective Parishes, and from the Choir Master by whom they have been trained, or from the Head Master of a Church School. They must each bring a Certificate of Birth, or a Copy of Baptismal Register containing the date of birth. Particulars as to the conditions upon which Candidates will be admitted, as well as those concerning payment, Board and Lodging, and Education, to be obtained from the Rev. T. L. Wheeler, Precentor of the Cathedral, Bromwich House, Worcester, on or before the 16th of March.

PETERBOROUGH CATHEDRAL.—There will be a Vacancy for a CHORISTER BOY (age 8½ to 10½) on Thursday, March 25th. The trial will take place in the Cathedral Practice Room on Tuesday, March 16th at 12 o'clock. For further particulars apply to Mr. H. Keeton, Minster Precincts, Peterborough.

RIPON CATHEDRAL.—A SOLO BASS (not Baritone) is wanted in the Choir. Salary £85. Apply, with testimonials, to the Chapter Clerk, J. F. A. Coppin, Esq.

GLOUCESTER CATHEDRAL.—A MINOR CANONRY in this Cathedral will be VACANT at Lady-day. The stipend of a Minor Canon is £200, and it is part of his duty to preach in his turn in the Cathedral. Candidates, who must be in Holy Orders, Graduates of Oxford or Cambridge, and not more than 35 years of age, are requested to send their testimonials, with particulars as to their age, degree, and present position, to G. Whitcombe, Esq., College Green, Gloucester, not later than Saturday, March 20th.

WIMBORNE MINSTER.—WANTED a CLERK, and CHORISTER with a good Bass Voice, and a knowledge of Singing. Stipend (exclusive of fees), £26, 5s. Applications and testimonials to be sent to Mr. Whitehead Smith, Organist, Wimborne, of whom further particulars may be had.

CHORISTERS for ETON COLLEGE.—There is a VACANCY for Two BOYS in the above-named Cathedral Choir. Salary from £20 to £40, according to ability. A trial of Candidates will take place on Monday, the 8th of March, 1875. Communications should be entered into in advance with Dr. Charles Maclean, Eton College, Windsor.

NEW COLLEGE CHOIR, OXFORD.—A BOY is REQUIRED at once, competent to sing Solo or Verse Parts. He will receive a commercial education, and board in the house of the Schoolmaster free; together with such a money payment quarterly as the Precentor may determine. Applications to be made to the Rev. L. J. Lee, Precentor, New College.

TREBLES.—Two leading BOYS WANTED, for St. Jude's, South Kensington. Salary 30s. per quarter. Apply by letter to D. Strong, Laurel Cottage, North End, Fulham; or after morning or evening service (Sundays).

TWO SOPRANI (Ladies) WANTED, to lead the Choir of St. Mary's Church, Seymour-street, Euston-square. Two services on Sunday. Address Organist, 15, Harrington-square, N.W.

MR. WHITNEY begs to announce that all communications respecting Oratorio or Concert ENGAGEMENTS may be addressed to him at his residence, 17, Acacia-road, St. John's Wood, London.

C. BOOTH, Alto of the University and Kings' College Choirs. Address, Westley House, Earl-st. Cambridge.

BISHENDEN (Mr. Ch. J.), the celebrated Bass, Author of "The Voice and How to Use it," 6th Edition, just published. Mr. Bishenden sang with great success at over 150 high-class concerts during 1874, including the principal concert halls in London and the provinces. The *Musical World*, Jan. 30, 1875, says:—"Mr. Bishenden was encored, and had a most enthusiastic reception at St. James's Hall, Regent-street, London, W." Mr. Bishenden's professional and private pupils continue to give great satisfaction everywhere. For Lessons, Oratorio or Ballad Concerts, 4, Mortimer-street, Cavendish-square; or Bishenden's Studio, 16, Newman-street, Oxford-street, London, W.

WANTED, an ENGAGEMENT as ORGANIST. No remuneration, but practice required. Can teach Choir if neccessary, good references. M., care of H. Owen, Bartholomew-close, E.C.

ORGANIST and CHOIRMASTER WANTED. Salary £40. Good opening for private teaching, Address Rev. J. R. Dakers, Hawick, N.B.

ORGANIST and CHOIR-MASTER WANTED for St. Jude's Church, Southsea. Salary £75 per annum, with a first-class professional opening for a man of real experience and ability. Apply, with testimonials and references, to Rev. J. S. Blake, A.M., St. Jude's Vicarage, Southsea.

ORGANIST WANTED for St. John's Episcopal Church, Glasgow. Surpliced Choir. Liberal salary according to qualifications. Apply, with copies of testimonials, stating salary expected, and when disengaged, to Rev. Dr. Penney, Incumbent.

WANTED at Easter for All Saints' Church, Huntingdon, a good ORGANIST and CHOIRMASTER, accustomed to Choral Service. Salary £70. One daily service. Fine organ, 3 manuals. Apply, with references as to character and ability, to the Venble. Archdeacon Vesey, Castle Hill House, Huntingdon.

ASSISTANT ORGANIST.—A Youth who has been 5½ years studying with a Provincial Organist, wishes to become Assistant to an Organist of position in Town. Can play the Service, and instruct a Choir. Address M. A., care of Novello, Ewer and Co.

THE ORGANIST of the principal Church in a fashionable watering place will RESIGN his present APPOINTMENT for a Church near London. Lowest Salary £50. Omega, 38, Pembury-grove, Lower Clapton, E.

WANTED, by a young Man, a SITUATION as ORGANIST, where he might obtain Pupils, or as Assistant Organist. Address, G. H. C., Cornbury, Charlbury, Oxon.

TO ORGANISTS.—A Young Gentleman is desirous of undertaking Sunday afternoon and occasional services in return for practice on the Organ. South London preferred. Address E. G., Novello and Co., 35, Poultry E.C.

ORGANIST.—In consequence of the projected demolition of St. James' Chapel, York Street, Miss H. E. Green will be DISENGAGED after Lady-day; high references. Apply 158, Stockwell-park-road, Brixton, S. W.

AS ORGANIST AND CHOIRMASTER.—A Lady and Gentleman seek an ENGAGEMENT where there is a good opening for teaching. Address 18, Remington-street, City-road.

BELFAST.—The APPOINTMENT of an ORGANIST having been deferred for the present, applications will be received up to the end of March. Stipend, £50. Address G. Benson, 4, Wilmont-terrace, Belfast.

AS HONORARY CHOIRMASTER.—A Gentleman, of considerable experience, offers his gratuitous services at any Church in or near London (south side preferred). He would also be willing to co-operate in establishing and conducting a Choral Society in the suburbs. Address, with full particulars, C. B. A., 15, Woodside-terrace, Gipsy-hill, S.E.

CHOIRMASTER WANTED.—All Saints' Church, Blackheath. Communicants only need apply. Sundays, Festivals, and week day practices. Salary £40. Address, stating previous engagement and references, Rev. C. A. Stevens, 1, Haddo Villas, Blackheath, S.E.

AN ORGANIST and CHOIRMASTER who has had over 12 years' experience desires a RE-ENGAGEMENT in London or Southern suburbs. Address Professor, 102, Loughboro'-road North, Brixton, S.W.

ORGANIST.—A French Artiste wishes an APPOINTMENT. Can be highly recommended. Also gives Lessons on the Organ, Piano, and Singing. Address H. D., 77, East-street, Manchester-square.

THE MUSICAL TIMES
AND SINGING-CLASS CIRCULAR.
MARCH 1, 1875.

WILLIAM STERNDALE BENNETT.

The death of an artist so gifted and a man so beloved as he whose simple name—divested of the world's titles—stands at the head of these remarks, is an event which cannot be estimated at its true importance whilst the shock of his loss, both to music and musicians, is felt with that poignant sorrow the evidence of which, to the honour of those who represent musical journalism in this country, has been so universally demonstrated. As time rolls on, the influence he exercised over the progress of real art will be more evident, even to those who are prone to speak of his want of productiveness in later years; for not only have we to thank him for what he has done, but for what he has not done. Sterndale Bennett was indeed no mercantile musician; for, surrounded by temptations to write for a market always ready to receive his contributions, he steadily kept his true mission in view, content rather with the fame which accumulated with the gradual appreciation of his matured works, than desirous of courting that notoriety which is too often brief and uncertain as life itself. But apart from those tangible proofs of his genius which earned for him a public reputation, he was ever a silent worker in the good cause of musical education. As Principal of the Royal Academy of Music, I, in common with many of his early friends and fellow-students, have had so many opportunities of witnessing his unceasing devotion to the business of the Institution, his desire to uphold the highest interests of art, his untiring efforts to inculcate in the minds of young pupils that love for the great and glorious works which were his own study through life, and his firm resolution to maintain a School of Music in every respect worthy of the nation, that I have often marvelled how time could have been snatched for the compositions which he recently produced, replete as they are with that beauty of form and finish of detail which characterise the works of his youth.

Born at Sheffield in 1816, of a musical family, his father being an organist in that town, the future master had to deplore the loss of both parents in early life; and at eight years of age he was entered as a chorister at King's College, Cambridge University. Here his exceptional talent soon attracted attention, and he was sent to the Royal Academy of Music, where he studied under Dr. Crotch, Mr. W. H. Holmes, and Mr. Cipriani Potter. In this Institution I first met him. He was seated at a table in the Professors' room when I entered, and with that irresistible manner which attracted all towards him, made me in five minutes as much at my ease as if we had known each other for years. Then he began to speak to me about music, for I was to be his pupil (he being a Master in the Institution, although still a student), and the exercise he then set me is now in my possession. But I was too much absorbed in what he was doing when I came in to think intently upon what I was doing myself. Music-paper was before him, and he was writing a Pianoforte Concerto, the whole of which he played to us when the hour of instruction was over. Never shall I forget it; delicacy, beauty of tone, eloquence of phrasing, an indescribable charm in his mere touch, so fascinated his listeners that it was with difficulty he managed to escape from the room. On me, having just entered the Institution, the effect was of course greater than upon those of his fellow-students who were acquainted with his wonderful gifts; and as he had not then made a name outside the walls of the Academy, I was naturally astounded at the exhibition of such mature talent amongst the pupils of a music-school. At this time there were evening orchestral rehearsals at the Academy, which were directed by Sterndale Bennett. Here the students were trained to the contemplation of good music; and never would the young conductor, I well recollect, allow any pupil to remain in ignorance of the composition being performed. "Listen," he said to me, on the first evening of my entrance; "this is a Symphony by Beethoven; try to comprehend the symmetrical construction of the work, and carry away as much as you can with you to think upon afterwards." If such solicitude for the artistic welfare of those around him existed in the boy, it may readily be believed how it ripened and expanded in the man. During these sunny days music flowed from his pen as freely as from his fingers. A Symphony in E flat, three Pianoforte Concertos—in D minor, E flat, and C minor, respectively—and two Overtures, "Parasina" and "The Naiades," fully confirmed the truth of the predictions as to his place in the world of art which years ago had been foreseen by those most competent to judge. These compositions—instinct with a poetic grace which charmed alike musical and unmusical listeners; remarkable for that symmetry of construction which seemed to spring rather from a spontaneous appreciation of form, than from a diligent study of models, and evidencing in the instrumentation a delicate perception of orchestral colouring which stamped them with a distinct individuality—were not slow in establishing the fame of one who, however destined to the highest position in English musical art, worked but for the love of his work, and alone seemed unconscious of his power. When invited to play his Concerto in E flat at the Philharmonic Concerts, his fellow-students seemed to glory in the honour thus accorded to one of themselves: not a jealous word was either uttered or thought; and the applause with which he was greeted at the concert was echoed again and again in the Academy on his return. Had he won the hearts of his companions solely by his talents, some there might have been who could have wished him occasionally to descend from his pedestal and walk on a level with themselves; but he was the idol of all, because his genial nature made him the same with all: in recreation, as in study, he was sincere and truthful—though a trained artist in the concert-room, he was a merry-hearted boy in the playground.

But Germany, then ringing with the fame of Mendelssohn, had attractions for the young com-

poser which could not be resisted; and for a time he left England to win new honours at the *Gewandhaus* Concerts at Leipsic, where he formed a close intimacy, not only with Mendelssohn but with Schumann. Here he wrote his fine Overture, "The Wood Nymphs," which was played at the above-named concerts, then under Mendelssohn's direction, with unqualified success; and, both as a pianist and composer, the name of Sterndale Bennett became as famous in Germany as it had already become in England; Schumann, who at that time edited the *Neue Zeitschrift für Musik*, writing in the most rapturous terms, and with a felicity of expression peculiarly his own, upon the genius of an artist who in his own person had incontestibly proved that England was not the "unmusical country" it had been too long represented.

On his return he performed in public, and laid the foundation of a love for classical chamber-music in this country, the effect of which can scarcely be over estimated. He also composed his Pianoforte Concerto in F minor, a Caprice in E major, with orchestral accompaniments, and a Sonata and Fantasia for pianoforte—the first dedicated to Mendelssohn, and the second to Schumann. For the Leeds Festival in 1858, which he conducted, he wrote his Cantata "The May Queen," and for the Birmingham Festival of 1867 his Oratorio "The Woman of Samaria," thus amply asserting his mastery over two distinct schools of composition, which, with that conscientiousness which ruled every action of his life, he had wisely reserved for a period when he believed that experience had sufficiently tempered his natural powers for the due performance of such a task: indeed, with respect to the latter work, I may here assert, from my own knowledge, that for years he had pondered on that episode in the sacred writings which he afterwards composed, feeling how its effect could be deepened by a sympathetic musical illustration, and patiently waiting for the time when he thought himself capable of doing justice to the subject.

The only appointment that he ever sought was one which he did not succeed in procuring—that of the Musical Professorship at Edinburgh University; but the wisdom of declining the services of a man who really honoured the city by becoming a candidate for such an office was fortunately confined to the Scottish capital, for from every part of England where genius is recognised came marks of distinction which were unasked for. At the decease of Dr. Walmisley, the Music Chair at Cambridge was offered to him and accepted; and here he took his degree of Doctor of Music, and also became a Master of Arts. At Oxford he was made a D.C.L.; and in 1871 Her Majesty conferred upon him the honour of Knighthood. He also became conductor of the Philharmonic Concerts, resigning, after eleven years' service, in favour of Mr. W. G. Cusins; and in 1868 was appointed Principal of the Royal Academy of Music, an office which he held until the day of his death.

When I name his poetical Overture, "Paradise and the Peri," the Ode to Tennyson's words, which he was engaged to compose as the representative of English music at the opening of the International Exhibition in 1862, a second Ode, to verses by the late Canon Kingsley, performed at the Installation of the Duke of Devonshire as Chancellor of Cambridge University, his beautiful Sonata, "The Maid of Orleans," and his Symphony in G minor, lately given at the Crystal Palace, all his compositions of more recent times are included to which public attention has been particularly directed; but the number of smaller works known and cherished by professors and the highest class of amateurs it would be impossible here to chronicle. As a testimonial from his brother artists on his Knighthood, a biennial scholarship was founded in his name at the Royal Academy of Music; and on the 7th of April 1872 this was announced to him by the Attorney General (now Lord Coleridge) at a large meeting at St. James's Hall, when some of his compositions were performed; and, overwhelmed with the kindly feeling expressed by those around him, Sterndale Bennett—unchanged by the courtly prefix henceforth inseparably united with his name—bowed his last to that public which he had done so much to educate.

Devoting himself now, with an energy even beyond his physical powers of endurance, to his duties as Principal of that Institution in which he had received his education, and to the memory of which he clung with the sincerest affection, he cherished but the one thought of directing the musical education of the country into the healthiest channel; and, in accordance with this resolve, the programmes of all the concerts at which the students exclusively performed became models which will doubtless serve as guides to those who have the future conduct of the Academy. But his health had been gradually failing; and those most intimate with him became aware of that which they feared perhaps to breathe even to each other. On the 16th of January he presided at a meeting of the Committee of Management, and was also at the Academy on the following Thursday; on Monday news was received at the Institution that he was seriously ill, and on that day week (in his 59th year), he breathed his last at his residence in St. John's Wood, surrounded by every member of his family. The news of his death paralysed for a moment those who so short a time before had sat with him in deliberation at the Committee whose duty it was now to assemble for the purpose of doing honour to his memory. A Requisition, signed, not only by the leading members of the musical profession, but by many of those most eminent in other departments of art, was presented to Dean Stanley, praying that the remains of the deceased composer should be interred in Westminster Abbey. It is almost needless to say that this request was complied with, and no sooner was the day of the funeral made known than evidences of the universal esteem in which he was held, both artistically and personally, became apparent by the repeated expressions of desire to take part in the mournful ceremony. On Saturday the 6th ult., the procession started from St. John's Wood, passed the door of the Royal Academy of Music, and in Hanover Square

was joined by carriages containing a deputation from the University of Cambridge, the Earl of Dudley (President of the Royal Academy of Music), the Directors and Committee of Management of the Academy, deputations from the Philharmonic Society and Royal Society of Musicians, the pall-bearers (consisting exclusively of fellow-students of the deceased), a deputation from the *Verein für Kunst und Wissenschaft* (German Athenæum), the Professors of the Royal Academy of Music, and the private carriages of Her Majesty the Queen, the Prince of Wales, the Duke of Edinburgh, the Right Rev. the Bishop of Gloucester and Bristol, and several others. Inside the Abbey the stillness was at first appalling; but as the coffin, covered with flowers, moved along the dark path, preceded by the surpliced choir, singing the introductory sentences of the burial service to Croft's impressive music, and the stifled sobs from sincere and loving friends drew attention to the faces of the bystanders, the solemn silence of so vast a multitude was felt by the mourners as the most fitting tribute to the memory of one who had so legitimately earned a right to a final resting-place amongst those who, like himself, had adorned and enriched the art to which they had devoted their lives. Purcell's Burial Chant to the 90th Psalm was chosen for the occasion; and after the lesson the beautiful quartett, "God is a Spirit," from the deceased musician's "Woman of Samaria," was given, first by solo voices and afterwards in chorus. Then the body was borne to the grave, near that of his brothers in art, Purcell, Croft, Blow, and Arnold; and as the coffin was lowered, Croft's music was resumed. After this Dean Stanley continued the service, and a portion of Handel's Funeral Anthem, "His body is buried in peace," was impressively sung, Mr. Turle, who presided at the organ, playing the Dead March, from "Saul," as the mourners pressed forward to take a last look at the grave where, under a bed of flowers, reposed the mortal remains of a dear and honoured brother. To say that, apart from those who composed the funeral procession, almost every member of the musical profession in England was present; that a wreath of the choicest flowers, sent by the ladies of the Royal Academy of Music, was laid, by a sympathetic hand, upon the coffin; and that pupils of the deceased, with floral offerings (many of which as they fell into the grave were moistened with the tears of the donors) stood for some minutes rooted to the spot, as if scarcely realizing the possibility of a final separation with one whom to know as a master was to regard as a friend, is only to mention a few of the proofs how widely spread was the sympathy for his loss, and how earnest was the wish to pay the last tribute to his memory.

Sterndale Bennett is no more; but the world of art moves on, and carries with it, in the treasures he bequeathed, the pure and loving mind of the man. It will be long—very long—before that mourning for his loss, which is too deep for words, can be even lessened; yet to those who knew him, and sympathised with his gentle and sensitive nature, it may at least be some consolation to feel assured that his death was calm and peaceful as his life. Henry C. Lunn.

A SCHUBERT CATALOGUE.*

"Not unfrequently," says Carlyle in the "Preliminary" of his *Sartor Resartus*, "the Germans have been blamed for an unprofitable diligence; as if they struck into devious courses where nothing was to be had but the toil of a rough journey: as if, forsaking the gold-mines of finance, and that political slaughter of fat oxen whereby a man himself grows fat, they were apt to run goose-hunting into regions of bilberries and crowberries, and be swallowed up at last into remote peat bogs. . . . Surely the plain rule is, let each considerate person have his way and see what it will lead to. For not this man and that man, but all men make up mankind, and their united tasks the task of mankind. How often have we seen some such adventurous, and perhaps much censured wanderer light on some outlying, neglected, yet vitally momentous province, the hidden treasures of which he first discovered, and kept proclaiming till the general eye and effort were directed thither, and the conquest was completed; thereby, in these his seemingly so aimless rambles, planting new standards, founding new habitable colonies, in the immeasurable circumambient realms of Nothingness and Night." Thus (with a very moderate expenditure of capital letters) does the Sage of Chelsea vindicate Diogenes Teufelsdröck, J.U.D., &c., his researches into the philosophy of clothes, and his six bags of "miscellaneous paper-masses." Some such championship might have appeared necessary when another German began to burrow for the details required to make up the first Thematic Catalogue of a great composer's works, and patiently to hunt down all the Protean forms which the ingenuity of arrangers and transcribers had caused those works to assume. Was the game worth the candle? Who would buy the book? To what use could it be put commensurable with the trouble involved? So might lookers-on have queried, not without a touch of scorn, but the patient German worked on, and the result was that he founded a distinct and increasing class of musical literature, the value of which nobody questions. Every composer of eminence will soon have his Thematic Catalogue. Dr. Ludwig von Köchel has achieved the good work for Mozart—how completely some of us are thankful to know; an anonymous writer has attended to Schumann; Weber has been thoroughly "done" by F. W. Jahns, and painstaking Herr Nottebohm has looked after Beethoven. Nor is this all that Herr Nottebohm has acccomplished in the same line, the firm of Friedrich Schreiber, in Vienna, now offering as the latest result of his patience, a thoroughly good catalogue of Schubert. Together with every amateur who is interested in that unfortunate genius, we hail the new work with pleasure, and congratulate Herr Nottebohm upon the manner in which he has discharged a very difficult task. The great essentials of such a book are, accuracy and completeness; and when it is remembered that these qualities have to appear in connection with

* *Thematisches Verzeichniss der im druck erschienen en Werke von Franz Schubert. Herausgegeben von G. Nottebohm. Wien: Friedrich Schreiber (Vormals C. A. Spina).*

hundreds of compositions (many scattered about in MS.), and thousands of editions, the high merit of success need not be demonstrated. With regard to the accuracy of the Catalogue, it is, of course, impossible to judge confidently as respects every detail, but we have tested the book in many ways, and it has passed the ordeal triumphantly. That there are no flaws in its completeness would be too much to assert. Herr Nottebohm, for example, leaves unnoticed the few bars of melody which are all that Schubert wrote of the Scherzo in the eighth (B minor) symphony. But, generally speaking, the book may be styled an exhaustive one; in proof whereof take the particulars furnished about "Die Schöne Müllerin." Besides the details usual to thematic catalogues, Herr Nottebohm gives us the result of his labours in tracing those famous songs through all their (German) editions and forms, nearly three closely-printed pages being devoted to the editions alone. The arrangements fill five and a-half pages more, the character of the transcription being specified, and also the author, publisher, place of publication, and price. When a compiler shows industry such as this, we are disposed to trust him, and accept his work.

In arranging his materials, Herr Nottebohm did not attempt the impossible task of settling the order in which Schubert's works were written. Wherever the date of composition can be ascertained it is given, but the *Opus* number guides in making up the first section of the book. The compositions included in this section, which is devoted to those with an *Opus* number only, are 173, beginning with the "Erl-King," and ending with six songs for voice and pianoforte. This opening and closing must strike everybody who examines the list as significant. Turning over page after page, we find little save song after song; and even when a break first occurs, it is made by a set of waltzes (Op. 9). At Op. 15 we come upon the fantasia for pianoforte in C major, after which songs and waltzes begin again, till Op. 26 introduces the music to *Rosamunde*. Presently chamber music makes its appearance, but the ratio of important works to comparative trifles is not greatly increased. How eloquent is this fact, especially when looked at in connection with Herr Nottebohm's third section, which catalogues the compositions without *Opus* number, published after the composer's death. Here we start with the ninth and eighth symphonies, going on with the quartetts in D minor and major, the pianoforte sonata in A minor, and those in C minor, A and B flat. After these come four Masses, the Cantata, *Lazarus*, and a host of works nearly equal in importance. Truly, Schubert's is a posthumous fame. A writer of songs and waltzes in life: in death he appears among the grandest of tone-poets. Pity him we must, for such a spirit as his, though he laboured on regardless of present renown, could have done no other than long after that recognition which is, next to its own self-consciousness, the sweetest reward of genius. But the moral to be drawn from Herr Nottebohm's Catalogue brings comfort after all. The good cannot be repressed. That which has in it a spark of the divine fire will some day kindle the admiration of the world.

The second section embraces the multitude of *Lieder* published by Diabelli under the title: *Franz Schubert's nachgelassene musikaliche Dichtungen für Gesang und Pianaforte*,—in all fifty sets. But to many who avail themselves of this welcome volume, one of its most interesting divisions will be that which brings the whole of the master's compositions under the eye in orderly battalions. After reviewing page after page of orchestral, chamber, and concerted music of various kinds, we come finally upon the army of songs and vocal pieces, only to look down their ranks with a sense of utter bewilderment as we remember that the author of all these things died at thirty-one. The fecundity of Schubert was monstrous, and in view of it, his early death seems the most natural of events. He, if ever man did, accomplished the work that was appointed him. For this let us be thankful, and not for this alone. The gratitude of amateurs who love Schubert is due to the plodding, unwearied industry of the German *savant* from whom the book before us has come. Herr Nottebohm could never be charged with "goose hunting" or with exploring "regions of bilberries and crowberries," but, to continue the words of Carlyle, he has lighted on an outlying and neglected province, the treasures of which are now common property. Schubert owes him much on that account. We owe him more.

J. B.

We have received a letter from Dr. Lloyd Fowle, with reference to the remarks in our last number upon his claim to be put forward as the "People's Musician." We quite agree with the writer that if any artist can collect two thousand opinions upon himself, he has a perfect right—however fulsome they may be—to believe them; and that those who write them have an equal right to be credited with sincerity. But when these testimonials, instead of being preserved for the inspection of those who may require such guarantee of artistic qualifications, are forced before the public, it is not to be wondered at that they should be publicly commented upon. We much regret that a composer whose talents are so extensively vouched for should have thought it necessary, or even politic, to exalt himself by endeavouring to depreciate the genius of one whose fame is sufficiently solid to be proof against such attacks. Dr. Fowle evidently believes that his friends are those who praise him, and his enemies those who do not; but, though he may place us in the latter category, he will see that our enmity is not so deadly as to induce us to print his letter. A communication from Dr. Stainer in our present number contains a series of questions which we should like to see publicly propounded to all those members of the musical profession who place Mus. Doc., or indeed any other title after their name, without mentioning the University from which they obtained them. The "moral support" of all graduates in music—which Dr. Stainer relies upon in bringing the subject forward—will most certainly be freely accorded; and Dr. Fowle should thank us for affording him an opportunity of strengthening his claim to a Civil Service pension by stating where the two degrees which he uses were conferred upon him.

The feeling of regret at the loss of so distinguished an artist as the late Sir Sterndale Bennett, has been so generally evinced, not only by the presence of most of the principal members of the musical profession at his funeral, but by a graceful tribute to his memory, both in sacred and secular buildings, that the solitary instance of unexplained silence on such an occasion becomes painfully prominent. We will not now dwell upon the absence of the name of the conductor of the Sacred Harmonic Society

from the numerously-signed Requisition to Dean Stanley, requesting that the remains of the deceased composer should be interred in Westminster Abbey, nor upon the fact of so eminent a musician not being present at the funeral—because these are purely personal matters upon which the less that is said the better—but that the Sacred Harmonic Society should be completely unrepresented at what might be considered a national demonstration, and that at the concert given on the evening before the funeral, not the slightest token of sympathy with the melancholy event should have been manifested (although a tardy recognition of it was given at the concert three weeks afterwards), are marks of disrespect which, whether of omission or commission, can scarcely be passed over without a protest.

We should have more pleasure in chronicling the fact of the title Mus. Doc. having been bestowed upon Mr. W. H. Longhurst, organist of Canterbury Cathedral, were we not constrained to add that it has been through the patronage (if we may so term it) of the Archbishop of Canterbury, who has the power, as our readers are probably aware, of granting this degree to any person who sufficiently earns his good opinion. That such an absurd privilege should exist in the present day is scarcely perhaps so extraordinary as that an Archbishop should be found to exercise it, and a musician to avail himself of it. Surely an artist of proved ability like the organist of Canterbury Cathedral would gain more real honour by refusing than accepting a title at the hands of an individual which he knows can only be legitimately granted by one of the Universities.

CRYSTAL PALACE.

The announcement of Herr Joachim's name in the programme of the concert on the 6th ult., for the first time this season, drew a large audience, and his performance of Spohr's 6th Concerto proved that, if possible, he has gained since we last heard him, in all those qualities which have secured for him so high a position in the world of art. Dr. Hans von Bülow has also played with his accustomed success, selecting Moscheles's Concerto in G minor, a work too rarely heard in a concert-room. Lachner's Suite in C, for orchestra, must be again heard before it can be noticed according to its merits. Of the four movements, the Gavotte commanded the greatest success; but the writing throughout the work is masterly, the Finale, especially, showing real power in the treatment of the subjects and thorough knowledge of the resources of the orchestra. Amongst the vocalists Mdlle. Levier has achieved a decided success, but we must also mention that the artistic singing of such long established favourites as Madame Patey and Mr. E. Lloyd has materially strengthened the programmes during the month.

ROYAL ALBERT HALL CONCERTS.

Amongst the interesting compositions given during the past month, Herr Hégar's Violin Concerto, performed by Herr Wilhelmj, claims the first notice. It is a work well worthy of a master, although its composer is, we believe, still a pupil at the Leipsic Conservatoire. Apart from its merit in an artistic point of view, it is an excellent vehicle for the display of the legitimate powers of the instrument; and rendered as it was throughout by Herr Wilhelmj, its success with the audience (even with the most critical portion of it) was most decisive. Paganini's Concerto in D has also been played by the same artist, its enormous difficulties being vanquished with the utmost ease. The orchestral concerts have displayed the powers of the band to the best advantage, Mendelssohn's "Italian Symphony," Auber's "Exhibition Overture," the late Sir Sterndale Bennett's Overture, "Paradise and the Peri," and many other works of acknowledged excellence having been given with much effect, under the able direction of Mr. Barnby, who has conducted all the concerts. Mdlle. Levier, Madame Patey, Miss Antoinette Sterling, Miss Annie Sinclair, Mr. W. H. Cummings, Mr. Whitney, Herr Werrenrath, &c., have attracted large audiences at the ballad concerts, which appear to be now firmly established in public favour. The Ash Wednesday performance of the "Messiah" was numerously attended and thoroughly successful, the choruses being given with even more than the usual precision and effect. On the 23rd ult. Mendelssohn's "Elijah" was given, the principal vocalists being Madame Marie Roze, Miss Anna Williams, Miss Dones, Miss Antoinette Sterling, Messrs. Bentham, Montem Smith, Kenningham, Horscroft, Stanley Smith, and Whitney. The choruses were most effectively rendered by the Royal Albert Hall Choral Society. Dr. Stainer presided at the organ, and the performance was, as usual, conducted by Mr. Barnby.

MR. HENRY LESLIE'S CONCERTS.

The twentieth season of these excellent concerts commenced on the 18th ult., with a highly interesting programme. With the exception of "God save the Queen" (arranged for a choir by Henry Leslie), and the late Sir Sterndale Bennett's Quartett, "God is a Spirit" (sung in chorus, as a tribute to the memory of the deceased composer), the selection was exclusively confined to German music. Brahms's Waltzes for voices, with an accompaniment for four hands on the pianoforte, seemed scarcely to produce the impression which might have been anticipated from their purely musical merits. They are graceful and tuneful; but the choir and pianoforte did not appear to amalgamate; and to us it seemed either that, with such an accompaniment, they should be sung by four solo voices, or that, being given to the whole choir, a full orchestra was necessary as a support. The compositions were somewhat coldly received; but this ought not to be accepted as a reason why they should not be heard again at some future time in another form. Blumenthal's two new part-songs, "Night" and "Laughing Song," produced a marked impression. The first of these is by far the better of the two—a novel effect being gained by the tenors sustaining the theme, whilst the other voices accompany—but the second song elicited the encore, partly because the laugh was too infectious to be resisted. Both compositions are, however, well worthy of the fame of a writer whose works always evidence that care and finish which cannot fail to command attention. The apology made by Mr. Henry Leslie for the *debutante*, Miss Eva Leslie, on the score of indisposition, was kindly meant, but not needed, for her charming voice and style enlisted the sympathies of her hearers from the first; and the applause with which she was greeted would have been quite as warm had the indulgence of the audience not been solicited on her behalf. A pure soprano organ like this, however, requires to be tenderly treated; and we sincerely hope that the undoubted success of the young vocalist will not encourage her to overtax her physical powers. Her rendering of Schubert's "Ave Maria," Mendelssohn's "Fruhlingslied," and a song by Wekerlin (given as an encore), was distinguished by a grace and tenderness which made every phrase tell; and the purity of her intonation, even in the very highest notes of her register, was so thoroughly satisfactory as to excite, even amongst the most critical listeners, the most sanguine hopes for her future. The choral triumph of the evening was Bach's Motett for double choir "The Spirit also helpeth us." The execution of this enormously difficult piece cannot be too highly praised; and the greatest credit is due to Mr. Leslie for successfully leading his forces through a composition so abstruse. The Fugue, especially, was magnificently sung; and the Chorale was given with a refinement of devotional feeling which amply proved how large an amount of earnest attention must have been bestowed, both by choir and conductor, upon its preparation. Mendelssohn's beautiful part-song "Parting and Meeting," created much effect; and "The Nightingale," of the

same composer, was encored. Miss Florence May was most favourably received in her pianoforte solos, a selection from Mendelssohn's "Lieder ohne Worte," especially, exciting much applause. The Hall was filled in every part.

MUSIC IN LEIPSIC.

FROM A CORRESPONDENT.

The Musical Season at Leipsic is now drawing to a close, the seventeenth of the twenty Gewandhaus Concerts having already taken place. Reviewing the various events which have occurred this winter, we must specially mention the production of Kapellmeister Reinecke's second Symphony. Himself a master of world-accepted reputation, it is not to be wondered at that in this work we find a thoughtful and truthful manifestation of genuine art. While fresh and original, it contains nothing forced or strained, either in form or treatment; it is a work which deserves a long life; and although the hyper-critical Gewandhaus audience gave it a somewhat cold reception, we cannot altogether accept their verdict on the merits of so great a work. Leipsic may be said to be musically sated as no other town in the world is. For the last century, it has been the centre of music; it was the field of Bach's labours, the town of Mendelssohn's triumphs; and having heard, in many cases from their first productions, the masterpieces of our greatest musicians, many times as year after year rolled by, the art-loving populace has become so critical, that in many cases its powers of judging are over-strained, and its adoration for the old makes it unable to give a place to the new, be it never so worthy. That this audience can give such complete praise by its great applause to a Ball Suite by Franz Lachner, and can show no signs of favour to a Symphony by a composer of such eminence as Reinecke, is but a sure proof of this over-critical state.

At the 16th Concert a new Serenade, by Jadassohn (in E flat, No. 2), was performed, which likewise was of great merit. It opens with an Allegro movement, admirably scored, though rather short, which, without pause, leads into the Andante—a movement of considerable beauty; then follows the Scherzo, opening with an unison passage for strings, which leads at length into the second part, where the flutes enter in eccentric movement. The final movement, in a somewhat martial style, brings the composition to a successful conclusion.

Of other novelties we may mention two movements of the Mass in E flat by Professor Richter, Cantor of the Thomas School.

Of the various artists who have appeared at the concerts we may mention Herr Joachim, whose special contribution was Spohr's Concerto.

On Feb. 15th and 19th Herr Anton Rubinstein gave two concerts here. The first consisted entirely of his own compositions, including the Concerto in E flat, No 5, a dramatic Symphony in D minor, and five small pianoforte pieces. His second concert was a Pianoforte Recital, in which he brought forward a selection of masterpieces from Bach and Handel to Mendelssohn and Schumann. Both concerts gave great satisfaction, especially the second.

The work for production on Good Friday at the Thomas Church has been changed from Bach's "Matthew Passion" to Handel's "Messiah."

Those of our readers who have themselves been students in Leipsic will hear with regret of the death of "Old Quasdorf," Mendelssohn's faithful servant, who was also for thirty years Castellan at the Conservatorium. To all who knew how well and cheerfully he performed his duties no word in his praise is needful. The respect shown at his funeral evinced how highly he was held in the estimation of all.

We understand that Mr. Barnby, the Conductor of the Royal Albert Hall Concerts, is a candidate for the vacant musical Professorship at Cambridge.

Judging from the large audience assembled at St. James's Hall on the 29th of January, Mr. Henry King must have been well satisfied with the support of his friends at his benefit. A capital programme was provided and performed by Madlle. Johanna Levier, Miss Helen D'Alton, Miss Sophie Ferrari, Mrs. Sicklemore, Mr. W. H. Cummings, Mr. Stedman, and Mr. Maybrick; pianoforte, Sir Julius Benedict and Mr. Walter Bache. Mr. Henry Leslie's choir sang in the usual effective manner. The conductors were Mr. Henry Leslie, Mr. J. G. Callcott, and Mr. J. C. Ward.

Mdlle. Amanda Holmberg gave a *Soirée Musicale* at the Beethoven Rooms on the 12th ult., which attracted a large and appreciative audience. The singing of the concert-giver was of course the principal feature in the programme, and the applause with which she was received was in the highest degree encouraging. Mdlle. Holmberg was assisted by several eminent artists, both in the vocal and instrumental department.

Mr. Willem Coenen announces three Chamber Concerts of Modern Music, at St. George's Hall, the programmes of which contain some highly interesting specimens, chiefly selected from the works of German composers. The instrumental artists are: Pianoforte, Mr. Willem Coenen; Violin, Messrs. Wiener, Amor, M. Vogell, and Jung; Viola, Messrs. Zerbini, and A. Stehling; Violoncello, Messrs. Daubert, C. Ould, and Lasserre; and the vocalists, Madlle. Johanna Levier, Miss Sophie Ferrari, Miss Anna Williams, Madlle. Helène Arnim, Miss Julia Elton, and Miss Antoinette Sterling; Conductor, Mr. J. B. Zerbini. The concerts will commence on Thursday the 4th inst., and continue on the two following Thursdays.

At the February concert of the St. George's Glee Union, "The Merrie Men of Sherwood Forest," a Cantata, by W. H. Birch, was performed with marked success; the madrigal, "Sweet echo," and the choruses "Ave Maria," "We'll dance," and the Finale, "We'll trip it merrily," were especially well rendered. The solos were sustained by Miss Horder, and Messrs. J. R. Jekyll, R. Harvey, Stock, Ellis, Linington, and Gerald Gadsby. Miss Julia Augarde presided at the piano, and Mr. Chas. Jekyll, assistant organist at Westminster Abbey, at the harmonium. A short second Part, which included two part-songs and a song by Miss Spear, "Beautiful Summer" (encored), the Cavatina, "Or la sull'onda," admirably sung by Miss Clara Buley, and "Hybrias the Cretan," by Mr. Gadsby, brought the concert to a successful close. Mr. Garside conducted.

The death of Signor Agnesi, a vocalist so well known not only on the operatic stage, but at our provincial Festivals, and in our Metropolitan concert-rooms, will cause a gap in the ranks of baritone singers not easily filled up. He was an excellent interpreter of the florid music of the Italian school, thoroughly at home in the operas of Mozart, and had recently made a fame as an Oratorio singer, having sufficiently mastered the English language for that purpose. He was a Belgian by birth, and evinced an exceptional aptitude for music at an early age.

A little Dramatic Sketch entitled "The Ancient Britons," produced by Mr. and Mrs. German Reed at their entertainment in St. George's Hall, deserves highly favourable mention, not only for its clever construction and amusing qualities, but for the very appropriate music supplied by Mr. German Reed, which is nightly received with marked favour. Mr. Corney Grain's musical "Fairy Tale," *The Enchanted Piano*, is also excellent in its way, and adds materially to the attraction of the evening's programme.

The Eisteddvod of 1876, which will take place in Wrexham, promises to be the grandest ever held. From £800 to £900 is offered in prizes for competition in poetry, prose, music, arts, &c. The inhabitants have encouraged the project by raising a guarantee fund of £2,000, and no Eisteddvod has ever been known to have enlisted so much the co-operation of the nobility and gentry. An Exhibition of works of art, &c., is to be held in connection with the Eisteddvod. The proceeds are to be devoted to found a Scholarship in the Welsh University.

The recent trial of new compositions at the Musical Artists' Society, which took place at the Royal Academy of Music, fully evidenced the possession of a talent amongst our countrymen which, with such an opportunity as this Institution affords, cannot fail to assert itself. On the present occasion a String Quartett in A, by Mr. J. Lea Summers, another in G, by Mr. H. Baumer, and a Pianoforte Sonata in F sharp minor, by Mr. H. C. Banister (excellently performed by the composer) were received, as they deserved, with much favour by a most critical audience; and many vocal pieces were also given with marked success. The admirable manner in which this Society is managed should secure for it that attention and patronage which alone can render its influence permanently beneficial to the healthy development of English art.

On Tuesday, the 16th ult., a concert was given at St. John's Schools, Waterloo Road, the proceeds being in aid of the restoration of the organ at St. John's Church. A very satisfactory programme was provided, amongst the most prominent attractions of which were the vocal pieces of Mrs. Miles Doughty, Miss R. Lee, Mrs. Cushett, Messrs. Knapp and Courtney, and the Drayton Family; the latter elicited much applause. The pianoforte accompaniments were well given by Miss C. Nott and others.

A series of Organ Recitals are being given by the Managers of the Bow and Bromley Institute on Saturday evenings. Amongst the well-known performers who have already appeared we may mention Mr. F. Archer, Mr. E. H. Turpin, Mr. A. Carder, and Mr. W. H. Monk. The Recitals are interspersed with vocal solos, which have been rendered by Miss Helen Standish, Miss Minnie Curtis, Messrs. Stedman, Chaplin Henry, &c. The audiences have been large and appreciative. The managers deserve support in their endeavours to provide music of a high class at a cheap rate of admission.

A very successful concert was given at St. James's Hall on the 16th ult., in aid of the Metropolitan District Telegraph Messengers' Band Fund. Several well-known artists appeared, including Mesdames Lemmens-Sherrington, Josè Sherrington, Liebhart, Mott, Messrs. Vernon Rigby, Stedman, Lewis Thomas, Chaplin Henry, and J. C. Kent. The conductors were Messrs. W. H. Thomas, Henry Parker, W. H. Callcott, and Michael Watson, and the bandmaster Mr. H. R. Edwards. So many people were unable to obtain admission that a repetition of the concert is announced.

On Friday evening, the 5th ult., the second concert of the season was given by the Crouch End Choral Society, at the Drill Hall, Crouch End. The vocalists were Mrs. Alfred Dye, Messrs. Stedman and A. G. Lawson; solo violin, Mr. Grimson. The first part was sacred, and comprised "Angels, ever bright and fair," "In native worth," "Honour and arms," "Judge me, O God," &c. The second part consisted of ballads, part-songs, &c. Mrs. A. Dye and Mr. Stedman were encored in the duet "Ah morir" (Ernani), and were also very successful in a duet, "Maying," by Alice Mary Smith. Mr. Stedman gave a new song by Mr. A. Dye, entitled "Love's offering," in which he was accompanied by the composer, and which was much appreciated. Two violin solos by Mr. Grimson, and several part-songs by the choir were also performed with good effect. Mr. A. Dye conducted, and also played Beethoven's Sonata Pathétique, as a piano solo.

We have been informed that several eminent vocalists have kindly consented to give their services at a concert in aid of the Commercial Travellers' Benevolent Institution; and it is hoped that many instrumentalists will grant the same favour. It is also anticipated that large wholesale firms in the City will aid the undertaking by every means in their power.

An old relic of the Hanover Square Rooms has departed. James Fitzgerald, the carriage attendant for the last thirty years at the Queen's Concert Rooms, and for many years at the Royal Academy of Music, died on the 4th ult., (aged 74). He was the oldest man in that line of business, and was well known and much respected.

REVIEWS.

Novello, Ewer and Co.

The Chandos Te Deum, in vocal score, composed about the year 1719, by G. F. Handel. Edited, and the pianoforte arrangement by Joseph Barnby.

It is as though the deathless Handel were born again into the world, to have this magnificent work reproduced, of which even the name has passed out of general knowledge, and the music itself is totally unknown. Dr. Busby, who has been for many years deceased, writes, "It is forty years since I heard them at Covent Garden by Dr. Arnold; my ear still retains the impression of their charm, and my mind of their grandeur," in allusion to the two settings of the Te Deum and the twelve orchestral anthems, composed by the master during his residence with the Duke of Chandos, at Cannons, a few miles up the Edgware Road, between 1718 and 1720. This helps one to guess how very long time has elapsed since the great works in question have been heard in public. The present Te Deum is the setting in B flat, which has not, we believe, been printed with pianoforte accompaniment till now. To dismiss this accompaniment with a word, we must use a strong one, and say it is in every respect admirable, being well fitted to the instrument and highly effective. As to the work itself, we may confidently state that the composer never surpassed it; for elaboration, for fire, for power, for effect, and for poetical treatment of the subject, it would be all alone in excellence, but that Handel himself wrote other works, which, and which only, can compare with it.

The first number is a Chorus, of which to say that it is Handelian is appropriately to use a word that has been adopted into our language to define the utmost of musical grandeur. The next is a Chorus interspersed with Solos beginning in E flat, "All the earth," with that picturesque treatment of the words for which the author is remarkable, that gives in this case an idea of the concurrence of vast multitudes in the act of worship. Continuous of this, "To Thee all angels" is given first by a solo alto, and presently by the full choir. A soprano Solo at the words "To Thee, Cherubin," and the repetitions of this sentence, flows on with a meaning sufficiently obvious, through the truly sublime ejaculations of the chorus on the thrice "Holy;" and the sequel of the universal song is unbroken. The movement ends in B flat, and so is a pendant of the first, rather than an independent piece. No. 3, "The glorious company," assigns each description of the lauding throngs to a solo voice, and the chorus personifies these with its joyful vociferation of "Praise Thee." The acknowledgment by the holy Church has a full-voiced statement, and the three articles of belief, set to a change of movement, are so rendered as to give essentially the figure of Trinity in Unity by the working together of the themes appropriated to each, the expression here being solemn in the highest degree. The Chorus, "Thou art the King" has a fugal treatment of each section of the text, both of which are closely elaborated. No. 5, the only Air, is for treble, and is a charmingly melodious setting of the section, "When Thou tookest," which beautifully contrasts the majestic breadth of the foregoing. The next passage is set as an unaccompanied Quartett with exquisite tenderness; it is one of those fantasia movements wherein the course of modulation is entirely free, being directed solely by the course of the expression. "Thou didst open" breaks in with excellent brightness, the full body of voices and the brilliant key of C helping the animation of the idea to complete the musical picture. New means were necessary to the prolongation of the scene of heavenly glory, if this was to be effected without monotony; a series of Solos accordingly introduces "Thou sittest at the right hand," in which the singers' personality opens a new interest, and the chorus enters presently as the culmination of the thought, and then the iterating of the word "Thou" seems forcibly to declare that He singly, who is addressed, owns the seat of highest distinction. No. 9, "We believe" is deeply pathetic; the exclamation of the word "help," occurring again and again through the continuance of other

phrases, is beautifully suggestive. The next number comprises two movements, "Day by day" being given out with great vigour, and "And we worship" being set as a powerful fugue. It is a notable point in the design of the whole, that the key of D, with all its glittering characteristics, is reserved for this return to the act of praise. The transition into G minor helps greatly to the tone of plaintive deprecation that marks the next number, which is begun by a solo tenor, to be afterwards joined by the chorus. Who knows the wonderful treatment of this passage, "Vouchsafe, O Lord," in the popular work to commemorate the victory of Dettingen, may think that no other music could render it with equal interest; but let them know this, and they will perceive that it is as like the other in beauty as it is unlike it in notes. It curiously anticipates a rhythmical and harmonic point in "Farewell, ye limpid," an Air in Jephthah, the master's latest production, written forty years after the present work. No 13, is the final Chorus, a noble piece of fugue writing, and a fitting end to a glorious composition. "O Lord, in Thee" is set to a fine broad subject in B flat, which is copiously worked before the introduction of a second subject in F, "Let me never," which, having been elaborated alone, is then combined with the former, and the complexity of the fugue is increased while its clearness is undiminished by the addition of yet another theme to the first words.

Now that the oratorio is menaced with expulsion from the church, it is the right moment to call upon every person who has a voice in the administration of musico-ecclesiastical affairs, to seize upon such works as this, few, very few as they are, and bring them into standard use for festal occasions, before the highest class of music be exiled from her native home, and a precedent becomes established for excluding every work of our art from holy uses that exceeds a limited number of minutes in performance, or requires more than a limited number of executants. It would be vain to conjecture as to whose is the disgrace that the great work before us has been for tens upon tens of years unheard in Church service; the loss has been all theirs who have had no opportunity to hear its performance; nay, more, it has been theirs too who might have been stimulated by its magnificent example, if never to bring forth music equal to Handel's, at least to aim at the mighty mark, to raise themselves while exalting their art, and to do much for the true edification of the world at large.

Handel's Jubilate, composed for the peace of Utrecht in the year 1713, in vocal score, with a separate accompaniment for the pianoforte, arranged by W. T. Best.

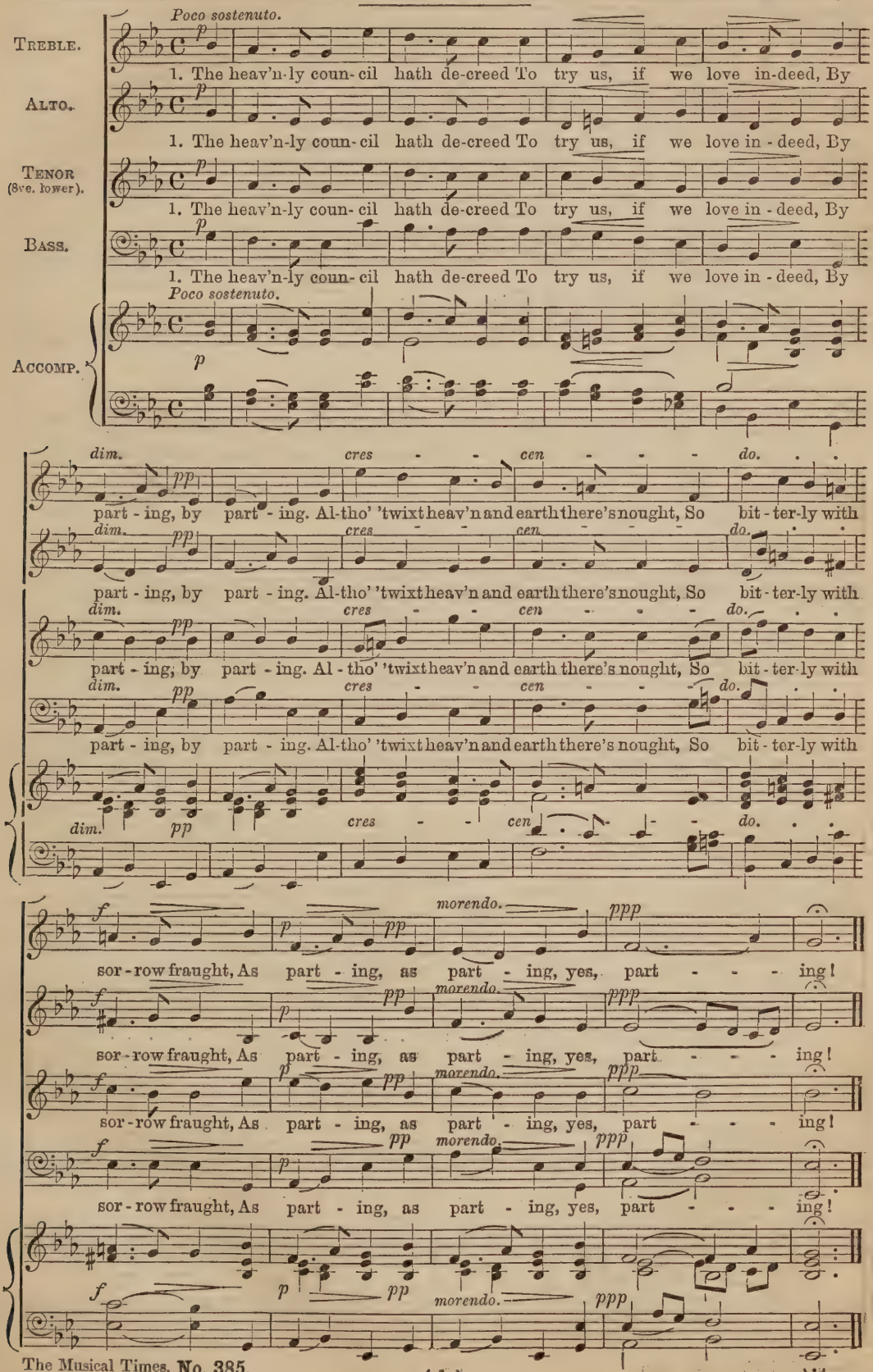
"Queen Anne is dead," and some things that were great and good in her days, if they survived her for a while, have not come down to our time. One of these was the practice, that when an event of great public interest befell, there was straightway a grand celebration of the same, wherein music held a conspicuous place. So, the many years' war in which all Europe had been involved, came to an end on the 31st of March, 1713, the treaty between England and France was signed on the 7th of April, preparations were then set on foot for a public thanksgiving at which Her Majesty with both the Houses of Parliament was to be present, and Handel was engaged to compose a Service for the occasion. The solemnity took place on the 7th of July, but whether in St. Paul's Cathedral or in St. James's Chapel Royal is uncertain. The music of Handel is now identified with the circumstance that called it forth, in being distinguished by the name of Utrecht, the place of the agreement for the peace and the signing of the treaty. In our own time, wars have been in the Crimea, in India, in Ashantee, and peaces have been ratified under the auspices of a sovereign lady; but people had to offer up their private thanks from their own homes, and no great artist has been permitted the opportunity to build himself a reputation by doing honour to these events. It is asserted that art is at a low ebb in England—an assertion that is easier than its proof; but as little as there can be great Generals without wars, so little can there be great musicians without occasion for the exercise of their artistry. It was the habit of old, happily revived in these last years, to engage a complete orchestra for the solemnisation of most important occasions in our royal and mother churches; hence, Purcell's Service and his Anthems, the Anthems by Weldon, and the ecclesiastical music by Handel, are written for the full band in addition to the complement of solo and choral voices. The Utrecht Jubilate, accordingly requires all the instruments for its performance that were in use a hundred and sixty years ago; but this is not an insuperable hindrance to its presentation now, since, like other works by the same mighty composer and by others, its accompaniments are susceptible of adaptation to the organ. That it is so little known and so never performed is a subject for wonder, since it is all as fine as, while very far shorter than, the Dettingen Te Deum, so that it is even more available than that masterpiece for high church festivals. Nay, it would be difficult to discover a more noble composition from the hand of its great author; and, if not from his, from whose workmanship might its parallel be sought! One might suppose that, having been only able to display his power among us in the lightest forms of the Italian opera, Handel seized the first opportunity to assert himself in the severest class of music, and to prove himself as gigantic as he had previously been charming. We rarely, even in his oratorios, meet with such careful elaboration as is here manifest; and it is not the severity of scholarship more than the vitality of genius that gives superlative interest to the composition. The alto Solo of the opening seems to call upon the nation to unite in triumphant rejoicing, and the chorus then takes up the strain like the many-voiced uttering of a great people, conscious of right and certain of victory. Sequent upon this superb Introduction, is a fugue on two subjects—the first florid, to the words, "Serve the Lord with gladness," the second in long notes that peal trumpet-tongued through the massy counterpoint of the other, to the words "and come before His presence with a song." Much of this is in six vocal parts, with occasionally independent orchestral accompaniment; but, with a freedom that some contrapuntal writers (Bach for instance) never allowed themselves, Handel sometimes joins several of these parts in unison to give prominence to the second subject, and thus in spirit anticipates a principle of modern orchestration, which sanctions the duplication of voice with voice, and instrument with instrument, to bring out a significant point. This piece is in D, as are many of the same jubilant character by the author, being written with evident regard to the broad brilliancy of string instruments in a key that includes all their open notes, and to the then normal key of the trumpet, which seems not to have been pitched in F, as at present, until long after. A Duet in A minor, for alto and bass, follows, "Be ye sure" which is cheerful and hearty, in spite or by reason of its greatly misunderstood modal minority. The imitative style of the voice writing is animated in effect while grave in manner. The next piece, a four-part Chorus in F, is a prodigy of art. The first subject, "O go your way," is worked at first as a canon in the 4th and 8th below and 5th above; another subject, "and into His courts," is then introduced, and presently worked against the first; anon, a third independent theme, "Be thankful unto Him" gives further variety to this admirably diversified piece; and when the three are wrought together, there is an effect of sublimity not to be surpassed. True to the Cathedral uses of the day, there is a trio for alto, tenor, and bass, "For the Lord is gracious." It was then common to dissociate the adult singers from the boys for solo pieces of the character of this, wherein the attraction lies more in the closeness of the vocal responses than in the melodious beauty or the expression. Not rarely in his after works does our composer suffer such sympathetic words as these to elude his equally sympathetic treatment; here is another appropriation of the minor mode to cheerful use, but we admire more than we are carried away by the music. Perhaps the grandest portion of the whole is the "Glory," forming the final chorus in two movements. In eight parts, the voices sustain the word of exultation for many bars, during the diverse motion of all the instruments; again and again this is iterated, each time on a different chord, and then the threefold name of the Deity is enunciated with the same stupendous grandeur. The fugal treatment of "As it was" is interspersed with exclamatory Amens in plain counter-

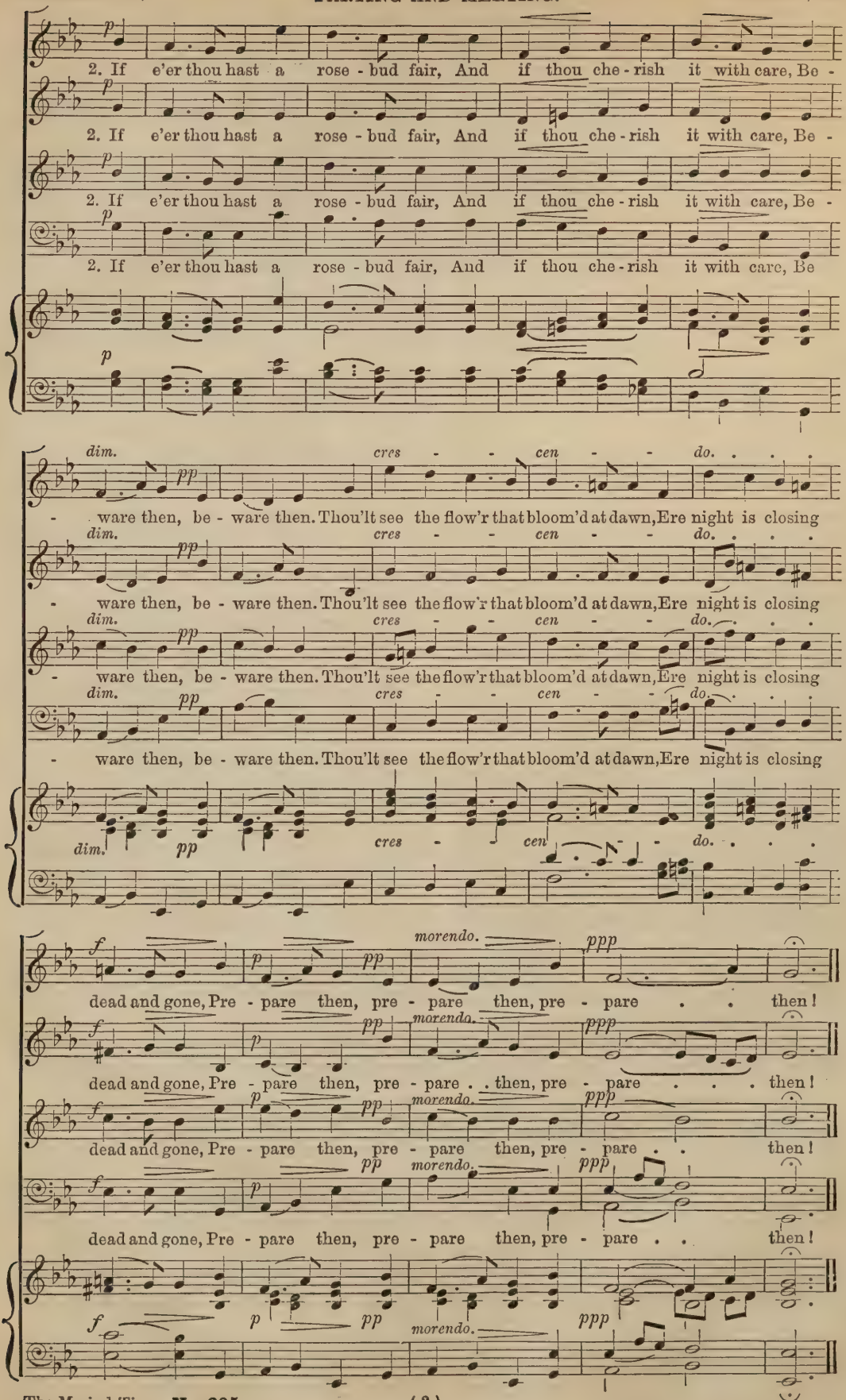
Parting and Meeting.

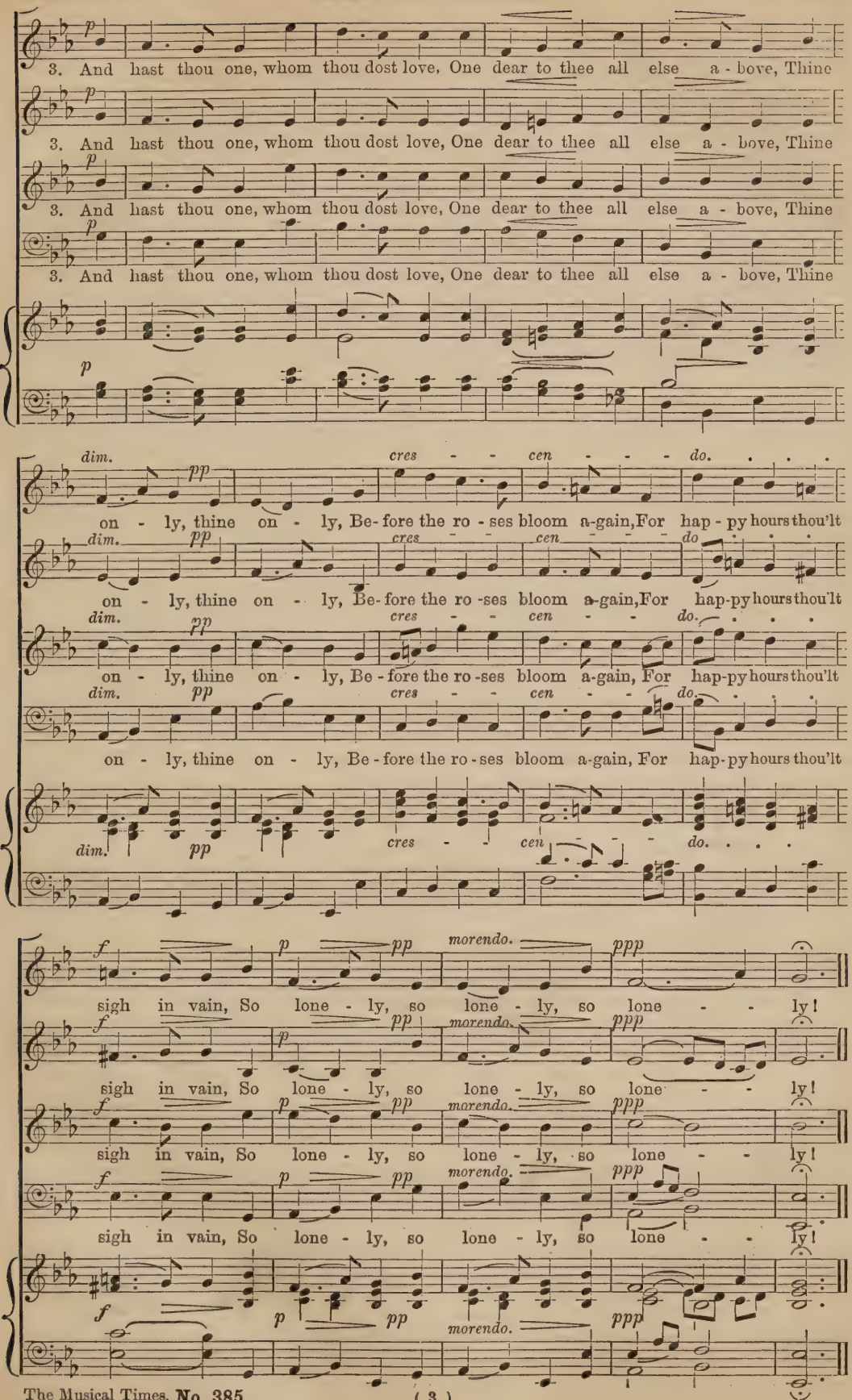
(VOLKSLIED OF MENDELSSOHN.)

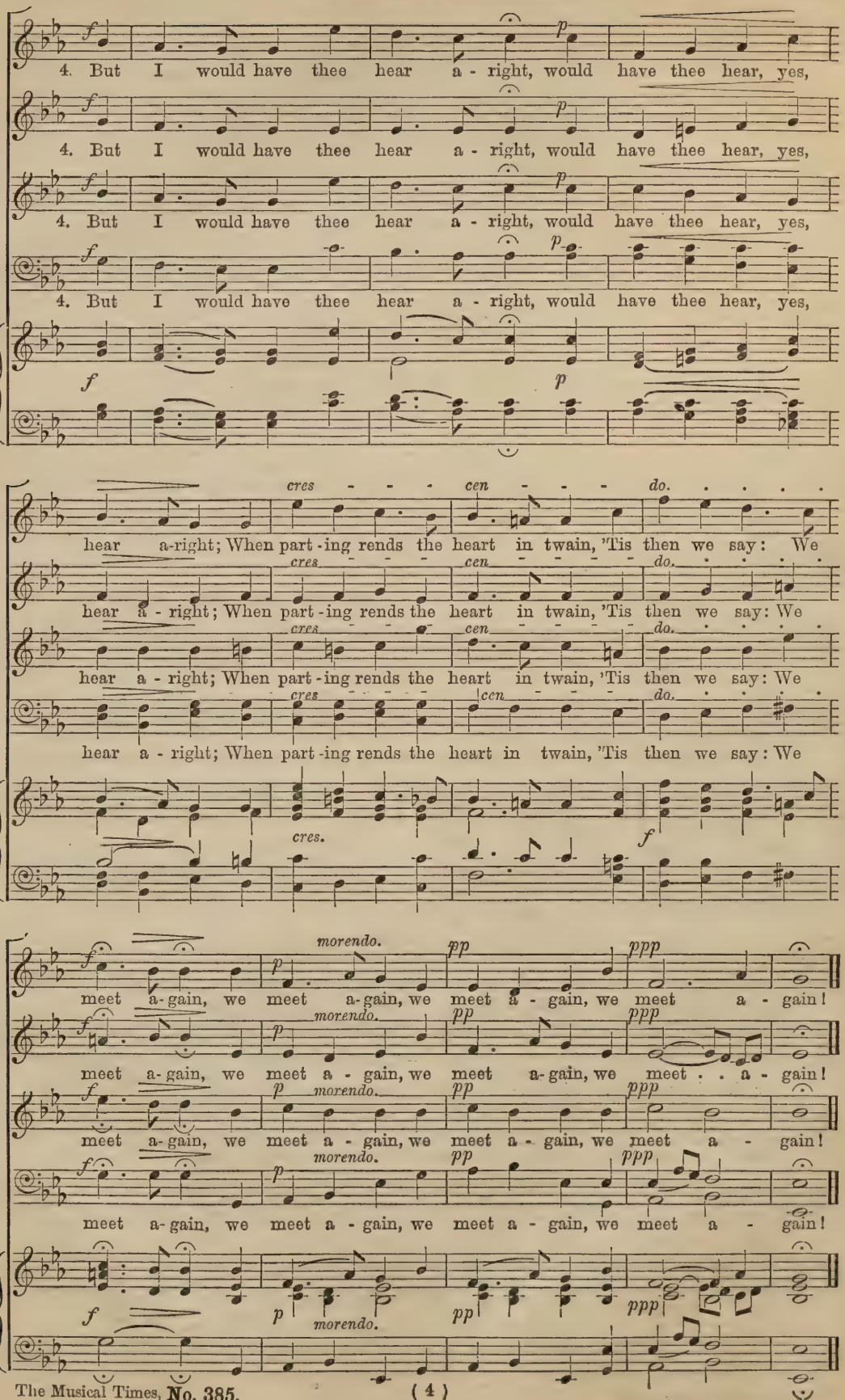
Translated from the German by NATALIA MACFARREN. Arranged for a choir by HENRY LESLIE.

London: NOVELLO, EWER AND CO., 1, Berners Street (W.) and 35, Poultry (E.C.) New York: J. L. PETERS, 599, Broadway.


Poco sostenuto.
TREBLE.
ALTO.
TENOR (8ve. lower).
BASS.
ACCOMP.
1. The heav'n-ly coun-cil hath de-creed To try us, if we love in-deed, By
part - ing, by part - ing. Al-tho' 'twixt heav'n and earth there's nought, So bit - ter-ly with
sor - row fraught, As part - ing, as part - ing, yes, part - - - ing!
dim.
cres - - cen - - - do.
morendo.
pp
ppp


2. If e'er thou hast a rose - bud fair, And if thou che - rish it with care, Be -
2. If e'er thou hast a rose - bud fair, And if thou che - rish it with care, Be -
2. If e'er thou hast a rose - bud fair, And if thou che - rish it with care, Be -
2. If e'er thou hast a rose - bud fair, And if thou che - rish it with care, Be
p
dim. cres - - cen - - do.
- ware then, be - ware then. Thou'lt see the flow'r that bloom'd at dawn, Ere night is closing
- ware then, be - ware then. Thou'lt see the flow'r that bloom'd at dawn, Ere night is closing
- ware then, be - ware then. Thou'lt see the flow'r that bloom'd at dawn, Ere night is closing
- ware then, be - ware then. Thou'lt see the flow'r that bloom'd at dawn, Ere night is closing
pp
f
morendo.
ppp
dead and gone, Pre - pare then, pre - pare then, pre - pare . . then!
dead and gone, Pre - pare then, pre - pare . . then, pre - pare . . . then!
dead and gone, Pre - pare then, pre - pare then, pre - pare . . then!
dead and gone, Pre - pare then, pre - pare then, pre - pare . . then!


p
3. And hast thou one, whom thou dost love, One dear to thee all else a - bove, Thine
dim. pp cres - - cen - - - do.
on - ly, thine on - ly, Be - fore the ro - ses bloom a - gain, For hap - py hours thou'lt
f p pp morendo. ppp
sigh in vain, So lone - ly, so lone - ly, so lone - - ly!


4. But I would have thee hear a - right, would have thee hear, yes,
4. But I would have thee hear a - right, would have thee hear, yes,
4. But I would have thee hear a - right, would have thee hear, yes,
4. But I would have thee hear a - right, would have thee hear, yes,
hear a-right; When part-ing rends the heart in twain, 'Tis then we say: We
hear a - right; When part-ing rends the heart in twain, 'Tis then we say: We
hear a - right; When part-ing rends the heart in twain, 'Tis then we say: We
hear a - right; When part-ing rends the heart in twain, 'Tis then we say: We
meet a-gain, we meet a-gain, we meet a - gain, we meet a - gain!
meet a-gain, we meet a - gain, we meet a-gain, we meet . . a - gain!
meet a-gain, we meet a - gain, we meet a - gain, we meet a - gain!
meet a-gain, we meet a - gain, we meet a - gain, we meet a - gain!

point, and the two styles excellently relieve each other. Then, all the string instruments with the bass voices have a long extended passage of quavers supporting the minims of the other four voices, the effect of which is tumultuous beyond description.

Now that there is an edition within the scope of everybody's purchase, with a thoroughly practicable and highly-effective arrangement of this truly grand work, let us hope that it may not remain a thing of name only, but come into Church use on many a festive occasion, to dilate the hearts of the hearers and to add honour even to the name of Handel.

The Lord will comfort Zion. An Anthem for four voices, composed by Henry Hiles, Mus. Doc., Oxon.

The first movement, set to Isaiah li. 8, is a chorus. It is melodious in all the parts, and charmingly harmonised. Then there is a Quartett, of which the words are taken from Revelation xxi. 4, that is sufficiently self-complete to bear separation from the rest, and sufficiently interesting to make this sometimes desirable. The use of the low C for the first treble voice is injudicious, for the note has mostly a rough tone, and to produce it unfits the singer for the employment of the upper notes which mostly prevail. For the concluding chorus the text reverts to Isaiah lii. 3, 8. The latter verse is given to the adult voices in unison, and the earlier words follow it, set as a very free fugue, in which the showy effects of modern harmony more abound than contrapuntal elaboration. The work has great merit and will add largely to Dr. Hiles's deserved and growing reputation.

Swift the shades of eve are falling. Part-song.
The Eagle. Part-song.
The Vikings and the Northwind. Part-song.
Composed by Berthold Tours.

These three part-songs, forming Nos. 8, 10 and 12 of the "Collegiate Series," are amongst the very best specimens of this class of composition which have yet come before us; and, considering the enormous number constantly forwarded for review, this may be accepted as a warm tribute to their worth. So many smoothly harmonised melodies are supposed, both by composers and audience, to be genuine Part-songs in the present day, that we are grateful to a musician like Mr. Tours for reminding us of the distinct character these pieces should possess; and sincerely hope that during the approaching season the merits of his three new compositions may be revealed to the public by the excellent choir under the direction of Mr. Leslie. The themes of the songs are as thoroughly varied in feeling as the words demand, a proof that the composer is, as he should be, a poet at heart. "Swift the shades of eve are falling" has a placid melody, charmingly harmonised; and some beautiful effects are gained by the alternation of major and minor, the delicate shades of expression in the poetry being happily reflected in the music throughout. We especially like the final phrase where, contrary to all conventional ideas of the method of fitting words to music, the melody ascends an octave on the word "descending." "The Eagle" begins with a bold and well-marked subject, followed by a more animated theme, commencing in the relative minor. There is much dramatic feeling in the treatment of the words, "and cowers low in the covert nigh;" and, after the *andante* theme, in the tonic minor, the return to the major has an exceedingly fresh effect. The third song on our list is simple in construction, and perhaps hardly equal to those already noticed; but the spirited opening, in E minor, unharmonised, well announces the subject of the poetry; and the tranquil phrase, in the tonic major, which concludes each verse, gives a truthful and vivid colouring to the words.

Fantasia, in E flat, for the Organ. Composed by Auguste Moosmair.

Great skill in the mastery of technical difficulties is displayed in this composition. We cannot so freely applaud the taste which has led the writer to intermingle with his clever counterpoint, chromatic passages of a wholly different and widely discrepant character; they show his versatility, perhaps, but an artist should be one-minded while engaged on one subject. The merit of the piece lies less in its ideas than in their treatment, and we are consequently more interested in the one than charmed by the other. The Fantasia comprises three movements, each of which is complete in itself. The Introduction is a kind of frame, wherein is set the hymn tune, "O Ewigkeit du Donnerwort," with an arpeggiated accompaniment, and afterwards an effective Variation on the same, the preludial bars recurring at the end so as to class, one may say, the sacred melody as in a circle. Happy in their hymnody are the natives of North Germany, who name their choral tunes by the poems that are sung to them, and thus are reminded of the inseparable words whenever they hear the music, and feel accordingly a special meaning in any artistry that may be exercised upon them. Happy are they in comparison with us poor islanders, who know the choral songs of worship only, if we know them, by such unsignifying titles as "Jeroboam," or "Little Puddlington," or "Wapping New," or the like, and sing them indifferently to any, grave or gay, penitential or jubilant verses with the needful number of syllables, regardless totally of their fitness of accent. Happy are the musicians who choose any of these things for elaboration, since in working upon them they have an idea to embody, and not merely to construct an exercise upon an inexpressive thesis. We fail to perceive in what respect the "Introduction" so called, introduces the sequel. Be that as it may, the Andante in C minor is a contrast as much to the foregoing as to the fugue which concludes the whole, and which decidedly is an evidence of musicianship in the author. The Fantasia is capitally fitted to the instrument.

By the Sea. Reverie, for the Pianoforte.
Minuet and Trio, for the Pianoforte.
Composed by T. Ridley Prentice.

These quiet and unobtrusive contributions to the pianoforte music of the day sufficiently prove that Mr. Prentice is content to work his way upward, rather than, by beginning at the top, to run the chance of a gradual descent. "By the sea" has a calm, flowing subject, with a pedal bass, happily suggestive of the title of the piece. The theme, in the subdominant, with the characteristic accompaniment, is well contrasted with the opening melody; and the composer has prudently steered clear of those sensational executive effects which are too often used, regardless of their artistic propriety, to "work up" a composition to a brilliant climax. We heartily recommend this little Reverie to all amateur pianists who aim rather to please, than to astonish, their hearers. The "Minuet and Trio" will also be most acceptable both to teachers and players, for it is melodious and carefully written throughout. Although calling up reminiscences of Beethoven, especially in the Trio, it is good enough to stand upon its own merits; and if Mr. Prentice can be as successful in the other movements of a Sonata as he has been in this one (which we see no reason to doubt), we may shortly hope to welcome him in a composition of more importance.

When the tide comes in. Song. Words by H. Ashland Kean.
Thou whom my heart adoreth. Song. Words by the Rev. J. Troutbeck, M.A.
Composed by Joseph Barnby.

The first of these songs has been sung by Miss Antoinette Sterling, and the second by Madame Patey, at the Royal Albert Hall Concerts, and always with a success which, apart from their purely artistic merits, proves that they contain the elements of popularity. The first is a pathetic little story, the musical colouring of which is so delicately touched as to evidence the sympathy of the composer with the poet. The harmonies are just as simple as a song depending so much for its effect upon the elocutionary powers of the vocalist, should be. The minor third, touched for the first time in the brief recitative, foreshadows the tragic nature of the final incident with much fidelity. "Thou whom my heart adoreth" is a melodious ballad, which will be a boon to contralto singers who, like Madame Patey, can not only feel the words themselves, but make their audience feel them. The frequent use of the raised supertonic in the voice part is a charac-

teristic of the song which cannot fail to be remarked; but we object no more to the individuality of a composer than to the style of an author, and can assure our readers that the musicianlike treatment of this composition will ensure it a ready acceptance with the public.

The Lament of the Border Widow. An old Scotch song. Composed by Jacques Blumenthal.

This is truly a lament, the wild beauty of the melody seeming to spring spontaneously from the words, as indeed all such legendary compositions should do, where the object is rather to heighten the effect of the verses than to display the learning of the composer. A wailing melody, in G minor, is left but lightly accompanied at the commencement, the bold phrase, in the relative major being admirably contrasted with the opening subject, and the descent of sevenths in the voice-part expressing the passionate phrases with much force. Miss Antoinette Sterling, has already created a marked effect in this song at the concerts of the Royal Albert Hall.

Christmas Bells at Sea. Song. Words by Charles Lamb Kenney. Music by Arthur Sullivan.

This is another of the songs given at the Royal Albert Hall Concerts, and sung by Mr. Whitney. The words, which are excellently adapted for music, are founded upon a legend amongst sailors that on Christmas Eve the usual peal which ushers in the great Christian Festival is sometimes heard, however far from land the ship may be, and is a certain sign of a prosperous voyage. Mr. Sullivan has wedded the verses to some exceedingly appropriate music, the bells being made sufficiently prominent to suggest the leading feature of the song. Like all this composer's vocal works, the harmonies give much richness to the melody, without disturbing that calmness so essential to the due effect of the words.

Augener and Co.

Suite: Preludio, Fuga, Andante Affettuoso, Presto Spiccato, Allegretto Scherzando, Adagio and Finale; for the Pianoforte. Composed by James C. Culwick.

The sale of a composition in this severely classical form must of necessity be so extremely limited that we fear Mr. Culwick must seek his reward in the consciousness of having worked rather for the art than the public. When we say that his music is somewhat dry, we have nothing but praise left for the result of his efforts. The flowing Prelude, in E minor, and the following Fugue, in the tonic major, show that the composer has studied in a good school, the points of the Fugue, especially, being well marked, and the writing throughout evidencing sound contrapuntal knowledge. The "Andante" has not a very amiable subject, and we should prefer fewer extensions—many of which will scarcely repay the trouble which must be bestowed upon them—but the movement displays design, and a commendable care in the management of the part-writing. The "Presto Spiccato," although spirited, we like less than the following "Allegretto Scherzando," in 6-4 rhythm, the subject of which is exceedingly melodious. The "Adagio" and "Finale" conclude the "Suite" with much effect; but, as we have already said, considering the artistic skill displayed, throughout the work, we wish that the themes had been more attractive.

Gleanings from the Works of celebrated Composers. Transcriptions for the Pianoforte, by E. Pauer.

The name on the title-page of these Transcriptions will be a sufficient guarantee for the excellence of the workmanship, a matter of the utmost importance to purchasers; for, although arranging pieces for the Pianoforte, originally written for other instruments, would appear to be an easy matter, considering how often it is undertaken by mere tyros in the art, there can be little doubt that judgment, experience, and, above all, conscientiousness, are positively essential for the due performance of the task. Amongst the eight numbers of this series already published, there is not a single weak one; all are selected from the compositions of the best writers, and so carefully considered as to form most effective little pieces for drawing-room performance. Were we called upon to name our especial favourites, we should mention No. 1, Rondo from Beethoven's Quintett, Op. 16; No. 4, Andante from Mozart's Concerto in A major; No. 6, Spohr's Barcarolle, in G major; and No. 8, an Andante by the same composer, in F major; but pianists cannot very well go wrong, for whichever number is chosen will be certain to prove a treasure.

Bailliere, Tindall and Cox.

The Philosophy of Voice: showing the right and wrong action of voice in speech and song. By Charles Lunn.

This book is a reprint of several papers published in the *Medical Press and Circular*, and the author can therefore, perhaps, scarcely expect that in a Journal expressly devoted to Music any justice can be done to an Essay upon the subject of which, he admits, the majority of singing-masters are in error. That great and glorious vocalists have been made in spite of the want of what Mr. Lunn would term a knowledge of "voice production," cannot of course be denied; but we willingly confess that this must not be accepted as a proof that we are to stand still and refuse to hear what even the most Utopian of our reformers have to say to us upon the subject, for in many of these cases it is unquestionable that Nature has done the greater part of the work before science was appealed to. Mr. Lunn is one of the most earnest and conscientious thinkers of the day and has a right, not only to be heard, but to be answered. This work contains the result of many years' reflection; and as we can scarcely imagine that its writer publishes it for the sake of profit, his only reward can be in the consciousness of having fulfilled a duty by calling attention to an important branch of art which he believes to have been hitherto but imperfectly understood. Without following our author through his elaborate investigations, let us then urge those who are competent to grapple with the subject to give Mr. Lunn's book a calm and dispassionate consideration, even should his arguments run counter to convictions which the growth of years may seem to have rendered almost too sacred to disturb.

Duff and Stewart.

Sixty Solfeggi and Vocal Exercises. Composed by Franz Abt.

This work will be found extremely useful by professors who wish to teach their pupils all that is really useful, without wearying them, as is too often the case, with exercises, which are merely melodious pieces, without any sufficiently distinctive character. Instead of giving major triads in a major key, and minor triads in a minor key, we think it would have been better to show the two kinds of triads together in one key, as pupils are too apt to consider that major keys only contain major triads, and minor keys minor triads; and—to finish our objections—we question whether teaching the commencement of a shake by dotting the principal note and singing the upper one short, is a good method for acquiring a perfectly even trill afterwards. In other respects, the book is exactly to our mind; the Exercises are exceedingly well accompanied, and each little piece has a definite object.

Daldy, Isbister and Co.

Songs of our Youth. By the Author of "John Halifax, Gentleman." Set to music.

This very elegant little volume, merely inscribed "To my old Friends," is chiefly remarkable for the poetry, the music to which it is allied being generally culled from various sources, and in many cases not being especially well selected. In some of the songs the words and melody are said to be by "D. M. M."; and, as a rule, we are inclined to think that these are the best in the book, both verses and music running together in loving company throughout. The volume is beautifully bound; and, apart from any poetical or musical attraction, we may recommend it as a show-book for the drawing-room table. A little interest, too, may be excited by the musical puzzle on the cover—three perfect fifths, followed by a triplet—

we should be glad if some person could decipher this mystery; we have given it up.

Joseph Masters and Co.

Speakers, Singers and Stammerers. By Frederick Helmore.

When we say that Mr. Helmore has mastered the subject upon which he writes, we are giving him praise which cannot conscientiously be awarded to very many of those who, having given a few lessons in singing, think themselves competent to grapple with the whole theory of voice production. Both in speaking and singing, some very valuable truths are here laid down; and the reasons for the rules which are given are in all cases stated distinctly enough to carry conviction to the mind of an intelligent student. Facts, indeed, are stubborn things, and if what our author affirms is really true, those who wish to cultivate their voice in the right way, have but a poor chance of doing so: "There are plenty of singing-masters," says Mr. Helmore, "who can teach style and brilliancy to pupils who have previously learnt how to produce the notes; but I have not met with more than three English teachers who could '*form*' a voice, and one of them is dead."

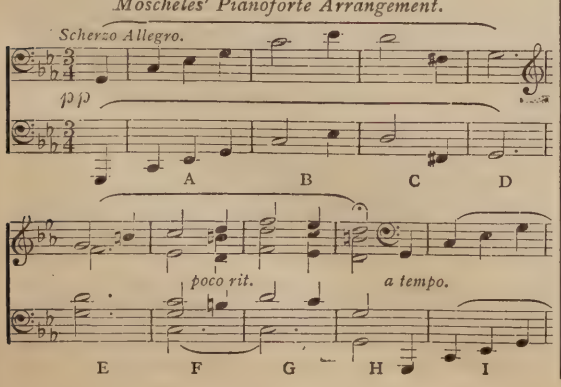
ORIGINAL CORRESPONDENCE.

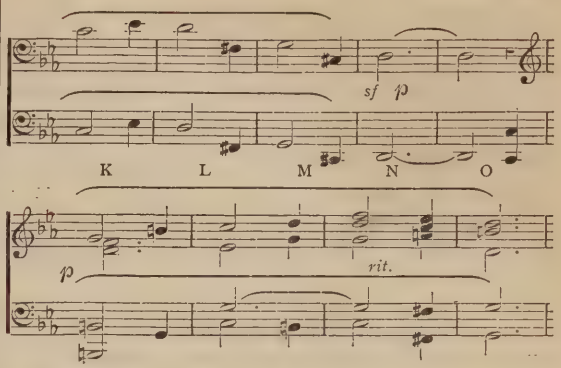
MEDDLING WITH THE OLD MASTERS.

TO THE EDITOR OF THE MUSICAL TIMES.

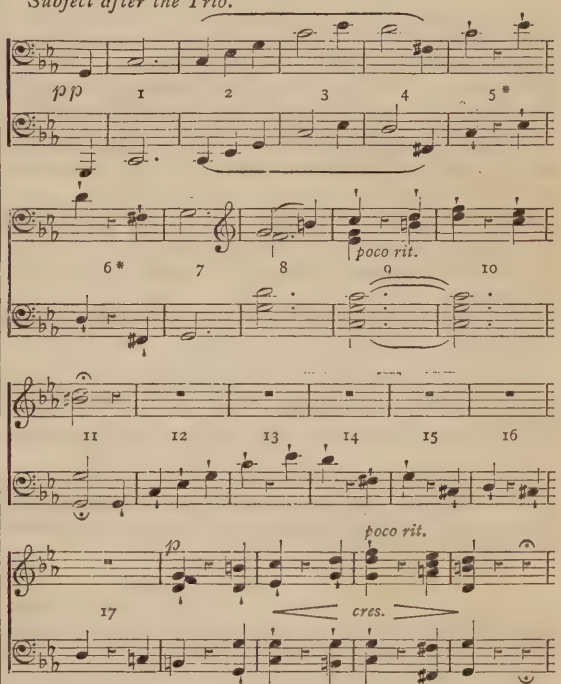
Sir,—I have noticed with much regret the increasing mania for meddling with the works of the great composers. If matters go on at the present rate the time will not be far distant when it will be impossible to obtain them in their original shape. Those who do the mischief may be divided into three classes: first, those who wish honestly to improve, but are too hasty, and overlook why things are written contrary to their own notions; secondly, those who are so filled with vanity that they fancy they understand the management of the works as well as the authors themselves; and, lastly, editors who correct the proofs of their so-called revised editions with so much carelessness that new mistakes and omissions creep constantly in, of which the composers could have never dreamt. I will give the following example as one of the most vexing: One day some wisehead, perhaps well up in Greek, Latin and mathematics, but with no idea of the artistic conditions pertaining to a musical work, fancied that there are two bars too much in the Scherzo of Beethoven's Symphony in C minor. Without studying whether his fancy is correct, he cuts out the bars; and some conductors, not wishing to be thought less intelligent, take to the trimming directly without even troubling their heads whether it is a justifiable operation or not. I beg now to submit the passage in the Scherzo as it is written before the C major part (called Trio), and as it occurs subsequently and *intentionally* altered in the rhythm by the great composer. I give the original version as played at Beethoven's time, and for something like half a century:—

Moscheles' Pianoforte Arrangement.





Subject after the Trio.



It is obvious that the second treatment of the subject after the "Trio" is different from the first, and the person who cut out bars 5* and 6*, to be logical, ought to have erased bar 1 on the same principle, because bars 1 and 2 are not identical with A and B, nor are 15, 16, and 17 like M, N and O. It may be further observed that the two bars taken away are a variation from 3 and 4, first legato, then with separated and staccato notes. To destroy thus a phrase so characteristic of Beethoven's manner is simply *barbarous*, and I fervently hope that all persons of any artistic taste and reverence for genius will unite in their efforts to have the piece performed as Beethoven composed it, and listen no more to bombastic meddlers.

I am, Sir, yours truly,

Feb. 16, 1875. Allegro.

THE WAGNER THEORY.

TO THE EDITOR OF THE MUSICAL TIMES.

Sir,—I wish to ask "Verring" two questions:—

1. Does he gravely mean to assert that when Gluck began to apply his art-theory—which, I think it is generally conceded, Wagner is merely re-propounding—in the composition of his operatic works, he did it unconsciously, or, as "Verring" puts it, intuitively? It is, or should be, unnecessary to remind him that the word "theory" implies a conscious effort of the reasoning faculties.

2. Granting that the few who supported Gluck's "art-work" had to fight many a hard battle round his standard, is it now being "borne triumphantly," or, in plain English, is there anything in Gluck's operas (which were once regarded as revolutionary, as Wagner's now are) to distinguish them from the subsequent works of less philosophical writers, unless it be that the flow of melody is greater, the flow of harmony purer?

Yours faithfully,

Lincoln's Inn, Feb. 11. F. C.

[No doubt "Verring" will reply to the above queries in the next number of our Journal; but in the meantime we may inform F. C. that our correspondent is a lady.—ED. *Musical Times.*]

THOMAS LLOYD FOWLE.

TO THE EDITOR OF THE MUSICAL TIMES.

SIR,—I understand from the current number of the *Musical Times*, that the friends of Thomas Lloyd Fowle, M.A. and Mus. Doc., are endeavouring to obtain for him a pension on the Civil List of the Government. It is not my intention to say one word on the question of Mr. Fowle's claims to such a substantial recognition, but I think as a preliminary step to any agitation in his favour, it is absolutely necessary for his own credit, that he should give a public explanation of the grounds on which he affixes *M.A.* and *Mus. Doc.* to his name.

As one of the mere handful of men who hold both these honourable degrees, I consider no apology is needed for thus bringing this subject forward, and I believe in so doing I shall have the moral support of my brother musical graduates.

I ask Mr. Fowle then, to set all doubts at rest by stating in your next—

1. At what University he graduated?
2. How long he resided at his University?
3. How many examinations he has passed, and in what subjects?
4. By whom was he examined, and does he possess any "Testamur?"
5. Was he ever a B.A. and Mus. Bac?

If Mr. Fowle's answers to these very simple questions are satisfactory, I will gladly apologize for having thus dragged him before the bar of public opinion.

I am, Sir, your obedient servant,

JOHN STAINER,

M.A., Mus. Doc., Magd. Coll., Oxon.

TO CORRESPONDENTS.

*** *Notices of concerts, and other information supplied by our friends in the country, must be forwarded as early as possible after the occurrence; otherwise they cannot be inserted. Our correspondents must specifically denote the date of each concert, for without such date no notice can be taken of the performance.*

Our correspondents will greatly oblige by writing all names as clearly as possible, as we cannot be responsible for any mistakes that may occur.

Correspondents are informed that their names and addresses must accompany all communications.

We cannot undertake to return offered contributions; the authors therefore, will do well to retain copies.

Notice is sent to all Subscribers whose payment (in advance) is exhausted. The paper will be discontinued where the Subscription is not renewed. We again remind those who are disappointed in obtaining back numbers that, although the music pages are always stereotyped, only a sufficient quantity of the rest of the paper is printed to supply the current sale.

The Secretary of the Philharmonic Society, Maryport, Cumberland, is informed that we cannot insert a second report of a concert which took place so long ago.

Can any of our readers inform us of the present address of Robert Muller, translator of Kiesewetter's "History of Modern Music."

PIANO.—*We cannot undertake to give pianoforte lessons through the medium of our Journal.*

BRIEF SUMMARY OF COUNTRY NEWS.

We do not hold ourselves responsible for any opinions expressed in this Summary; as all the notices are either collated from the local papers, or supplied to us by occasional correspondents.

BIRMINGHAM.—The third of Messrs. Harrison's subscription popular concerts took place in the Town Hall on the 29th January. The vocalists were Mdlle. Titiens, Mdme. Trebelli-Bettini, Mdlle. Risarelli, Signori Paladini, Catalani, and Perkins; solo pianist and accompanist, Mr. F. H. Cowen; solo violinist, M. Colyns. Mdlle. Titiens, who was warmly received, sang "Placida notte" from *Il Talismano* and "Kathleen Mavourneen," and as an encore to the last, "The Minstrel Boy." Mdme. Trebelli, who was in fine voice, gave "C'est l'Espagne," which was enthusiastically encored. The duet "Quis est homo" was splendidly sung by Mdlle. Titiens and Mdme. Trebelli. The programme also included "The Watchman," by Signor Perkins; the "Rose Song," by Signor Paladini; and a violin solo, "Le Carnival de Venice," by M. Colyns, and other pieces of a popular character.——MR. MAPLESON gave a sacred concert in the Town Hall on the 10th ult. The programme consisted of the *Stabat Mater* in the first part, and selections from Rossini's *Messe Solennelle* in the second. The soloists were the same as at Messrs. Harrison's concert.

BISHOPS STORTFORD.—The Choral Society gave its opening concert on the 3rd ult. in the Corn Exchange, to a large and select audience. The first part consisted of a selection from Handel's Oratorio the *Messiah*. The soloists were Miss Harvey and Miss Dodd (members of the Society), Master Cross, of Jesus College, Cambridge, and Mr. E. J. Bilton (alto), Mr. W. B. Ling (tenor), and Mr. Harvey Day (bass), of Trinity College, Cambridge. Miss Harvey and Miss Dodd were very efficient in their solos, and great praise is due to Master Cross for his singing of "He shall feed His flock." Messrs. Bilton, Ling and Day rendered their respective solos in a very able manner, and were enthusiastically applauded. The choruses were given with great precision, the "Hallelujah Chorus" being especially well rendered. In the second part madrigals and part-songs by Mendelssohn, Pearsall and Ions were sung by the Society (unaccompanied) in a very creditable manner. Pinsuti's quartett, "In this hour," was rendered by Miss Harvey and Messrs. Bilton, Ling, and Day, and received an enthusiastic encore. A like compliment was paid to Mr. Day and Mr. Ling. Mr. Thomas Silver presided at the pianoforte, and Mr. W. A. Perry at the harmonium. Mr. H. J. Brown, of Cambridge, conducted throughout with his usual ability.

BLACKHEATH.—An amateur concert was given at the Alexandra Hall on Monday evening the 8th ult., before a numerous audience, the proceeds being devoted to the charitable purpose of obtaining the admission of an aged lady into the Governess's Benevolent Institution. The concert was under the conductorship of Mr. Charles Joseph Frost, who also played Beethoven's "Sonata Pathètique" and "May day," a composition of his own. Miss Leslie's artistic singing of "Auld Robin Gray" and "She wore a wreath of roses," formed a notable feature of the programme. The part-songs were very carefully rendered by well-known local amateurs; "Where wavelets rippled gaily," and "Good night, beloved," by Pinsuti, Martini's "Tickling Trio," and Mr. Frost's trio for ladies' voices, "Autumn leaves," being received by the audience with manifest favour.

BRENTWOOD.—Mr. Henry Morley, R.A.M., gave a concert in the Town Hall on the 11th ult., assisted by Miss Banks, Miss Lina Glover, and Mr. James (vocalist), and Miss Morley (pianoforte). The programme, which was miscellaneous, was exceedingly well rendered, and the concert highly successful.

BRIGHTON.—Mr. E. H. Thorne gave a pianoforte and violin Recital at the Royal Pavilion on the 3rd ult. The programme was well selected, comprising works of Beethoven, Schubert, Chopin, and Bennett, and some new compositions by the concert-giver, the principal of these being a sonata (in F major) for pianoforte and violin, in which the composer was associated with Mr. Henry Holmes. Mr. Thorne also played Chopin's Nocturne in G major, and the "Rondo piacevole" of the late lamented Sir W. Sterndale Bennett, in memory of whom Mr. Thorne, at the close of the Recital, played Chopin's "Marche funèbre," a fitting mark of respect to one of England's highest musical spirits. Mr. Thorne joined Mr. Holmes in Beethoven's Sonata in E flat for pianoforte and violin (Op. 12, No. 3), which was excellently played; and with Miss Thorne gave a couple of pianoforte duets Mr. Holmes contributed solos, amongst them the Giga in G minor by Corelli.——A MEETING was held at the Town Hall on Friday evening, the 5th ult., for the purpose of forming a new local Society, having for its object the giving of concerts somewhat similar to those given in London by Henry Leslie's Choir. At the meeting it was decided that the musical direction should be entrusted to Mr. Worsley Staniforth (organist of Trinity and for some years at S. Paul's), and that the Society should be named and known as "Mr. Staniforth's Choir." Already the support of several of the nobility and gentry has been promised, and there is every hope that the enterprise will prove highly successful.—MR. KUHE'S entertainment, which now appears to be known as the "Brighton Musical Festival," has this year been as successful as ever. Bach's *Passion* (St. Matthew), Costa's Oratorio, *Naaman* (conducted by the composer), Macfarren's Oratorio, *St. John the Baptist*, J. F. Barnett's orchestral piece, "The Lay of the Last Minstrel," and M. Gounod's Cantata, *Gallia*, have been among the principal important works given. Mr. Kuhe's pianoforte performances have been, as usual, an attractive feature, but in every department the best artists have been engaged, and in all respects the spirited originator of this annual gathering deserves the utmost credit for his exertions.

BURSLEM.—The Potteries Tonic Sol-fa Choristers gave their second concert of the season in the Town Hall on the 4th ult., in the presence of a large and fashionable audience. The artists engaged were Miss Josè Sherrington, Madame Poole, Mr. Nelson Varley, and Mr. Wadmore, vocalists; Madame Varley-Liebe, solo violin; and Mr. Charles Malcolm, solo pianoforte. The choristers opened each part with an unaccompanied chorus. The programme was very well rendered, and the concert was one of the most enjoyable of the season. Mr. Powell conducted.

CATTISTOCK.—A concert was given in the School-room on the 26th January, under the direction of Mr. J. Manley, organist of the church. The solo vocalists were Mrs. Stedman and Mr. Manley. The quartetts, trios, &c., were sung by Messrs. Manley, Riggs, Dunford, Nobbs, Williams, Hawkins, Sprackling, and Goddard, the full choruses being strengthened by several girls of the school singing-class. A "Duo

Concertante," by Osborne and De Beriot, was effectively played by Mr. T. Avant (pianoforte), and Mr. W. Stone (violin). The programme was well rendered, many of the numbers being encored, and the concert was most successful.

Clevedon.—A new organ, of two manuals, twenty stops, and seven composition pedals, built by Messrs. Allen and Co., of Bristol, was opened at Christ Church, by Mr. George Riseley, organist of the Colston Hall, Bristol, on the 5th ult.

Dundee.—The third and last orchestral concert for the season took place on the 17th ult. Professor Oakeley's newly-scored "Funeral March" and his "Edinburgh March" were excellently performed under the composer's own direction. The "Funeral March" was played in memory of the late Sir Sterndale Bennett. The programme also comprised Mendelssohn's Scotch symphony, Nicolai's overture to the *Merry Wives of Windsor*, and Sir W. S. Bennett's fantasia overture, *Paradise and the Peri*. The vocalists were Mr. Pearson and Mr. Whitney. Mr. Nagel conducted.

Edinburgh.—The eighth concert of the Choral Union took place on the 2nd ult., when an excellent programme was well rendered. Mr. Sutcliffe, the vocalist, has a good and well trained tenor voice, whose sweetness makes up for want of power. The performance of Chopin's Concerto in F minor by Herr F. Orosz, was in every respect most excellent. An interesting novelty in the programme was the Symphony in B flat by Gade. Dr. Oakeley's Funeral March came most *apropos* of the sad and lamented death of Sir W. Sterndale Bennett. If not eminently original, this March is a scholarly work, well scored and effective, and the composer, who conducted, had a good deal of applause at the end. This being the last concert, the introduction of "God save the Queen" in the close of Weber's "Jubilee" overture was very appropriate. Mr. Hamilton conducted.——Mr. Henry Smart's Cantata of *Jacob* was performed in the Music Hall on the 9th ult., by the Sacred Harmonic Society, under the direction of Mr. Geikie. The chorus numbered rather more than a hundred voices. The part of Rachel was very effectively sung by a lady well known to Edinburgh audiences. The choruses, especially "Happy art thou," and "Behold, thou shalt dwell," were admirably given.——Professor Oakeley gave an Organ Recital on the 11th ult. in the Music Class-room, to a very numerous audience. The first two numbers, "God is a Spirit" and "Blessed be the Lord God," from the *Woman of Samaria*, were selected with reference to the loss that music had sustained in the premature death of Sir W. S. Bennett. The remaining pieces were anticipations of the Reid Concert. By a skilul selection of stops, the fine orchestral effects of Professor Oakeley's Funeral March were reproduced with considerable success.——The Reid Festival began by a morning and an evening concert on Saturday, the 13th ult., the latter being the Reid Concert proper. The Music-Hall was, according to the usual practice, tastefully decorated with hothouse plants and evergreens sent from Methven Castle, and busts of distinguished musicians. Mr. Hallé's band is in some respects even better than ever. The number of performers is seventy in all, and there are few changes in the *personnel* of the band, the wind particularly; but one important and excellent alteration has been introduced, the double-bass players have all, as in Germany, the instrument with four strings, instead of the English three-stringed double bass. The additional low notes thus obtained give a very noticeable addition to the fullness, sonority, and mellowness of the general tone. The singers were Miss Edith Wynne and Mr. Edward Lloyd, and Madame Norman-Neruda appeared as solo violinist at the evening concert. Out of respect to the memory of the great musician whose remains have just been consigned to Westminster Abbey, the concert commenced with the overture to the *Naiades*. In the interpretation of Beethoven's C minor Concerto, Mr. Hallé almost surpassed himself, and was worthily supported by his band. At the evening concert Madame Norman-Neruda made a great impression by her performance of Viotti's concerto in A minor. Miss Edith Wynne created much effect by her rendering of Professor Oakeley's song, "Tears, idle tears," the harp *obbligato* to which was finely played by Mr. Streather; Mr. Lloyd was the other vocalist. The attendance at both concerts was very large.

Falkirk, N.B.—Dr. Spark, assisted by Mr. Sykes, R.A.M., violinist, gave an interesting lecture-concert on Mozart and his Compositions, in the Corn Exchange, on Thursday evening the 28th January. The lecture, which was one of the course supplied under the auspices of the Falkirk School of Art, was largely attended. Besides several songs, &c., from Mozart's best known operas, Dr. Spark and Mr. Sykes played the Sonata No. 12, in E flat major, in a highly artistic manner. As a solo Dr. Spark played the well-known minuet and trio from the Symphony in E flat.

Halifax.—On the 2nd ult., a concert was given in the concert-room of the Dean Clough Institute, by the members of the Parish Church Choir, conducted by Mr. J. V. Roberts, Mus. Bac., Oxon, in aid of the erection of a new church dedicated to S. Augustine. The programme was of a high character and excellently rendered. Mr. Roberts played a Fantasia on Irish airs, and for an encore, Schumann's Arabesque in C. He also joined with one of his pupils in Mendelssohn's C minor Symphony, arranged by the author as a pianoforte duet. After all expenses had been paid, £31 was handed over to the building fund of the Church.

Harewood.—A concert was given in the Odd Fellows' Hall on the 12th ult., before a large audience. The artists were Miss Evison (soprano) from Hull, Miss Kennedy (contralto), Mr. A. W. Wharton (tenor), Mr. Dodds (bass), and Mr. Wharton (the blind solo pianist), Herr Carl Friedrich Feindt acting as conductor. The vocal music was rendered in a very efficient manner. Mr. Wharton was highly successful in his pianoforte solos. Herr Feindt accompanied the whole of the vocal music. The concert altogether was a great success.

Harrogate.—The Philharmonic Society gave a choral and orchestral concert in the Chalybeate Spa Room, on Monday the 8th ult. Besides a selection from *Lurline* and the "Wedding March" by the band, several glees and choruses were sung with orchestral accompaniments, including "Now by day's retiring lamp," "Blow, gentle gales," the Gipsy chorus in *Preciosa*, and "Now tramp," the solo of which was sung by Miss Place. Miss S. Duffield, the Misses Arnold and Priest, and Mr. Asquitte sang several songs, and Mr. Baxter contributed a violin solo on "Le prè aux clercs." Mr. J. A. Benson conducted.

Hull.—Messrs. Gough and Davy's concert on Tuesday night, the 16th ult., was an unqualified success. The reception given to Titiens, Trebelli-Bettini, and Risarelli was most enthusiatic. Signor Catalani and Signor Paladini, the former a light and pleasing baritone, and the latter an effective tenor, made up the vocal troupe. M. Colyns was the solo violinist, and Mr. F. H. Cowen conductor and accompanist. An excellent programme was provided. The duet, "Quis est homo," from Rossini's *Stabat Mater*, sung by Mdlle. Titiens and Madame Trebelli-Bettini, was a piece of perfect vocalisation. M. Colyns's two solos were Paganini's ever fresh "Carnival," and Beethoven's "Romance." Both were played well.——The Arion Orchestral Union continue to give most excellent selections from the Classics, every Saturday afternoon, and fully maintain the reputation they achieved last year.

Leamington.—Mr. Frank Spinney gave a most successful concert at the Royal Music Hall, on Saturday, the 20th ult. The artists were Madame Campobello-Sinico, Madame Stella Bonheur, Signor Uric, Signor Campobello, Mr. Frank Spinney, Mons. G. Niedzielski (the Polish violinist), and Signor Romano, conductor. Mr. Frank Spinney played the "Moonlight" Sonata, and "A te o cara," arranged by Fumigalli.

Melbourne (Australia).—The Philharmonic Society gave its twenty-second annual performance of the *Messiah* on Christmas night at the Town Hall, to one of the largest audiences ever brought together here. The full musical forces of the city united—the band of the Italian Opera, the Philharmonic band, the members of the Musical Association, and a grand chorus of 350 performers. The principal vocalists were Miss Pitts, Mrs. Cutter, Mr. Armes Beaumont, and Mr. Lamble. Mr. George Peake presided at the organ. Several of the numbers were encored, viz., "For unto us a child is born," "Lift up your heads," and the "Hallelujah." To show the appreciation of this really fine performance, the immense audience, above 4,000, remained seated till the last note of the "Amen" chorus. Mr. J. Summers conducted.

Melbourne (Derbyshire).—The Glee and Madrigal Society gave an excellent concert in the National School-room on Friday, the 29th January. Selections from the works of Handel and Mendelssohn were performed. The concert opened with the overture to *Alexander's Feast*, admirably played by the band. The chorus, "Be not afraid," was brilliantly rendered both by instruments and voices. "Lord God of Abraham" was finely sung by Mr. Field Baldwin. The trio "Lift thine eyes" was carefully given, and a refined rendering of the chorus "He, watching over Israel," brought the selections from *Elijah* to a close. The duet with chorus, "I waited for the Lord" (*Hymn of Praise*) was most tastefully and artistically given by Mrs. Wilson and Mrs. Knipe. The overture to *Samson*, the two choruses, "Then round about the starry throne," and "Fixed in His everlasting seat;" "Honour and Arms," "Let the bright Seraphim," by Mrs. Wilson (trumpet *obbligato*, Mr. Townsend), and "Let their celestial concerts all unite," brought the concert to a close. During the three years that this Society has been in existence the following works have been performed: The *Messiah*, *Judas Maccabæus*, *Samson*, *Solomon*, *Alexander's Feast*, and *Zadock the Priest*, of Handel, Locke's music to *Macbeth*, and selections from the *Elijah*, &c., of Mendelssohn. The Society, which consists mainly of members of the working classes, numbers from forty to fifty. Mr. Wilson conducted, and Mr. Parkinson accompanied.

Montreal.—An organ Recital and concert was given in the St. James's Street Methodist Chapel, on the 15th January, by Mr. F. H. Torrington, in aid of the Methodist Chapel at St. Lamberts. The programme was an excellent one, consisting of selections from the works of Mendelssohn, Beethoven, Meyerbeer, Rossini, Bach, Mozart and others of the best composers of the past and present, all of which were rendered in a highly efficient manner. The concert was one of the most successful that has taken place in Montreal for some time past.

Newport (I. W.)—An organ recital was given at St. Thomas' Parish Church, on the 28th of January, by the organist, Mr. W. Scadding. There was a large attendance. The proceedings were commenced with a short prayer by the vicar (the Rev. George H. Connor, M.A., R.D.) The selection from Haydn, with which the programme commenced, was played with great power. The first anthem by the choir was a composition by George B. Allen, "In the beginning was the word," which was admirably rendered. The tenor solo, "Thou art fairer than the children of men," was sung by Mr. Lee. Handel's "Harmonious Blacksmith," was one of the gems of the evening, and Mendelssohn's "War march of the priests" closed a recital which bore evidence throughout of Mr. Scadding's perfect command over the instrument.

New York.—The excellent organ concerts recently given at the Church of the Holy Trinity (corner of Madison Avenue and 42nd Street) have been numerously attended and highly appreciated. The organists—Messrs. George W. Morgan, George W. Warren, and Samuel P. Warren—most successfully displayed the capabilities of the magnificent new instrument, built by Hilborne L. Roosevelt, on each occasion performing a selection of music the classical nature of which cannot be too highly praised.

Paisley.—On Friday evening, the 29th January, the Tonic Sol-fa Institute invited the public to the venerable Abbey, to hear a performance of *Belshazzar*. Mr. Pattinson presided at the new organ of the church, which was the only accompaniment. The principal singers were Madame Tonnelier, Mrs. Baxter, Mr. Whitehead, of Durham Cathedral, and Mr. Pope. The choruses, on the whole, were well sung. Mr. J. A. Brown was an efficient conductor.

Rainhill (Lancashire).—The third of the series of concerts for the benefit of the schools was given by the church choir on the 5th ult. in

the School-room, in the presence of a large and appreciative audience. The programme, which was well selected, consisted of songs, duets, part-songs and glees. Mr. Rudge sang the "Stirrup cup," for which he was encored, a similar compliment being paid to Miss Kimpton. Mrs. Poore and Mr. Collins were very successful in Mendelssohn's duet, "I would that my love," and Mrs. Thomson and Messrs. Collins, Tyrer, Martin, Bell, Green, and W. S. Clarke acquitted themselves creditably in the parts allotted to them. Mr. C. Collins accompanied. ——On the 9th ult. a theatrical performance was given by the officers and servants, in the Recreation Hall of the County Asylum, for the amusement of the inmates. *The Crimson Scarf*, a comic opera in one act, by Legouix, and *Bombastes Furioso*, were produced in such a manner as to reflect great credit upon all who took part in them. The inmates paid great attention, and seemed to thoroughly appreciate and enjoy the whole of the performance.

Richmond.—A most successful concert, in aid of the Richmond Infirmary, was given at the Masonic Hall, Greyhound Hotel, on Thursday the 4th ult. Among the most striking numbers may be mentioned "Roberto, oh tu che adoro," and Braga's "Serenata," exquisitely sung by Miss Terry, accompanied on the flute by Mr. F. White; "Batti, batti," by Mrs. Wingrove; Balfe's "Rose song" from *Il Talismano*, given with admirable effect by Mr. E. A. Tietkins; the duet "Parigi o cara," Mrs. Wingrove and Mr. Tietkins; Terschak's flute solo "Allegro de concert," brilliantly played by Mr. F. White; and Rubinstein's Bourrée, rendered with much spirit by Rev. H. W. Miller, Mus. Bac. The orchestral pieces, Haydn's Symphony No. 1, and the overture to *Masaniello*, went well under the conductorship of Rev. W. Borrow. The glees, "Hie thee, shallop," and "The three chafers," also merit a word of praise.

Ripley.—A very successful concert was given in the public hall on the 8th ult., by the Derby Glee and Madrigal Society; Mr. W. J. Kempton, of Derby, conducted. The principal artists were Madame Billinie-Porter, Miss Armstrong, Mr. W. B. Ling, and Mr. Tom Kempton.

Romford.—An excellent concert, under the able conductorship of Mr. H. Regaldi, was given in the Corn Exchange, on the 4th ult. The first part of the programme was sacred, and consisted of Mendelssohn's "Hear my prayer," the soprano solo by Miss Emily Hope, and selections from *Elijah*. The choruses were well sung, reflecting the greatest credit on the conductor, as the Society is composed entirely of amateurs. In the second part, Mr. T. Sergeant contributed some violin solos, and the Messrs. A. H. and W. W. Brown, pianoforte duets. Some favourite part-songs were most efficiently rendered. Mr. Brown accompanied.

Scarborough.—The annual concert of the Vocal and Instrumental Society took place at the Prince of Wales Hotel, South Place, on Monday evening, the 8th ult., under the able conductorship of Dr. Sloman, organist of St. Martin's. The large assembly-room was, as on former occasions, completely filled with a brilliant company. The first part of the programme consisted of the Cantata, *The Woman of Samaria*, in which a mournful interest was felt by the audience in consequence of the very recent death of its distinguished composer—one of the very highest musicians of his country—Sir Wm. Sterndale Bennett. The second part of the programme was made up of secular music, the concerted portions of which were three part-songs by Macfarren. Dr. Sloman's song, "No tidings," was finely sung by Mrs. Smyth, and formed one of the gems of the evening, the accompaniment being enriched by an *obbligato* violoncello part, added by the composer, and most tastefully played by R. Menzies, Esq.——The sixth and last of the series of organ performances by Dr. Naylor, at All Saints' Church, was given on Friday evening, the 12th ult., on which occasion there was a numerous attendance. The programme comprised Mendelssohn's Sonata in D minor, the favourite Concerto in B flat, by Handel; Bach's Prelude and Fugue in F minor; the interesting Allegretto and March by the popular French organist, Guilmant, introduced by Dr. Naylor at his previous Recital, and an elegant specimen of Dr. Naylor's ability as an extemporist. Besides the instrumental pieces, the boys of the church choir sang three hymns in a very creditable manner.——As Dr. Sloman is about leaving Scarborough (having accepted the appointment of organist of St. Giles's Church, Reading), the members of the Scarborough Amateur Vocal and Instrumental Society, have organised a subscription to enable them to present to him a testimonial of the gratitude and esteem they entertain towards him, and of their appreciation of the assiduity, ability and courtesy with which he has acted as the honorary conductor of the Society for upwards of five years.

Stratford (Essex).—On Tuesday the 9th ult., the West Ham Philharmonic Society gave the second concert of the seventh season, in the Town Hall. The concert consisted of part-songs and ballads, with one or two instrumental pieces. The most effective choral numbers were the Choral March from Costa's *Naaman*, and Pinsuti's part-song, "The sea hath its pearls," the latter being sung without accompaniment, and receiving a well-merited encore. The soloists were the Misses Jones, Miss Cecilia Fuller, the Misses Radmall, Miss Fuller (piano), and Messrs. W. H. Wicker, A. Gowar, H. Compton, and C. Clutterbuck (concertina), all of whom contributed greatly to the success of the concert. Mr. J. S. Bates conducted, and Mr. F. C. Kitson was the accompanist, playing also in a duo for concertina and piano with Mr. Clutterbuck. A very appropriate close to the concert was the performance of Dr. Garrett's finale, song, and chorus, "Good night."

Swindon.—The third of the series of concerts given at the Mechanics' Institute during this session, under the management of Mr. Henry Webb, took place on the 10th ult. The band of the London Orchestral Union (conductor, Mr. E. Audibert), performed several selections admirably. The vocalists engaged were Miss Jessie Royd, Mdme. Alice Barnett, and Mr. Alfred Kenningham (of St. Paul's); accompanist, Mrs. Henry Webb. There were numerous encores. The hall was crowded in every part.

Terling, Essex.—A concert, under the patronage of Lord and Lady Rayleigh, was given on the 1st ult., with great success. The following artists contributed solos: Miss Jessie Stocken, Messrs. J. Smith, R. Gill, and J. B. Bolton. Miss Stocken sang "The maid of the mill," and Mr. Bolton obtained an encore for his capital rendering of a new song, "Polly," by Molloy. The Choral Society, under the direction of the Hon. Richard Strutt, sang several part-songs with effect.

Tottenham.—An excellent musical and literary entertainment was given in St. Paul's School on the 12th ult. The vocalists were the Misses M'Lellan and A. L. Fielding, and Messrs. F. C. Evans and L. Wells. Miss M'Lellan was encored in "Follow me gaily" (Pinsuti), a similar compliment being paid to Miss Fielding and Mr. L. Wells. Mr. F. C. Evans sang Hatton's popular songs, "The British Tar" and "Anthea," with marked effect. The literary portion of the programme was under the management of Messrs. J. Baucutt and W. Blount. The success of the entertainment was considerably enhanced by the pianoforte playing of Miss Dittmar, who also accompanied throughout.

Vale of Aylesbury.—On Tuesday evening, the 2nd ult., the Sacred Harmonic Society gave a concert in the Corn Exchange, when Mozart's Twelfth Mass, with selections from *Elijah*, *Creation*, and *Messiah* were performed. The vocalists were Mrs. Parslow, Mrs. Taylor, Miss Clare, Miss Garner, Mr. Ingram, Mr. Wootton, and Mr. Fleet. The principal instrumentalists consisted of a string quartett from London, under the leadership of Mr. Knott, assisted by Mr. Ives, Mr. Robinson, Mr. R. A. Jones, Mr. A. L. Taylor, and Mr. S. G. Payne. Miss Steadman, and Mr. Biggin, organist of All Hallows, High Wycombe, presided at the pianoforte; and Mr. G. B. Smith at the harmonium.

Woodford.—The Musical Society, now numbering a hundred voices, under the direction of Mr. Walter Latter, R.A.M., organist of St. Mary's, Woodford, gave a performance of Mendelssohn's *St. Paul*, on Tuesday the 26th January. The choruses were very carefully rendered, and reflected great credit on the conductor. The solo vocalists were Miss Smellie (soprano), and Mr. Richard Latter (bass). The other parts were entrusted to amateurs. The band was led by Herr Wedermeyer in a highly satisfactory manner. The Lecture Hall was crowded.

Wolverhampton.—The second of the Festival Choral Society's concerts for the present season took place on the 1st ult. at the Exchange. The piece selected for performance was Handel's Oratorio, *Judas Maccabæus*, for which special arrangements had been made in the way of additions to the band and chorus. The soloists were Mdlle. Levier (soprano), Miss Granger, Miss M. J. Blower, Mr. H. T. Bywater, and Mr. Whitney. Mr. Mann presided at the harmonium, and Mr. Stockley conducted. Mdlle. Levier made a very favourable first impression. Her voice is rich and full, and she sings with ease and grace, her greatest achievement being in "From mighty kings." The band was highly efficient, and the choruses were very well sung.

Organ Appointments.—Mr. Charles Trew, to St. Paul's, Rusthall, Tunbridge Wells.——Mr. W. Howell Allchin, Mus. Bac., Organist and Choirmaster to St. John's College, Oxford ——Mr. Charles Forington to Union Chapel, Islington.——Mr. Robert S. Thorpe to the Church of Great Baddow.——Mr. Thomas William Noble, organist and choirmaster to the Church of S. Andrew, Cobham, Surrey.—— Mr. T. P. Groom, organist and choirmaster to the Parish Church, Godmanchester, Huntingdon. —— Mr. W. J. Price to the Parish Church, Spalding.——Mr. Humphrey J. Stark, F.C.O., organist and choirmaster to Holy Trinity Church, Tulse-hill, S. W.

Choir Appointments.—Mr. Robert Andrews (Bass), to Hereford Cathedral.——Mr. James Lewis (Alto), to St. Margaret's (Parish) Church, Lee, S.E.——Mr. John A. Murray (Alto), to Rolls Chapel, Chancery-lane.——Mr. H. B. Dudden (Tenor), to St. Anne's, Soho.—— Mr. F. Budge (Bass), to St. Peter's, Vere Street, W.

Our notice of an Organ Recital by M. Guilmant in last month's Country News, should have been headed *Manchester*, instead of *Southport*.

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THE MUSICAL TIMES

AND SINGING-CLASS CIRCULAR.

APRIL 1, 1875.

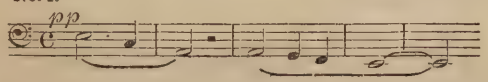
VERDI'S REQUIEM MASS.

By Joseph Bennett.

Any work from the pen of the master who wrote *Rigoletto* and *Aïda* deserves respectful notice, but there is a particular reason why, at the present moment, Signor Verdi's contribution to the music of the Church should be brought under the public eye. In May next the illustrious Italian master is expected to visit England, accompanied by the artists whose names are identified with his latest composition, for the purpose of directing a series of performances of the Mass in the Royal Albert Hall. With an event so interesting in prospect, and if only for the sake of a man so eminent, Verdi's artistic tribute to the memory of Alessandro Manzoni cannot fail to be an object of much curious enquiry. It is with a view to meet this in some measure that the following analysis is submitted. A work so elaborate in character and of such dimensions can, at best, only be treated superficially in the present form, but copious examples may serve to suggest far more than it is possible to state, and thus serve a useful purpose. It need only be further premised that a description, and not a criticism, is intended.

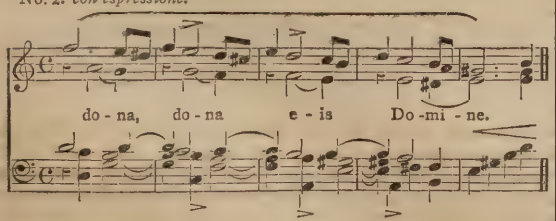
With regard to the opening number of the Mass, it must first of all be pointed out that the distinctive petition for "eternal rest" and "perpetual light" receives no special emphasis. Verdi is satisfied to treat it briefly, and as a short preface to an expanded "Kyrie." He does this by means of two well contrasted movements, the second of which, on the words, "Te decet hymnus in Sion," &c., is followed by a repetition of the first. Neither will give much trouble in analysis. At the outset (*Andante*—A minor) the instrumental basses enunciate alone the subjoined short phrases :—

No. 1.



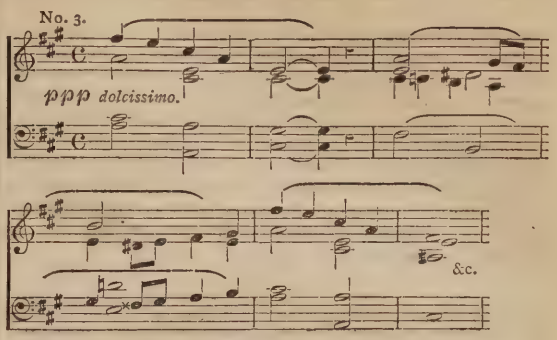
—and here let it be said that throughout this initial portion of the work, Verdi betrays the bent of his present musical mind by keeping the voices subordinate to the orchestra. The phrases just quoted, for example, are repeated in harmony by the instruments, while the choir, *sotto voce*, interjects at intervals, tonic and dominant chords. The continuation shows a like feature. First, we have an orchestral sequence, accompanied only by a soprano semi-chorus :—

No. 2. *con espressione.*



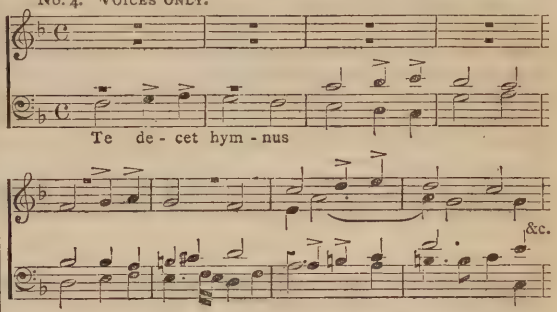
—and next, the key changing to A major, a more melodious episode :—

No. 3.



—throughout which the voice-parts, together or separately, are heard in short ejaculations. The episode just cited ends the first portion of the movement, its interrupted cadence leading to the second (*Poco più*—F major)—written, for four solo voices only, is, perhaps, as complete an imitation of the severe ecclesiastical style as Verdi could be expected to make. A few bars will show its character at a glance :—

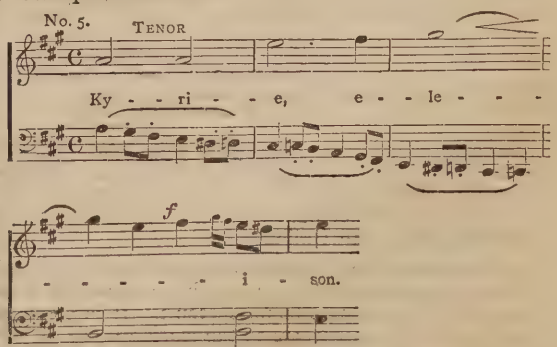
No. 4. Voices only.



With this an ornate and Spohresque cadence is not in perfect keeping, but few will care to condemn, therefore, one of the best examples of sacred music presented by the work. The first section of the movement is now repeated, its cadence, not again interrupted, leading directly to the "Kyrie" (*Animando un poco*—A major).

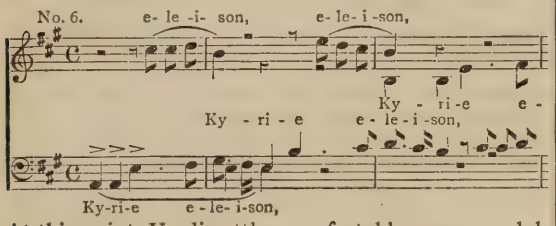
Verdi seems to have taken great pains with his "Kyrie" and assuredly contrived to infuse into it much that is peculiar to himself. The solo voices enter successively with a broad phrase that might belong to any recognized Church composer, but the hand of the famous Italian is visible at once in the accompaniment :—

No. 5. Tenor

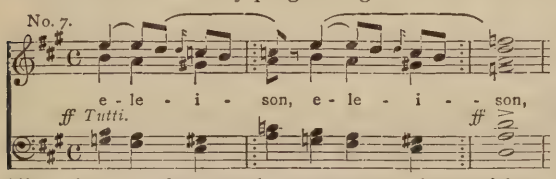


This passage having been repeated, in the dominant, by the bass, and in F minor by the soprano, is varied by the mezzo-soprano as a "lead" to a very brief

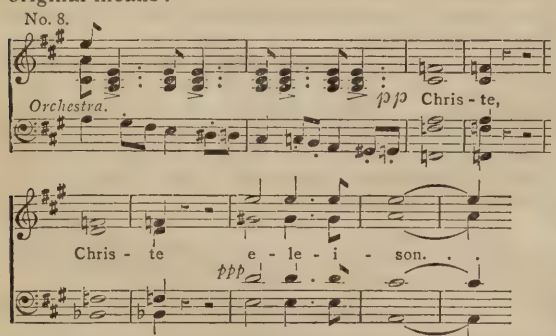
ensemble (chorus and soli), which ends the exordium of the movement in E major. Addressing himself to the task of eight-part writing now before him, the composer draws largely upon contrapuntal resources, without, as the orchestra testifies, wholly abandoning the free style. Giving a portion of the theme (No. 5) as a subject to the chorus, he makes it fly through all the parts, attended by a counterpoint for the soli; the violins accompanying with groups of semi-quavers. A short quotation will supply the key to much that follows:—



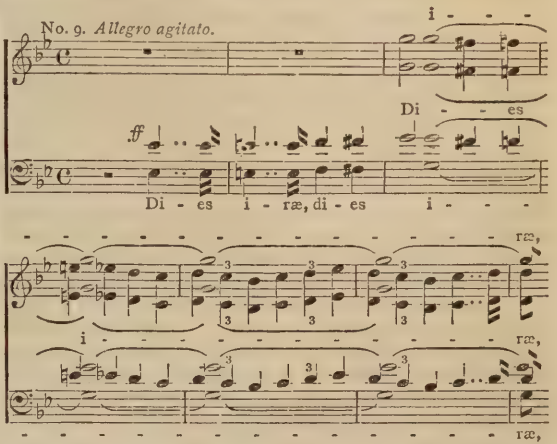
At this point, Verdi settles comfortably upon a pedal,—dominant of F sharp major—in which key he soon closes the second section of the movement. Passing on, the subject is heard, in augmented notes, from the soli, still with its counterpoint, but now attended, also, by the chromatic scale passage for orchestra so conspicuous in the opening bars (No. 5). The composer, however, quickly slips his contrapuntal fetters. No sooner has the theme appeared in all the parts, than we find him easily progressing thus:—



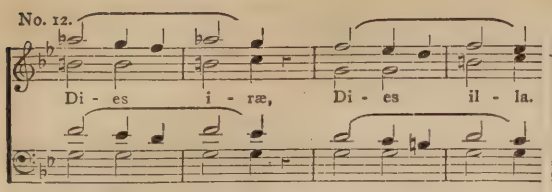
The theme subsequently reappears, but without variety of treatment, and in brief time a decorative cadence leads to the *Coda*. Here Verdi is himself, that is to say, striking and impressive by original means:—



Three bars from the orchestra bring the "Kyrie" to an end, and put the finishing touch to an impression that the Mass opens with a curious, though far from ineffective, compromise between what is old and what is new in Italian sacred music.

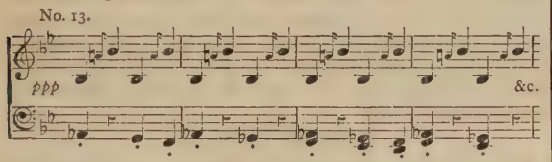
The master now addresses himself to the tremendous Hymn on which so many have expended their best efforts without adequate result. It is clear, at the outset, that he brings to the work a sense of perfect freedom in the choice of means, and that he will avail himself of all the descriptive resources characteristic of modern art. How boldly, for example, he treats the exclamation, "Dies iræ! dies illa!" with which the Hymn begins; striving to picture the awe and fear attendant upon "that day dismaying." After reiterating the tonic chord through two bars and a half with the full force of the orchestra, the voices enter thus (*Allegro agitato*—G minor)—a tonic pedal being sustained throughout:—

No. 9. Allegro agitato.
i - - -
Di - - es
ff
Di - es i - ræ, di - es i - - -
ræ,
i - - -

No. 12.



—the poignant minor ninth making itself felt as well as heard. As the sequence descends the force of tone is abated, till the voices (*sempre pppp*) die away on a tonic chord. But this is not the end. The orchestra, as softly as possible, though agitated, continues the sequence; while, at intervals and part after part, the chorus breathes the words "Dies iræ! dies illa!" in monotone. Thus the composer's object is gained, and, after his own dramatic fashion, he conveys the precise feeling desired. But, passing on to the second verse, we hear more of the sequence, the orchestra continuing it in this form:—

No. 13.

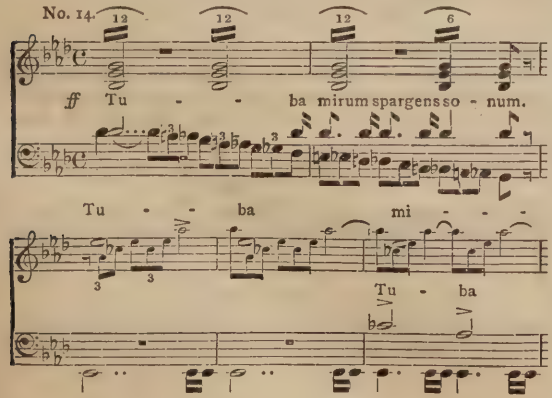


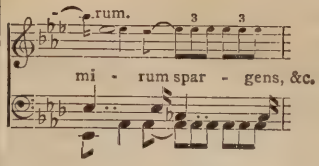
—as the chorus, *sotto voce*, and still in monotone, ejaculates "Quan—tus—tremor—est—futurus," &c. On these words Verdi does not dwell long, and with them the first section of the hymn closes on the chord of C minor. The next verse, "Tuba mirum spargens sonum," &c., or, as a favourite English version renders it:—

"Then shall ring the trump's weird knelling,
Through each tomb and charnel dwelling,
All before the Throne compelling"

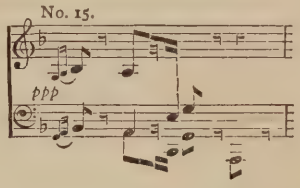
—has ever been the despair of composers, who, compelled, as they fancy, to be imitative, are, for the most part, puerile or ridiculous. Boldly grappling with the difficulty, and determined that nothing shall be lost through default of attempting all, Verdi gives us, not one trumpet, but many. The strident instruments are heard from far and near, each answering to each, like those in the Daybreak scene of *Lohengrin*, till "the air is full of noises." How far this suggests the signal for the "Dies iræ," and how far it reminds one of the opening of some state pageant, individual tastes must decide. Here the object is simply description and not criticism. After no fewer than 26 bars of *fanfare* (*Allegro sostenuto*—A flat), the bass chorus enters boldly on a 6—4—2 chord. The effect not of this "lead" only, but of the entire movement, may be judged from the quotation following:—

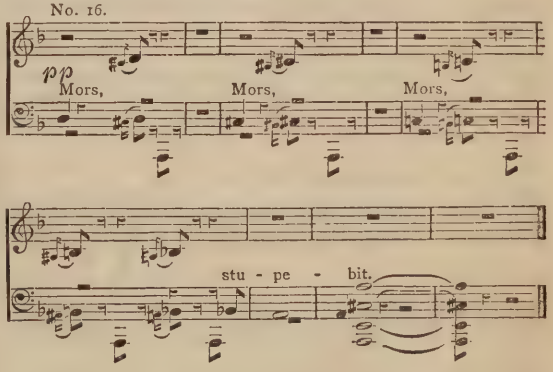
No. 14.



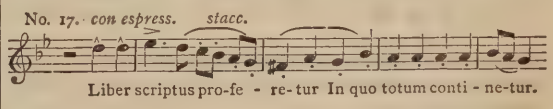


—and it is necessary to say no more than that the trumpets, both on the orchestra and behind it, continue their *fanfare* till the movement ends with an abrupt transition from E flat minor through C sharp minor to A major. Whatever may be thought of the dramatic propriety of the "Tuba mirum," few will deny that in the next section, "Mors stupebit," &c., Verdi exhibits his most characteristically impressive manner. The orchestra begins (*Molto meno mosso*—(D minor) with a phrase:—

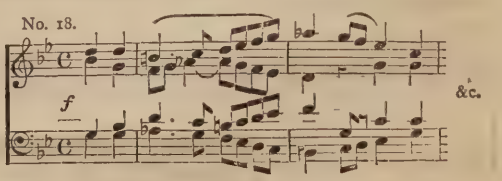
No. 15.

—repeated, at the interval of one bar, before the solo voice (bass) enters, and afterwards continuing as the only accompaniment This solo is a brief one, but its ending may claim to rank among the most striking attempts at sound painting. Thus it runs:—

No. 16.

In the first edition of the work the master now, by way of contrast, set the verse "Liber scriptus proferetur," &c., as a strict fugue in four parts (*Allegro assai mosso*—G minor) having the following subject:—

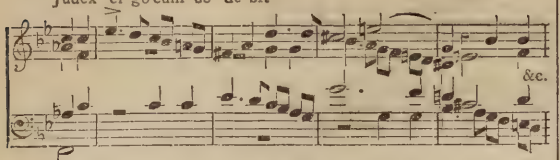
No. 17. *con espress.* *stacc.*



No observation is called for by the working of this theme till we find it inverted:—

No. 18.

—just previous to a *stretto*:—

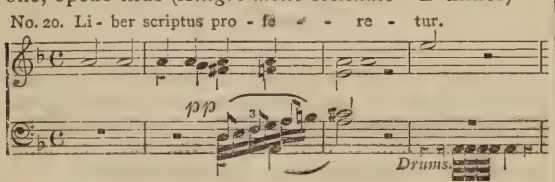
No. 19.
Judex er-go cum se de-bit



The rest of the fugue, written with fluency and vigour, may be left to speak for itself. Ending abruptly on the dominant of D, it is followed by a repetition of the extended sequence quoted above, with which the entire movement finishes. The resolution of the dominant seventh chord at the close is, however, delayed by a "pause," and takes place in the first bar of the next number—a trio (*Adagio*—G minor) for soprano, mezzo-soprano, and tenor.

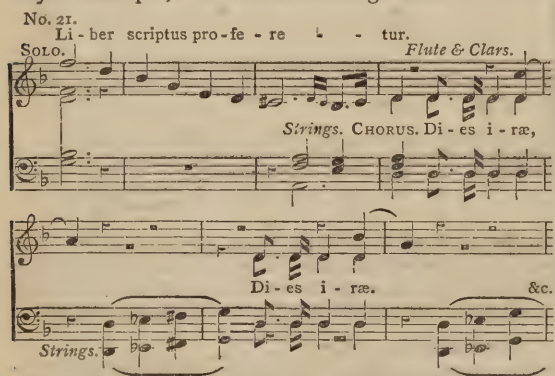
Such was the original form of the "Liber scriptus," but for some reason or other, possibly because strictly contrapuntal music seemed out of place in the midst of so much that is purely descriptive and emotional, Verdi substituted a mezzo-soprano solo, with chorus, wherein he adopts the free, suggestive style of the preceding movements. The solo, a very declamatory one, opens thus (*Allegro molto sostenuto*—D minor)—

No. 20. Li - ber scriptus pro - fe - re - tur.



Continuing in the fashion here indicated till a full close is reached, when the chorus monotones the words "Dies iræ" as softly as possible. This ejaculatory use of the chorus meets with great favour from the composer, and is frequently adopted throughout the solo, from which it is only necessary to quote, by way of example, a few of the closing bars:—

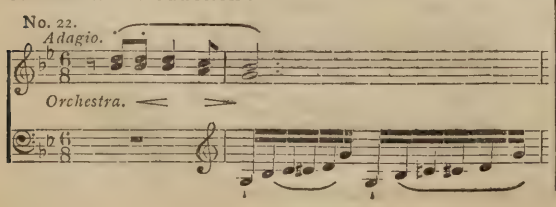
No. 21.
Li - ber scriptus pro - fe - re - tur.



The passage beginning thus leads directly, in common with the discarded fugue, to a repetition of the sequence, and so on to the Trio, "Quid sum miser," already mentioned.

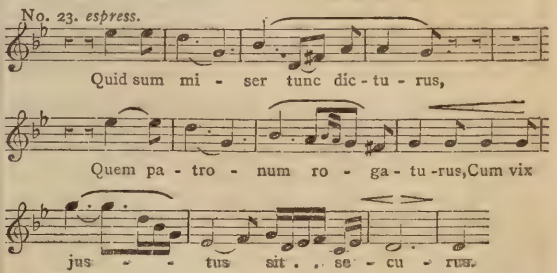
Distinctive features of this Trio appear in the brief orchestral introduction:—

No. 22.
Adagio.



—after which the mezzo-soprano announces the theme in two phrases, divided by the passage just given. It will be enough to cite the theme alone; premising that the figure of accompaniment in semi-quavers is sustained throughout:—

No. 23. *espress.*

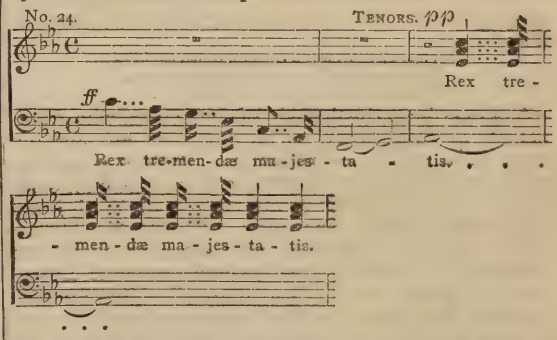


At this point the tenor voice takes up the melody, which, however, passes to the soprano after the first phrase, and, thenceforward, we have three-part harmony of a kind that needs no comment, however much we may be disposed to enlarge upon the beauty of the music, and its strong sympathy with the sense of the text. At the close of the trio, our composer comes face to face with one of the most expressive verses of the hymn:—

"Rex tremendæ majestatis
Qui salvándos salvas gratis
Salva me, fons pietatis"

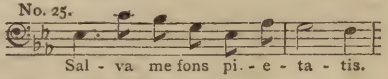
—and it is at once clear that he has girded up his loins for a great effort. Beginning *Adagio maestoso* (C minor), the bass chorus leads off, imposingly answered by the tenors in three parts:—

No. 24.



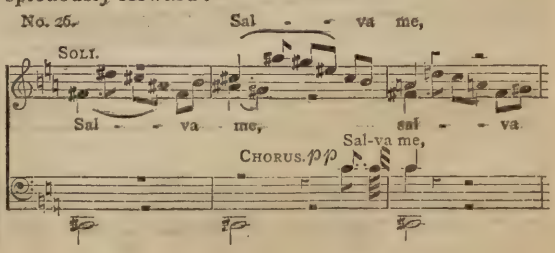
This being repeated, the prayer of the verse is taken up in succession by the mezzo-soprano, tenor, and bass soloists, the phrase used in each case being as subjoined:—

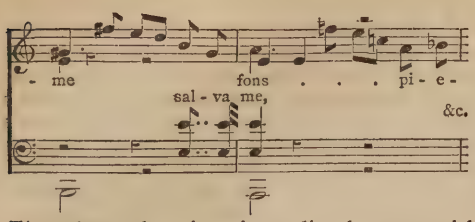
No. 25.



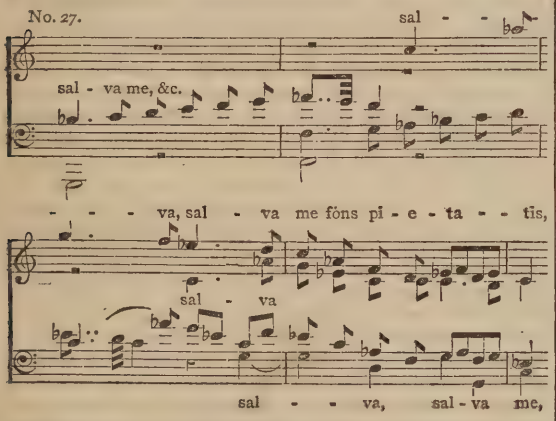
Again and again the bass chorus enters with its distinctive passage, replied to by the solo soprano, till an enharmonic change to F sharp major brings both the solo soprani, with the phrase last quoted, conspicuously forward:—

No. 26.

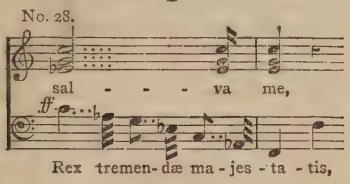




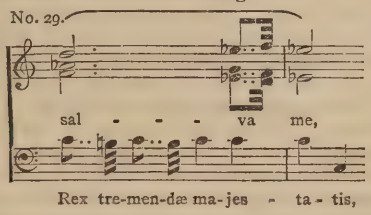
The other solo voices immediately enter with a new phrase, and the *ensemble* passage is one of the best in the number:—



At this point begins a sequence of remarkable power, leading to a splendid climax. It is in structure antiphonal, the chorus leading thus:—

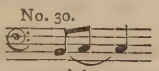


—and the solo voices answering:—



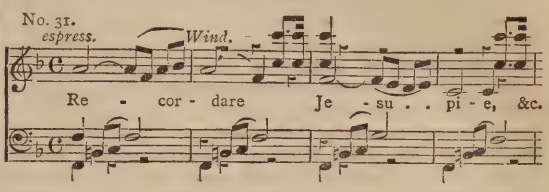
As the sequence rises the expression of the music becomes more acute and intense till, at last, all join in a massive C major cadence, which, with a brief *Coda*, ends what must be regarded as one of Verdi's most powerful displays of strong feeling.

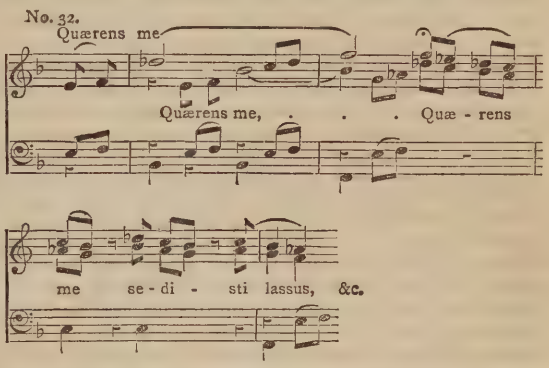
The closing bars of the "Rex tremendæ" contain an orchestral figure:—

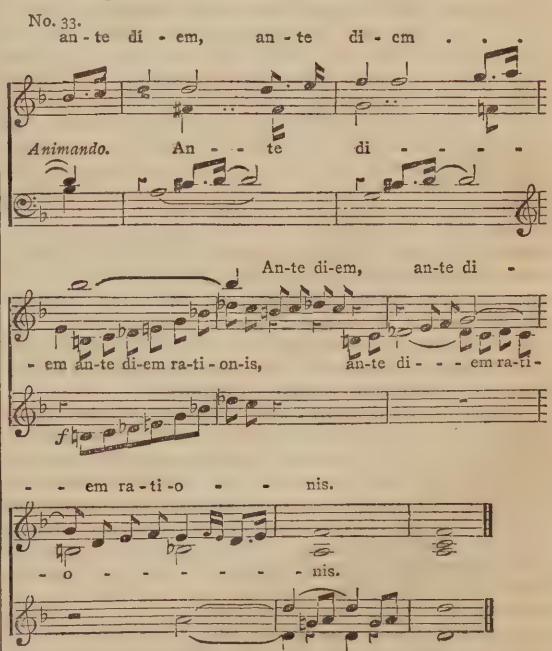


—which is carried on without pause into the next number, and, with a slight modification, plays a very important part. The number in question, "Recordare Jesu pie," is one of the most characteristic, as it is likely to be one of the most popular, in the work. This was, of course, anticipated. So great a master of pathetic expression as Verdi was not likely to fail when dealing with words of which the following convey the sense:—

"Think, kind Jesus, my salvation
Caused Thy wondrous Incarnation;
Leave me not to reprobation."

The "Recordare" is set as a duet for two sopranos (*Adagio*—F major), and its leading theme is announced by the second voice, to the accompaniment of bass strings and wood wind:—

After a brief solo for the first voice and an *ensemble* ending with a full close, a second section begins thus:—



—and leads to a return of the first theme, now accompanied by strings, *trem.* The *Coda*, heralded by a *cadenza*, is somewhat remarkable in character, and deserves quotation:—

(*To be continued.*)

THE ROYAL SOCIETY OF MUSICIANS.

By Henry C. Lunn.

Handel once expressed a hope that his music would "not merely entertain his hearers, but make them better." That this desire has been thoroughly fulfilled will be amply attested by all who know how largely sacred compositions have aided charity, and how immeasurably the works of this great master have exceeded all others in drawing multitudes to listen to scriptural texts deepened by that language which, from its universality, has ever been considered the most appropriate for devotion. No sermon appealing to the sympathies of a congregation for the claims of the needy and afflicted, delivered by the most eloquent preacher, has effected results so beneficial to the intended object as the performance of the "Messiah," which, glorifying the mission of charity and good will to all men, pleads its own cause by the simple grandeur of the music to which it is allied, even to those who might remain unmoved by a studied discourse from the pulpit. All engaged in organising Festivals for the benefit of Charities have for years admitted this truth; and the lapse of time, instead of diminishing, rather increases the attraction of the work. More modern music may be dwelt upon with pleasure; and the rendering of works which have now become classics may not only prove triumphantly successful, but be the means of crowding a building with lovers of sacred art; but the "Messiah morning" is the one looked to for the cause of the Charity; and many indeed are the widows and orphans who have had reason to bless the name of an advocate who wrote, not for an age, but for all time. That music has a powerful influence upon all who listen to it is then an admitted fact, but how much more must it have upon those who are constantly engaged in its interpretation? The works of Handel, Bach, Mendelssohn and many others who have enriched the stores of sacred music are, both with vocalists and instrumentalists, their earnest study; and beauties which may escape a casual hearer are to them thoroughly familiar. If, then, charity be warmed into life by the mighty power of music, it is not to be wondered at that those in the daily exercise of the art should be foremost in every undertaking having for its object the softening of the misery which, from age, disease, or accident, often befalls their professional brothers and sisters; and if I now direct attention to the Royal Society of Musicians, it is not in consequence of a belief that the relief given by this Association is not as effectually and as generously administered in other musical Charities, but because I am more intimately acquainted with its workings, and know that some misunderstanding exists with the general public as to the manner in which its funds are applied.

Referring to a distressing instance of misfortune which may have happened to any well-known musical artist, I have often read in contemporary journals a paragraph calling upon the Royal Society of Musicians to step in at once to his relief, and even rating it in no measured terms for allowing such a case to pass unnoticed. Now an Institution which could contribute to so deserving a cause might indeed earn the thanks of many; but it should be fully understood by those who bring these charges of neglect against the Royal Society of Musicians—not that it *will* not, but that it *cannot* so dispose of its funds. The Charter, granted by George the Third in 1790, expressly says that the money arising from the fund, is for "the support and relief of decayed Musicians, being Members of the said Society, and their families." Every facility is offered to musical professors for becoming members; but should they fail to do so, it will be seen, by the above quotation from the Charter, that they have no more cause to blame the Royal Society for not assisting them in their trouble than has a traveller who meets with an accident on the railway to blame the Railway Insurance Company for not granting him compensation, although he has neglected to take an insurance ticket.

But notwithstanding that occasional reflections are publicly cast upon this Institution for what it does *not* do, very little is generally heard of what it *does* do. The quiet unostentatious manner in which the funds of this Charity are dispensed at every monthly meeting in Lisle-street is known only to those members of the profession who freely give their time to the business, and to those numerous recipients of its bounty who, but for its helping hand, would be cast destitute upon the world in their declining years. It may astonish many, perhaps, to hear that the Society now supports forty-two widows, besides many married and single members who are incapacitated from following their profession; that in addition to this, it grants sums for the schooling of children, for apprentice premiums, for temporary medical aid, and on the decease of a member, for funeral expenses. The annual subscription is small, and no distinction is made in awarding relief as to the length of time a person has belonged to the Society, any one duly elected, upon payment of the entrance premium and first subscription, being entitled to all the privileges of the oldest member. A case which recently occurred, although by no means an exceptional one, will furnish an illustration of the promptitude with which relief is afforded to claimants. A young and excellent artist, well known and universally esteemed in his profession, became in delicate health, and was recommended by the doctor to try the effect of a sea voyage. At great pecuniary loss, he acted upon this advice, and on his return from his journey was well enough to resume his duties. A relapse, however, shortly took place, and he was informed by an eminent medical authority that he could not live if he remained in England, but that if he went to the Cape he might rally. As a last resource, he severed all the ties which bound him, professionally and socially, to his native country, and embarked for what he hoped might prove a friendly home in a strange land. This home, however, he was destined never to reach, for he died at sea, leaving a widow and six children utterly unprovided for, and amongst total strangers. No sooner were these circumstances brought before the Society than a sum was granted for the inevitable expenses attendant upon the return of the family to England, and with an unanimity of feeling which evidenced how deep and universal was the sympathy with the bereaved relatives of a respected member, an annuity of one hundred and twenty pounds was voted, still reserving the power of granting apprentice premiums to the children in after years.

With these facts before us, it must be evident that the Society could not continue its career of usefulness were it not mainly supported by subscriptions, donations and legacies from the public: indeed it may be stated that the yearly payments of the members do not cover more than one eighth of the annual expenditure. But, in tendering the warm thanks of the body of members for the pecuniary aid afforded by well-wishers of the Charity—which I cannot but think would be increased were its real mission better understood—not only the valuable time freely given

to the management of its affairs by the members, but the important services rendered by its honorary officers must not be forgotten. It would be invidious to mention names; but special cases occur to me whilst writing these lines where suffering has been promptly relieved, advice given, and tender care provided to members by men whose standing in their profession would render such assistance inaccessible, were it not accorded without reward of any kind save the consciousness of having helped those who were powerless to help themselves. Let us then hope that much of the true Christian spirit which actuates all connected with this excellent Charity may be traced to the power of the art to which its members are devoted. If music lifts man from earth, it lifts them nearer to Heaven; and Handel rightly prophesied when he expressed his conviction that his music would not only entertain his hearers, but "make them better."

Mr. Gye's prospectus for the present season of the Royal Italian Opera promises two works which must command attention—the first, Wagner's "Lohengrin," and the second, Gounod's "Romeo e Giulietta." The last named Opera will be welcomed after a seven years' slumber, more especially as correct judgment upon its merits could scarcely be formed with so imperfect a representative of the principal part as Signor Mario, who on its first performance had but small knowledge of the music allotted to him. The principal members of the company are the same as last season; but amongst the *débutantes* the name of Madlle. Thalberg is announced, her "first appearance on any stage." The season commenced on the 30th ult. with Rossini's Opera, "Guglielmo Tell."

Mr. Mapleson, having secured a site on the Victoria Embankment for his Grand National Opera House, which is now in the course of erection, announces his last season at Drury Lane Theatre. "Lohengrin" and Cherubini's "Medea" are in the prospectus; and if they are really produced, we trust that their success will render the constant presentation of such works as "Il Talismano" and "Mignon" unnecessary; although those thirsting for new compositions will perhaps be pleased to find that an Original Opera in Four Acts, "Gli amanti di Verona," the music by the Marquis d'Ivry, is promised. In addition to the usual company, several new appearances are mentioned; and we are glad to find that Sir Michael Costa retains his post as Conductor. The season is announced to commence on the 10th inst.

BACH IN SOHO.

(From the *Guardian*, March 17.)

Considering how English in temperament was the great Bach, it is strange that English church musicians have been so long in learning to appreciate him. For generations he has been looked upon as "dry," which his vocal music certainly is not, unless the embodiment of deep feeling in every phrase be consistent with the epithet; and held up as a wonder of contrapuntal complication, when it would be nearer the truth to describe him as a master of perfectly intelligible and enjoyable elaboration. Bach was not only very English, but he was very like an English organist. His fingers clung to the keyboard while impatient preachers chafed to begin their sermons; he had his differences with church officials, and disguised the chorale with extemporary variations, so as to "put out" the congregation. On the other hand, again like church musicians nearer home and nearer our own time, when he found a sphere in which he could indulge his musical predilections, he threw himself heartily into the work, and had no difficulty in co-operating with congenial minds among the clergy. It was in his position as organist and director of music at St. Thomas's, Leipsic, that this side of his character came out, and that he not only produced his immortal settings of the "Passion," but composed nearly 400 cantatas, or extended anthems, one for every Sunday and other festival for five successive years. In a recently published biography of the composer * we read:—

"Previous to this the motets and cantatas were chosen without any regard to their colouring and connection with the other portion of the service; but Bach made it his business to acquaint himself with the preachers' texts, and the whole bearing of the day's service, choosing the theme for his cantata accordingly. The most general form of these cantatas was—first, a grand orchestral introduction, after which followed a fine and impressive chorus, succeeded by recitatives, airs, or duets, the whole concluding with a choral, in which all joined. The orchestral accompaniments are remarkably fine, and quite independent of the voice. Besides the organ, strings, flutes, hautboys, and trumpets are employed."

It is one of these cantatas or anthems which is now being rendered—perhaps in the manner Bach himself had them rendered in St. Thomas's, Leipsic; certainly in a manner he would have liked to hear them rendered—on Sunday evenings during Lent at St. Anne's Church, Soho. We have had in former years to describe orchestral services at this church: they have been of a more ambitious character hitherto; but certainly not more satisfactory. The work chosen this Lent is the cantata *Gottes Zeit ist die Allerbeste Zeit*, Englished by the Rev. J. Troutbeck, of Westminster Abbey, and published at Novello's as "God's time is the best." As regards the sentiment of the words, this little work appears to have been intended as a New Year's Day, or Advent, lesson on the uncertainty of life: there is nothing specially Lenten in its character; though the absence of any highly wrought passages, and a general quiet and religious sadness, fall in well with the present Church season. In construction the cantata or anthem answers pretty closely to the description we have quoted above of the round of works which constituted the great German church organist's musical "Christian Year." A "sonatina" of twenty bars, molto adagio, prefigures the tender solemnity which pervades the subsequent choral writing: the principal subject is here assigned to the flute, an instrument which Bach used largely, and in more sustained *obbligato* fashion than is now the custom. In St. Anne's, a building where music is heard to perfection, the effect of this prelude was all that could be imagined as desirable for the expression of its spirit: we never before felt that flutes could be so entirely ecclesiastical.

Mr. Barnby has a full and well-drilled choir; and they took the little, lucid, firm-built, first chorus, "God's own time is the best," with an air of quiet command over its rendering, which, while it satisfied the musician, had the devotional advantage of preventing any thought of anxiety in the listener as to the possibility of failure: the singers, in fact, might have been forgotten in the quiet ease of the execution. A tenor solo, "O Lord, incline us to consider that our days are numbered," was sung in that true ecclesiastical style which draws no attention to the performer, by Mr. Charles Wade; to hear whom must go far to disarm those who think that all solo singing in church is "display." A fine feature of this cantata is the next movement, for all the bass voices, "Set in order thine house, for thou shalt die," accompanied, in piquant contrast, by the flute, with *quasi arpeggio* passages, staccato; and an under movement of the strings, also staccato. The next little section of the work is an example of Bach's skill in the beautiful device of floating a treble solo upon a rocking sea of counterpoint in the lower voice parts: over these latter, singing the words,

* *The Great Tone Poets*. By F. Crowest. (London: R. Bentley and Son.)

"It is the old decree: Man, thou art mortal," enters presently the voice of a treble chorister, in one of the master's most piously tender strains, "Yea come, Lord Jesus, come," the whole forming a gem of religious musical pathos. The same perfectly undemonstrative, but by no means unfeeling, style here characterized the rendering under Mr. Barnby's direction.

Not the least grateful of the several effects in the anthem is the occasional entry of the organ alone, after the orchestral instruments have had possession of the ear. This occurs—to mention one of several places—at the solo, which in turn the alto voice takes, "Into Thy hands my spirit I commend." This beautiful number is most expressively sung by a lady. In the next movement, a bass solo, "Thou shalt be with me to-day in Paradise," the alto section of the choir enters, after a while, with snatches of a choral, overlying, in sustained minims and semibreves, the more rapid passages of the bass, and, in the end, taking exclusive possession of the field, the solo ceasing. No doubt Bach intended, in starting this choral, to give a cue—the expression must be pardoned as the only one available—to the congregation; and it may well be imagined what a grand effect might arise if the congregation could only take the cue, and, gradually gathering their voices together, assume the *rôle* designed for them. It is, perhaps, hardly necessary to say that no one of the congregation at St. Anne's takes up the part.

A doxological chorus of vigour and dignity concludes the cantata, the performance of which throughout was as near perfection as could be well imagined. No church, and no choir, perhaps, could be better fitted for a revival of the historical scenes of musical worship for which the work was originally written. As one has often wished, at a Handel festival, that Handel could live again to hear his massive choruses rendered by hosts of choristers such as he must have dreamed of when he scored them, so one could but foolishly long for the impossible possibility of the dear old Leipsic organist—who was so much more than an organist—being a hearer of one of his own church cantatas, performed in quiet perfection, as this is, with flutes and viols, and by white-robed choristers, as an edifying adjunct to worship.

The choir numbers sixty-one voices; the instruments employed are two flutes, two first violins, two second violins, two violas, two violoncellos, two double basses, and the organ. Mr. J. Coward, jun. is organist, and employs his instrument with rare and commendable abstinence. The Church last Sunday was crowded to such an extent that standing room was hardly to be found. J. C.

CRYSTAL PALACE.

Mr. Alfred Holmes's Dramatic Symphony, "Jeanne d'Arc," produced at the concert on the 27th February, must, we imagine, have given the utmost pleasure to its composer; for although certainly Madame Alvsleben, who sang the small part of the heroine, threw but little dramatic feeling into the music, band, chorus, and conductor worked with a will in the highest degree commendable. But those who have ears to hear and a judgment with which to sift good from bad, must have been sorely vexed to find a "Holmes Festival" got up at their expense; and, in truth, many around us seemed much disposed to show, in very unmistakable terms, a disposition to resent the affront. But the natural courtesy of a modern audience prevailed—feeble applause was permitted to creep in undisturbed throughout the work, and at its conclusion the composer was called forward, and bowed his acknowledgments. The "Dramatic Symphony" is in five parts, each descriptive of the varied phases in the career of the heroic Maid. In the first part, when the voices could be heard above the mass of instrumentation, there were some redeeming points, especially where the fugal subject is treated apart from the chorus. In the second part, after the attempt to depict the "misery and oppression of France," we have a solo for *Joan*, which is simply lugubrious, without being pathetic. The third part contains military music, the noise of which utterly obscures any ideas which a sight of the score might reveal. The fourth and fifth parts become positively wearisome from the utter want of any point to arrest the attention; but in the "Martyrdom" we have some good writing—notably in the triple chorus of women, and in the orchestral movement descriptive of the death of *Joan*. That Mr. Holmes has studied in France, is amply proved by his instrumentation. But we should be sorry to judge the masters by the pupil; for although the French school of orchestration has many defects, it has also many beauties; and a student in music, like a student in painting, should know that it is not by heaping on, but by judiciously blending, the material at his command, that legitimate effects are obtained. "Jeanne d'Arc," although it may not again be heard in this country, must be long remembered as a striking instance of mistaken ambition. As we have already said, the general rendering of the work was everything that could be desired, and we must not forget to mention that the little music assigned to the Inquisitor was given with much effect by Mr. Whitney. The English version of the text (translated from the original French of Madame Alfred Holmes) has been ably rendered by Mr. Joseph Bennett. On the following Saturday, in memory of the late Sir Sterndale Bennett, the programme consisted (with one exception) exclusively of a selection from his works. The overtures, "Die Waldnymphe" and "Paradise and the Peri," are already tolerably familiar to the public; but "Parisina" was a comparative novelty, and its many beauties were the theme of general admiration with the audience. Miss Agnes Zimmermann proved herself an able exponent of the pianoforte Concerto (No. 3) in C minor; and the vocal music was well supported by Miss Antoinette Sterling, Mr. Vernon Rigby, and four students of the Royal Academy of Music—Misses Jessie Jones and Thekla Fischer, Messrs. H. Guy and Wadmore. Mr. T. Wingham's "Elegy on the death of Sir Sterndale Bennett," a graceful composition, introducing the subject of the *Barcarolle* in the fourth Concerto, was an appropriate tribute from one of the deceased composer's most promising pupils. The violin Concerto, in G, of Herr Joachim, played at the concert on the 13th ult. by the composer, created a genuine effect; but we question whether much of its success was not owing to the excellence of its interpretation. The movements are well written, but the subjects scarcely lay hold of the sympathies of an audience. The vocal music at these concerts is still, as a rule, both in character and execution, scarcely up to the high standard which should be aimed at. Good compositions are occasionally introduced; but music-lovers who are attracted to Sydenham by the classical nature of the instrumental portion of the programme, can hardly be expected to feel an interest in such songs as "She wandered down the mountain-side," and "The Nightingale's Trill."

ROYAL ALBERT HALL.

The attendance at the Welsh and Irish concerts at this establishment have fully proved the strong sympathy with genuine national music amongst those who are the main support of what may be termed "popular" concert-rooms. The first of these, on St. David's Day, must have delighted not only the natives of the Principality, but the numerous and still increasing lovers of Welsh music resident in, or attracted to, the metropolis, by the tempting programme provided. The vocalists were Miss Edith Wynne, Miss Mary Davies, Miss Lizzie Evans, Madame Patey, Miss Marian Williams, Mr. E. Lloyd, Mr. Ap Herbert, and Mr. Lewis Thomas; and the solo-instrumentalists, Messrs. John Thomas and Wright (harp), and Mr. Brinley Richards and Miss Bessie Waugh (pianoforte); the vocal music being ably accompanied by Mr. Randegger and Mr. W. H. Thomas. In every respect, the concert was a genuine success. The Irish Festival, on St. Patrick's Eve, was supported by Madame Lemmens-Sherrington, Madame Patey, Miss Julia Wigan, Mr. Vernon Rigby, and Signor Foli, in the vocal department; and Mr. Levy's cornet playing was, as usual, one of the great features of the programme. There was some very good part-singing, which elicited much applause, Pinsuti's "Irlanda," in which "The Last Rose

of Summer" is introduced, and some choral arrangements of Irish airs, by Dr. Stewart, being amongst the most effective pieces. Mr. Randegger was the accompanist. On the 9th ult. an excellent performance of Mendelssohn's "Hymn of Praise" and Rossini's "Stabat Mater" was given, the principal parts being sustained by Madame Lemmens-Sherrington, Miss Annie Sinclair, Miss Antoinette Sterling, Mr. W. H. Cummings, and Mr. Whitney. The instrumental portions of the "Hymn of Praise" were played with admirable effect, and the choir evidenced throughout the result of most careful and judicious training. The "Stabat Mater" also went well, the brilliant and melodious themes telling with additional effect after Mendelssohn's religious and thoughtful work. On Monday, Wednesday, and Friday in Holy Week Bach's St. Matthew "Passion Music" was given, and on Saturday Handel's "Messiah." These performances are now annually looked forward to with the greatest interest; and the listeners on each occasion have appeared more like a congregation in a place of worship than an audience in a concert-room. At all the concerts during the month Mr. Barnby has conducted with his usual decision and intelligence, and Dr. Stainer has rendered most important service at the organ.

PHILHARMONIC SOCIETY.

It was a graceful act on the part of this Society to commence its sixty-third season, on the 18th ult., with a programme the first part of which was entirely selected from the compositions of the late Sir Sterndale Bennett, who not only wrote works expressly for the Society, but successfully conducted its concerts for so many years. The orchestral Prelude to the music of Sophocles' "Ajax," which commenced the performance, has already been given here and noticed by us; but the Funeral March, from the same work, had never before been heard, and was universally pronounced one of Bennett's very finest compositions. The wonderful beauty of the themes, as well as their artistic treatment, and the exquisite instrumental colouring of the entire piece, seemed thoroughly appreciated by the audience, and the applause at its conclusion was spontaneous and universal. "The Woman of Samaria" (written for the Birmingham Festival of 1867) followed, and was received with the warmest demonstrations of approval, although its general execution was by no means up to the high standard expected at these concerts. The principal parts were sustained by Miss Edith Wynne, Madame Patey, Mr. W. H. Cummings, and Mr. Santley, who elicited an unanimous encore for the beautiful unaccompanied Quartet, "God is a Spirit." The principal feature in the second part of the concert was the fine performance of Mendelssohn's Violin Concerto, by Herr Joachim, who created the usual amount of enthusiasm on retiring from the orchestra. It should be mentioned that Mr. Millais's portrait of Sir Sterndale Bennett (kindly lent for the occasion by Mr. Case) was suspended on the balcony fronting the orchestra, and that Signor Trentanove's bust of the composer was placed immediately opposite. Mr. W. G. Cusins conducted, as usual.

ST. PAUL'S CATHEDRAL.

The Passion Service at St. Paul's took place on Tuesday in Holy Week, as usual. The doors were opened at half-past five, at which time several thousands of people were waiting for admission, although the service did not commence till seven o'clock. The *Miserere*, which preceded the selection from Bach's (S. Matthew) Passion, was finely rendered (without accompaniment) by the choir, numbering in all about three hundred voices. The Rev. J. Sparrow Simpson, D.D., intoned the alternate verses of the psalm with great clearness. Bach's grand work was accompanied by a band of sixty performers, led by Mr. Frank Amor; and by the organ, at which Mr. George Cooper presided with his usual ability. The solos were entirely given by members of the choir—Masters Grover, Hollis, and Bradbury; Messrs. Kenningham, Thornton, Winn, De Lacy, Horscroft, and Kempton. The violin *obbligato* to "Have mercy upon me, O God," admirably sung by Master Grover, was so beautifully played by Mr. Amor that its effect will not easily be forgotten by those who heard it. The words of our Lord were throughout taken by Mr. Winn, whose pure voice and thoughtful reading did ample justice to this important part. The trying tenor parts were equally divided between Mr. Kenningham and Mr. Thornton, who deserve great credit, not only for their distinct enunciation, but for their strict adherence to the text of the music. The choruses were vividly sung, and with more precision than on former occasions, probably owing to the fact that the singers were on slightly raised platforms, and could therefore see with ease the *batôn* of Dr. Stainer, who conducted from a desk behind the lectern. Mr. F. Walker accompanied the recitatives on the pianoforte. The service was altogether of a most solemn and mpressive character.

The "Concordia."—With reference to the advertisement which appears on the first page of our present issue, amateurs of music everywhere will be glad to see that an earnest endeavour is making to give the art of Music a journalistic representative worthy of its importance. Without unduly reflecting upon our present weekly musical contemporaries, it may be said that none of them cover all the ground available in such a manner as that no room exists for another worker. The *Concordia* proposes to fill up the blank spaces, and the list of distinguished writers given in the prospectus is a sufficient guarantee that this mission will be satisfactorily accomplished. As the sister arts are to receive attention, cultivated readers may look for a journal which, in many respects, will deserve their sympathy and support.

Mr. Willem Coenen's three "Chamber Concerts of Modern Music," at St. George's Hall, have met with all the success so enterprising a scheme merited. The programme of the first performance, on the 4th ult., commenced with a trio in C minor, for pianoforte, violin and violoncello, by Joachim Raff, a composition replete with beauty, and so clear in design as to contrast strangely with the pretentious quartett, in A minor, of Brahms, the next important piece in the evening's selection. This work belongs to a school with which we confess to have no sympathy. The third movement—"Quasi Minuetto"—has an occasional unsatisfactory three-bar rhythm, to us more curious than pleasing; but there is vigorous writing in the last movement, the treatment of all the instruments being effective in the highest degree. It was a relief, however, to listen to the marked themes and orthodox workmanship in Mr. A. C. Mackenzie's quartett in E flat major, for pianoforte, violin, viola, and violoncello, although we admit that the composition shows some signs of crudity. The "Scherzo" has much brightness, and the last movement is vivacious, and written with a freedom which augurs well for the future of a composer whose name is, we confess, new to us. The vocal music was entrusted to Miss Sophie Ferrari and Miss Antoinette Sterling, both of whom were most warmly received, the latter eliciting an encore for Rubinstein's song, "Klinge, Klinge mein Pandero," when she gave Schumann's "Doppelganger," with much dramatic feeling. The instrumental executants during the evening seemed perfectly at home with the music, although Herr Wiener, who held the first violin, was scarcely in tune with his companions. We never heard Mr. Coenen play so finely. In Raff's charming composition his elastic touch, finished execution, and sympathy with the varied shades of feeling in each movement, drew forth the warmest applause, and Mr. Mackenzie had every reason to congratulate himself upon having so able an interpreter of the pianoforte part of his quartett, for the passages are by no means those which an inferior player could grasp with due effect. Every praise is also due to Messrs. Amor (violin), Zerbini (viola), and Lasserre (violoncello), all of whom were thoroughly efficient. The selection at the two remaining concerts was equally interesting, Gernsheim's quartett in E flat major, J. Svendsen's otetto in A major, and C. Jos. Brambach's quartett in E flat major, being amongst the most important works given. In addition to the names of the artists already mentioned, Mr. Coenen was assisted by

Messrs. M. Vogell and Jung (violin), A. Stehling (viola), and Daubert and C. Ould (violoncello); and in the vocal department by Mdlle. Johanna Levier, Miss Anna Williams, Mdlle. Helène Arnim, and Miss Julia Elton. Mr. J. B. Zerbini was a most efficient accompanist.

We understand that Messrs. Novello and Co. have succeeded in making arrangements with the proprietors of the work for the production of Verdi's "Requiem" at the Royal Albert Hall Concerts during the month of May. Madame Stolz (soprano), Madame Waldmann (contralto), Signor Masini (tenor), and Signor Medini (baritone), are specially engaged to take part in the performances, which will be given under the personal direction of the composer. The interest which the "Requiem" has already excited, the introduction into England of the four above-named artists, each of whom has a great continental reputation, and the presence of Signor Verdi himself, will certainly render the production of the work the chief musical event of the season.

Brixton Choral Society.—A highly successful performance of Spohr's Oratorio of "Calvary" was given on Monday night at the Angell Town Institution, by the members of the Brixton Choral Society, under the direction of Mr. William Lemare. The room was crowded to excess, and the efforts of the amateurs appeared to afford complete satisfaction to the audience. The choral singing was remarkably good, even in balance, and generally excellent, as far as the attack was concerned; and that considerable attention had been paid to rehearsal was evident in the firmness and solidity with which the exacting Chorus of Disciples (No. 11)—including the cleverly-wrought fugue "Thou alone art his refuge"—was delivered. The voices are fresh, and, though not including a very large number, have plenty of tone. Their culture speaks no little praise for Mr. Lemare's ability and attention. We can scarcely examine the solo singing with the same unalloyed satisfaction, but as the vocalists were for the most part amateurs, it behoves us not to be too particular. Mr. Montem Smith, an accomplished and tried artist, lent valuable assistance to the music by supporting the narrative and reflective *rôle* allotted to the Apostle John; and Mr. Robert Hilton, a baritone of fair average powers, effectively sang the music allotted to the Apostle Peter. The lady vocalists were not so successful, the exponent of Mary in particular displaying very faulty intonation. Mr. James Coward and Mr. J. G. Boardman were the accompanists at the pianoforte and organ respectively. Before the commencement of the Oratorio the Dead March in "Saul," and the quartett, "God is a Spirit" ("Woman of Samaria") were performed in tribute to the memory of the late Sir Sterndale Bennett.—*Standard*, March 24.

The Anniversary Festival of the Royal Society of Musicians will take place at Willis's Rooms on the 10th inst., under the presidency of the Right Hon. the Earl Beauchamp. Many artists of eminence have kindly volunteered their valuable services on the occasion.

We are informed that the Musical Festival in Cincinnati (U.S.A.) commences on the 11th May, and that there are to be four evening and three morning concerts. The band and chorus will number about one thousand, the choir having been for some time under the efficient training of Herr Otto Singer. Amongst the works included in the programme are Beethoven's 7th and 9th Symphonies, Mendelssohn's "Elijah," Schubert's Symphony in C, Liszt's music to Herder's "Prometheus," Bach's Magnificat in D, Brahms's "Triumphal Hymn," and selections from Wagner's "Lohengrin." The principal vocalists are Mrs. H. M. Smith, Miss Annie Carey, Mr. Wm. Winch, and Mr. M. W. Whitney, who has been expressly engaged for the Festival, but will return to London early in the autumn.

The second Concert of Mr. Henry Leslie's Choir was given at St. James's Hall, on the 12th ult., the programme consisting entirely of sacred music. Luca Marenzio's "Magnificat," for double choir, Samuel Wesley's fine Motet, "In exitu Israel," and Mendelssohn's "Judge me, O God," were perhaps the most finished specimens of choral singing during the evening; but in every respect the rendering of the whole of the pieces reflected the utmost credit upon all concerned. Miss Eva Leslie, by her exquisite singing of the Air "Blessed are the poor in spirit," from "Immanuel," deepened the impression she made on her first appearance, and fairly won the warm applause with which she was greeted. The other vocalists were Miss Bolingbroke (Parepa-Rosa Scholar at the Royal Academy of Music), Mr. E. Lloyd and Mr. Riccardi. Mr. Leslie conducted, and Mr. J. C. Ward was the accompanist.

At the Fourth Concert of the Prague Conservatoriums der Musik, on the 7th ult., Mr. C. Oberthür performed a concerto for Harp and Orchestra by Parish Alvars, and also a Harp Solo, entitled "Souvenir de Londres."

A concert was given on the 19th ult. by the pupils of the London Society for Teaching the Blind to Read. A selection from the "Creation" was the principal feature in the first part, the second part consisting of part-songs, pianoforte solos, &c. The concert was very successful, the pianoforte playing of Messrs. Short and Price being much admired. Mr. E. Barnes conducted.

It is with much regret that we record the death of Mr. Richard Limpus, organist and director of the choir at St. Michael's, Cornhill. Mr. Limpus was well known as a highly educated musician and also as the composer of many sacred works. The College of Organists, which he founded, and of which he held the post of Secretary, will seriously feel his loss, for he was most earnest and indefatigable in the promotion of its best interests. His death took place on the 15th ult., at the comparatively early age of fifty.

The first concert of the British Orchestral Society for the present season was given at St. James's Hall, on the 10th ult., in the presence of His Royal Highness the Duke of Edinburgh, Patron of the Society. The programme was devoted exclusively to the works of the late Sir Sterndale Bennett, and included the Symphony in G minor, the Overtures, "Naiades" and "Paradise and the Peri," and the pianoforte Concerto in F minor. All these compositions seemed familiar to the fine band engaged; but the general rendering of them was deficient in that delicacy and variety of colouring for which the works of the composer are so remarkable. Miss Florence May, was the pianist, and on the whole acquitted herself of her difficult task with credit. The vocalists were Miss Edith Wynne, Miss Augusta Roche, Mr. Henry Guy, and Mr. Wadmore. Mr. Mount conducted, as usual.

An excellent concert was given on Monday evening, the 15th ult., in the hall of the Bow and Bromley Institute. A capital programme was excellently performed. The conductor, Mr. A. Carder (an organist of much repute), was ably assisted by Miss Jessie Royd, Madame Patey, Mr. Turner, and Mr. Patey, Herr Westeman (flute), and Miss Annie Talbot and Miss Weybret Waller (pupils of Mr. Carder), pianoforte.

Mr. Walter Bache deserves the utmost credit for his annual attempt to popularise the music of his master, Dr. Franz Liszt, in this country; but should be reminded that he does not aid his cause by denying the right of any person to differ from himself in opinion upon the merits of the compositions he submits for judgment. The "Analytical Remarks" issued at his concert at St. James's Hall on the 25th February (parts of which are written with an acrimonious spirit by no means to be commended) in reality do not tell us anything that we did not know before. That the Concerto, No. 2, in A major, *is* a Concerto we may reasonably admit, because the composer calls it so; and therefore why, at page 10, are we informed of this fact? That a "genuine artist will almost invariably work in unison with the spirit of his time" can also be conceded; and if, in thus working in his Masses and Psalms Dr. Liszt only approaches "the traditional forms" here and there, "as it were, *per accidens*," we freely allow his right to do so; but if, in listening to the Concerto, we are wearied with the want of method, and utterly unable to discover any continuity in the ideas, and in the Psalm we cannot

but feel that the very "individuality" of the composer—which is so much dwelt upon—occasionally prevents the expression of that purely devotional feeling which touches all hearts, is it a crime to give utterance to our convictions? Nay, even if we believe that, brilliant as is the orchestration of Weber's "Polonaise," Dr. Liszt has no more right to meddle with the work of a great writer than a modern painter has to touch up the picture of an old master, we beg to be allowed to give this opinion to the world without being placed upon our trial by those who do not agree with us. The fine orchestra, under the able direction of Dr. Hans von Bülow (who conducted the entire concert) gave the utmost effect to the "Festklänge" (No. 7 of the "Poëmes Symphoniques"), a work replete with passages of the utmost beauty, and instrumented with a consummate knowledge of orchestral colouring. Its excessive length, however, and the want of any break materially detracted from its success, even with an audience disposed especially to appreciate every item of this "concert of the future." Mr. Bache's performance of the Concerto already mentioned was masterly in the extreme; his delicacy of phrasing and perfect command of the most difficult and intricate passages eliciting applause as warm as it was well deserved. In the Psalm, for Tenor solo, Chorus and Orchestra, Mr. Guy most efficiently supplied the place of Mr. W. H. Cummings (absent from indisposition), and the choir sang so finely as to bring out all the best effects of the work; but, in spite of the unquestionable power displayed throughout this elaborate composition, the feeling of disappointment to which we have already alluded could not be shaken off at its conclusion. Liszt's two choruses—"Soldatenlied" (from Goethe's "Faust") and the chorus of Reapers (from Herder's "Prometheus") created a genuine effect, the latter especially—a delicate pastoral piece—being quite a relief after the pretentious compositions to which we had listened previously. Schubert's Hymn for female voices, "Gott in der natur," is a fine work, and full of true religious feeling; the instrumentation (from the composer's pianoforte accompaniment, according to the rule of the modern Germans) added most skilfully by Dr. Hans von Bülow. Weber's Polonaise in E—with orchestral accompaniments and patches by Liszt—was magnificently performed by Mr. Bache, who on being encored, gave it as Weber wrote it, and although he did not play it so well, we liked it better. The concert concluded with a brilliant rendering of the Overture to "Tannhäuser."

The Council of the Royal Polytechnic College, Regent Street, has recently established a Choral Society, the object of which is to practise and publicly perform vocal works, both sacred and secular. The conductor is Mr. H. Herbert Wilson.

We are glad to announce that Mr. G. A. Macfarren has been elected to the Cambridge Musical Chair without opposition, the other candidates having gracefully retired from the field. No choice more thoroughly in consonance with the feeling of all who desire that the art in its highest aspect shall be represented by the University Professor, could possibly have been made.

The death of Signor Giulio Perkins, which occurred on the 24th February, at the Queen's Hotel, Manchester, is a serious loss both to the operatic stage and the concert-room. As a bass singer, he was gradually earning a high position in his profession; and personally, as well as artistically, his sudden decease has caused an universal feeling of regret. He had been married but a few months to Madame Marie Roze.

Although not himself a musical artist, Mr. Benjamin Lumley, who died on the 17th ult., had been so long connected with Operatic affairs that a record of his decease may appropriately appear in a musical journal. As Director of Her Majesty's Theatre during Jenny Lind's performances in this country, and a zealous upholder of the Ballet when criticisms upon dancing occupied almost as much space in our newspapers as those upon music, his name will be long remembered; and those who would give honour where honour is due should call to mind that he succeeded Mr. Laporte as Lessee of our then one aristocratic Lyrical establishment at a time when it became very doubtful whether its fortunes could be upheld even for another season.

At the March Concert of the St. George's Glee Union, Chopin's Funeral March was played by Miss Ellen Bliss, and the choir sang "Forgive, blest shade," in memory of the late Sir Sterndale Bennett. A selection of sacred choruses, quartetts, and songs followed. "O Father" (Judas), "The heavens are telling" (Creation), were well sung by the choir, and the quartett, "God is a Spirit" (Bennett), was excellently rendered by Misses Spear and Bayley, and Messrs. Jekyll and Thurley Beale. Miss Horder gave "On mighty pens" with much success, and Mr. Thurley Beale's singing of "There is a green hill" (Gounod) was greatly admired. Mr. Garside conducted, and Messrs. Jekyll and Kinkee were the accompanists.

REVIEWS.

Novello, Ewer and Co.

Magnificat and Nunc Dimittis, in C. Composed by James Shaw.

This Service was composed for the festival in St. Paul's Cathedral, in 1874, of the London Church Choir Association, to the members of which body the work is dedicated. There is great merit in Mr. Shaw's music; but it strongly indicates the tendency of the times to colour the writings for the sanctuary with those glaring, nay garish, hues that used to distinguish the secular from the sacred, and even to signalise some amount of extravagance in the former. Some composers who are as yet better known than our present author, are perhaps more responsible than he for the familiarisation of the chromatic element in the cathedral atmosphere, and in their music may be discerned the influence of M. Gounod's example more obviously than the indications of original power. Another surmise may be admissible as to the cause of the direction church music is now taking, and this is the far greater facility of wandering semitonically from chord to chord and, without musical plan, from key to key, than of writing pure counterpoint and limiting the rage of modulation within the tonality of relationship. True, it may be argued that in all times—those of the madrigalists, those of Purcell, those of Handel and Bach, those of Mozart and Haydn, and those of Beethoven—the same men have written in the same manner, or style, or school, whether to sacred or secular subjects; but while this argument is not to be answered, the opinion must be offered that the style now coming into vogue is a questionable style, be it applied to whatever purposes it may. Some separate occasion may better serve for the full discussion of this serious subject; let us now speak, with what brevity may be, of the composition before us. We much admire the doxology which, with slight modification of the beginning, is the same in both canticles. In this, the responses of the two sides of the choir give capital vitality to the effect, and still more so does the motion in crotchets of some one or other of the parts during the detached exclamations of the rest. The trio for adult voices, "He hath filled the hungry," pleases us greatly, so too does the opening of the Nunc dimittis, which is simple, fresh, and beautifully appropriate to the text. A good idea of vocal distribution is evident throughout, and some of the modulations are decidedly brilliant. The occasional diversity of motion in the several parts—some having longer against the shorter notes of others—and the accompaniment of unisonous vocal phrases with figures having a different accentuation, help materially in the general interest. We are indebted to the title-page, however, for the knowledge that the Magnificat is in the key of C, for the music modulates thence in the fifth bar, and returns not until the words "and to the Son" are sung for the third time, and even then the key is rendered somewhat indefinite by still further changes. Objection must be taken to the leap from the bass of a chord of E minor in the second inversion, which occurs on the word "rejoiced" (p. 2), and again, though in a different passage, at "throughout all genera-

tions." We must protest, too, against the consecutive fourths with the bass on the words "all people" (p. 14). There are several instances, in different keys, of a chord that is once written and is then followed by the second inversion of a chord of C; the prominence of the fourth from the bass in the prior chord is so great as to make this harmony sound like an inversion of the chord of the seventh of B, whereas its approach and resolution show it to be the diminished seventh of F sharp written with false notation, or what will correspond with this in the different keys, and the effect is, to us at least, far from agreeable. The virtues, however, outweigh the sins of the work, and we have strong hopes of the author's future.

Te Deum Laudamus, set to music in the key of C major, with Organ obbligato. By Langdon Colborne, Mus. Bac., Cantab.

This clever composition might almost be described as a study on the perpetual motion of four in a bar, for its ingenious continuance is only so far broken as to invalidate the description, yet scarcely so far as to prevent some little effect of monotony. An evidence of intelligent design in the plan of the work is the appropriate recurrence of the opening music at the words "Day by day," and again—as if to say that implicit confidence in the Lord was the true praise, magnification and worship of God—at the words "O Lord, in Thee have I trusted." The reading is not new, but is none the less contradictory to the text, to direct the song of all angels, the Heavens, the Powers therein, the Cherubin and Seraphin, to be sung softly. There is great harshness in the harmony to the words "God of Sabaoth," wherein the top part B proceeds to C, while C is repeated in the tenor. Less extreme than this is the combination at "sharpness of death," but it is far from agreeable to have the first four successive notes of the musical alphabet sounded together. The largely prevailing unison for all the voices, or for either the adult or the juvenile singers while the others rest, is effectively diversified by the occasional full vocal harmony; there is a direction, however, that the whole may optionally be sung in unison. The canticle is written in the white notation of the dance tunes of the seventeenth century and earlier, ignoring the crotchets and quavers that are sanctified by the religious music of Handel and Bach; but the grave character of the melody throughout better beseems the archaic fancy than do the trivial hymn tunes that now-a-days are often vested in this ill-fitting appearance. The work is dedicated to the Warden and Fellows of the Rev. Sir F. A. G. Ouseley's College at Tenbury, where the author is highly distinguished as the organist.

Veni Domine. Motett, by Wilhelm Schulthes.

This, like several other pieces by the same author that have been noticed in our columns, was composed for the private devotions of the ladies in an establishment at Roehampton, called the Religious of the Sacred Heart. It is for a chorus of sopranos and contraltos, interspersed with brief solos, and an accompaniment for organ and harp, in which the latter instrument charmingly brightens the effect and marks the accent. We like it less than some of its companion pieces, but, like them, it is well aimed at its purpose. An arrangement of the Motett for female and male voices is also printed. The publication comprises music for the Elevation composed for organ and harp, which is mystic if not beautiful, and may meet the romantic views of many hearers; ourselves would prefer a defined melody with simpler harmony for the occasion.

Bird of Love. Song. Words by E. E. R.

The Wren's Nest. Song. Words by the author of "John Halifax, Gentleman."

Composed by J. Lemmens.

The many who have heard Madame Sherrington's charming rendering of the first of these songs will be glad to find that, although they can scarcely hope to approach the perfection with which it was sung by the artist, for whom, we presume, it was expressly written, the passages are so extremely vocal that a very good idea of the composition may be given by a singer of even moderate ability. The melody is bright, and well suited to the words; and without any pretension to more than appropriate harmonies and accompaniments, there is sufficient evidence throughout that it is the work of a good musician. The edition before us is well suited for pure soprano voices—as it reaches the A in alt.—but it is also published a major third lower. "The Wren's Nest" is a pathetic little story, and will require good singing to make it effective. The lingering on the dominant of the minor key, for the expression of the words "Forgive me," and the change to the tonic major, where the work of the merry little architects is described, are points which show that the composer has thought in sympathy with the poet. Like the song already noticed, the accompaniments are simple in the extreme, and the vocalist is therefore left to tell the tale with only an instrumental support. This song has also been sung by Madame Sherrington at the concerts of the Royal Albert Hall, and invariably received with marked favour.

Yes. Song. Words by W. J. Stewart. Composed by Jacques Blumenthal.

This song is full of character, and there is much quaintness in the treatment of the often recurring word forming the title of the composition. The voice-part being doubled by the left hand of the accompanist at the commencement, is an effective point, a good contrast being gained by the change to the flowing quavers, on the words "Will she hear me when I whisper?" The alterations of key are perhaps somewhat too frequent; but the evident aim of the composer has been to express the feeling of the verses, rather than to write a pattern ballad. After the *agitato* triplet accompaniment, the sudden transition to rapid *arpeggios* gives much effect to the concluding phrases, the desire to escape conventional forms being apparent throughout. We can scarcely doubt that this song will become popular.

Wayside Sketches, for the Pianoforte. By Arthur O'Leary.

This is No. 4 of a series of trifles for the pianoforte by a composer who, from the unambitious attempts he has hitherto placed before the public, proves that he has wisely resolved to travel on his artistic career rather with safety than rapidity. His sketches which have come before us evidently spring from an earnest and thoughtful mind which cannot fail to produce solid results if carefully developed; and if Mr. O'Leary will receive from us a counsel as kindly as it is meant, we would sincerely urge him to shun "arrangements," and devote himself entirely to original works, for which, both in his instrumental and vocal compositions, he has already indicated the possession of undoubted talent. Of all his "Wayside Sketches," we think the one under notice decidedly the best. The opening subject is full of vitality; and the second theme, in the subdominant, with its characteristic accompaniment, is not only extremely melodious, but striking as a contrast of style. The novel treatment of the first motive, towards the conclusion, prevents any feeling of monotony in the piece, the character of which is well preserved to the end. Slight as is the texture of this composition, it will require a poetical temperament, as well as a trained finger, to do it full justice.

J. B. Cramer and Co., and Lamborn Cock.

Welsh Melodies, with Welsh and English Poetry. By John Jones (Talhairn) Ceiriog Hughes, Mynyddog, Thomas Oliphant, and Charles H. Purday. Arranged for one voice, and also harmonised for four voices, with accompaniment for Harp or Pianoforte, by John Thomas (Pencerdd Gwalia).

The success of this work has been sufficiently demonstrated by the addition of two volumes beyond the number mentioned in the original plan. First published, in 1862,

in two volumes, a third was issued in 1870, and a fourth last year, the collection now being undoubtedly the most perfect and valuable book of national melodies ever offered to the public. That the Editor's work has been truly a labour of love is proved by the care which has been exercised in the superintendence of the minutest details; and it may be mentioned that, although perhaps no translation can equal the force of the original, the English poetry throughout is not only excellent in itself, but so perfectly adapted to the airs as to make it appear—like that of Moore to the Irish Melodies—that notes and words arose simultaneously in the mind of their composers. In the preface to the third volume Mr. Thomas pays a graceful tribute to the memory of Talhairn, whose death occurred whilst engaged in completing his portion of the book, the Welsh poetry which fell to his share in the remainder of the volume being supplied by his friend Mr. Ceiriog Hughes, a writer, the Editor assures us (and on this point we must defer to his judgment), thoroughly competent to the task.

Augener and Co.

Original Pieces for the Organ, by Francis Edward Gladstone.

Two numbers of this publication are before us. One consists of a March, which, we say it with reluctance, is unworthy of its talented and fluent composer. Not that it has any definable points for objection, but that it has a lack of definite interest. It is, like all Mr. Gladstone's organ writing, excellently suited to the instrument. The other number comprises two pieces under the modest titles of "Melody in G," and "Melody in F." The best artists have their duller and brighter moments, and our author takes revenge for his less fortunate effort by presenting us here with a brace of charmingly attractive trifles. Trifles they are in extent but not in matter, trifles but not trifling. The epithet is perhaps misapplied to compositions, however brief, which betoken mastery and a happy impulse in its application. Still, it is used with no disregard for the pieces or for him who produced them, but as implying that they have the air of having come spontaneously into existence, each a single thought, and that a happy one. They will be played and heard with pleasure.

F. C. Wood.

The Student's Manual of the Theory of Music. Intended as an Introduction to the Study of the Pianoforte-Harmonium, or Organ. By Joseph Porritt.

Why this book should be especially intended as an Introduction to the "Pianoforte-Harmonium, or Organ" we are at a loss to understand, seeing that these instruments are not mentioned throughout its pages. We may therefore regard it simply as a Manual of the Rudiments of Music; but if—as stated in the Preface—it really "contains sufficient to meet the requirements of the Committee of Council on Education, or to pass the Oxford and Cambridge Middle Class Examinations," we must say that the honour of passing through these ordeals is somewhat easily won. With the merely elementary portion of the work we have nothing to do, save that we cannot agree with the author that the adding of a line at the conclusion of a piece constitutes a "triple bar," more especially as others, of varying lengths, are often joined with this one. But, passing onwards, we find two explanations which puzzle us. "Disguised keys," we are told, "are those keys not indicated by the signature," and "a deceptive cadence is a close on the triad of the subdominant." Now why keys through which a piece modulates should be termed "disguised" we cannot comprehend, nor can we be made to understand how a "triad of the subdominant" can be a close of any kind. It is when we come to "Harmony," however, that we confess ourselves astonished, for the whole matter—or rather what is considered necessary for the "requirements" of the Examining bodies already named—is dismissed in one small page. After giving the triad and dominant seventh, with their inversions (the resolutions of the latter chord not even being mentioned) a composition of four bars, consisting wholly of triads—with the exception of a 6-4 on the dominant—appears, and then comes this gratifying announcement: "The following is a scheme by which the student can easily and critically examine any piece of music." This "scheme" is not very complicated, for it simply consists in pointing out the triads on the various degrees of the scale, a task which anybody, who had learned their technical names, could do without assistance. We have often said that we have no sympathy with Manuals like these, which only encourage children to run before they have been taught to walk. The rudiments of Harmony are we know difficult to acquire, especially by young people, and anybody who can simplify them deserves a good word from every conscientious teacher, but books like the one before us often do harm by standing in the place of better. What idea, for instance, can be formed of the nature of Diatonic Intervals when C to F♯ and F to B♮ are given as augmented 4ths, the student having been previously told that they are all counted from C? and can anybody imagine a worse jumble of Italian words than "tres corda?"

ORIGINAL CORRESPONDENCE.

JOHN STAINER.

TO THE EDITOR OF THE MUSICAL TIMES.

Sir,—If I was to follow the advice tendered to me by members of the musical profession I should treat the letter of the above writer, in your last impression, with the contempt it deserves. Although I deny his right to catechise me in such an offensive manner, and which no *real gentleman* would have done, I do not desire to evade the subject to which he refers, and therefore will at once state that I will give a full and perfect answer, on certain conditions, and that it rests with you and him whether I shall do so or not. As I am Mr. Stainer's senior in *years*, and certainly in *length* of musical reputation, no just and sane individual will deny me the right to put a few pertinent questions to him before I answer those he has put to me. I ask, therefore:—

Firstly. How was it that he, an obtuse organist in the country (and called by a contemporary "the singing man at St. Paul's"), came to be quietly ensconced into the organ gallery of the Metropolitan Cathedral, *without competition*, and to the exclusion of men who had made their reputation before he was scarcely out of his teens?

Secondly. If the authorities at St. Paul's had the right, and the bad taste to quietly place a former "singing man," *without competition*, as their organist, does Mr. Stainer consider it a professional act towards eminent men to exclude them by *non-competition*—men such as Mr. George Cooper, and other well-known players, and with whom in *fair competition* he could have had no chance of election.

Thirdly. I ask Mr. Stainer whether he is not perfectly familiar with the University at which I took my degrees, and whether he is not bringing forward the subject out of petty and pitiful jealousy to try and do me an injury? I am afraid he has a very little mind, and as he refuses me my *just title*, I decline to give him his own.

Fourthly. I ask Mr. Stainer whether he thinks it a *professional* act and the act of a *gentleman* to moot such a question in a *public* manner? If he does, permit me to inform him that the general opinion is (from letters I am receiving) that if he had been a *real gentleman*, and not actuated by the *malus animus*, he would, in doubting the *bonâ fide* nature of my degrees, have written to me *privately*.

Fifthly. I ask Mr. Stainer whether he has not previously attacked me *anonymously* with reference to this subject, and whether he has not been in private correspondence, or in communication *in propria personæ* with a printer in the neighbourhood of his residence, who so libelled me that an investigation was instituted by a clergyman and a barrister resulting in an award wholly condemnatory of the said

printer? I have a letter in my possession which, although not conclusive on the point, is extremely suspicious.

If this letter appears, and my former one with the paragraph from the *Sunday Times*, thus shewing that *perfect fairness* exists, I will (on receiving Mr. Stainer's full reply to my queries) pen a very full answer to his questions for the following number of your Journal. But I will be no party to any question that is discussed in an unfair and one-sided manner. You, as Editor, have already been *grossly unjust*. The flattering paragraph from the *Sunday Times* provoked jealousy, and because it was in my favour you rejected it. For the same reason, my letter assuring you that I knew not the name of the writer of the said article was refused insertion, and you write a leader to induce your readers to believe that in not giving it publicity you are playing the part of a friend! That letter has been sent by request for perusal to musicians who are evidently astonished at the want of justice evinced. Neither will you insert anything in my favour that appears from my friends; but it is to be regretted that you are so blind as not to see such injustice, and that the trumpet of Messrs. Stainer and Barnby is blown alternately *ad nauseam*, and until "the whole head is sick and the whole heart faint." I have only to add that I am profoundly indifferent whether or not you insert this letter and my former communication, because in the event of your not doing so it will be printed, together with all else on the subject, and freely circulated throughout the towns and villages of the United Kingdom.

Yours obediently,

1, Eastgate, Winchester, T. Lloyd Fowle.
March 12, 1875.

Dr. Fowle thinks it well to send to the Editor of the *Musical Times* the enclosed postcript to his letter posted last evening, in order that no unpleasantness or litigation may arise without due warning being given.

March 13, 1875.

P.S.—I think it well to caution you as to what you insert in your journal about my degrees, as undeniable proof can be given of their *bonâ fide* nature. A few years ago a contemporary only escaped an action for libel by printing an account of them *in extenso*, and I am determined if anything further is inserted that is false and libellous, I will prosecute to the utmost rigour of the law. I therefore warn you to be careful what you insert. I can say much on the subject of degrees, with which you and your readers do not appear to be familiar.

T. L. F.

[As Dr. Fowle requests, we print his letter precisely as we received it—even to the heading—together with the whole of the correspondence on the matter which has been forwarded to us. Dr. Stainer's reply to the above communication appears in our present number; and we now beg distinctly to state that, having originally broached this subject on public grounds, we shall avoid further personalities by refusing insertion to any future letter from Dr. Fowle which contains more than straightforward replies to Dr. Stainer's queries.—Ed. *Musical Times*.]

PROPOSED PENSION FOR DR. FOWLE.

TO THE EDITOR OF THE MUSICAL TIMES.

Sir,—Had you prefaced the remarks you have thought proper to make respecting myself in your February number, by inserting *verbatim*, the flattering paragraph from the *Sunday Times*, you were quite welcome to write whatever you pleased as far as I am concerned. It appears to me, however, quite superfluous to state "that the names of a few others who have done something for church music will be immediately called to mind," as such would undoubtedly be the case with all who are familiar with music and musicians. Nevertheless, *de gustibus non est disputandum*, will apply to music and composers as well as to other things; and even as regards the eminent musician who has so lately been honoured with a resting place in Westminster Abbey, the whole musical world is not of one voice respecting his merits. I have a letter written to me by one of the most eminent composers of the day at the time when the late Cambridge professor did not make any great mark with his 1862 Exhibition Ode, and in which he says, "I know nothing good of Bennett's." Very likely he had chosen to know nothing, but that I cannot tell. Only a year ago another scientific musician stated personally to me, "I know very little of Bennett's music, and what I do know I do not like." As this is a free country, I conclude that these musicians had a right to express such opinions; and by a parity of reasoning that those 2,000 persons who state that "I have done more for church music for country choirs than any man living," have a right to think and to say so if they think proper so to do, the *dictum* of the *Musical Times* notwithstanding. *I* am not so conceited as to expect every person to agree with such an assertion, but as I have not "blown my own trumpet," I am not called upon to throw cold water upon warm hearts. I know too much about criticism in general, and music in particular, to follow some of my brethren in the art by attempting anything *great*, but for more than twenty years I have studied the wants and capabilities of country choirs. That my labours should have been so appreciated as to enable 2,000 persons honestly to sign a petition to the Premier for a Civil Service Pension, is a gratifying testimonial which I assure you I shall continue to regard with a serenity and satisfaction wholly beyond the power of any one in the slightest degree to disturb.

Be so good as to insert this letter in your March impression, as I am very desirous that your readers should clearly understand that I am in profound ignorance of the name of the writer who gave me such a flattering paragraph in the *Sunday Times*, a journal that is well-known to stand high as a musical and literary authority. You may, however, refuse to do me the justice to insert this letter. If I am wrong in my surmise, I beg your pardon, and

I am, yours obediently,

1, Eastgate, Winchester, T. Lloyd Fowle.
Feb. 9, 1875.

An old Servant.—A petition has been presented to the Premier, signed by some 2,000 persons on behalf of Dr. Lloyd Fowle, of Eastgate, Winchester. It says, that "Your petitioners are desirous that Thomas Lloyd Fowle (styled 'The People's Musician'), Doctor of Music and Master of Arts, should be granted a pension from the Civil Service List, as a reward for the invaluable benefits he has conferred on the church by his many useful and excellent musical works, extending over a period of more than twenty years. Your petitioners are of opinion that the said T. L. Fowle has done more for church music for country choirs than any man living. The following list of works he has produced and published himself will show his untiring industry in the cause of useful music for the church and the people generally." We have not time or space to enumerate all the numerous works produced by this gentleman that have been so favourably received, but alas! with so little profit. It will be sufficient to state that many of his anthems have been approved of by many celebrities, and some have been patronised, but not so well as they have merited. The petitioners conclude their appeal by stating that "Although the works of the gentleman will for ever prove valuable and useful, Dr. Fowle has not derived the pecuniary benefit he has justly deserved, on account of the want of a sufficient capital during the many years he has laboured. He is now not in strong health, and has had a helpless wife for nearly twelve years." Dr. Fowle is an old servant of the public, and his contribution of sacred and secular music has been so large that we feel somewhat at a loss to find that more success has not attended his exertions from those whom he worked so zealously to please. It is to be hoped that the petitioners' request will not be passed unheeded.—*Sunday Times*.

DEGREES.

TO THE EDITOR OF THE MUSICAL TIMES.

Sir,—I cannot but regret that Dr. Stainer should have been so acutely nettled as to be tempted to ask Dr. Fowle (who of course will treat all such queries with contempt) where he graduated, *das ist ihm eigen*. I do not say that Dr. Stainer does not support his title by his abilities, but, I must say that I myself know foreign graduates (whose names and learning I honour) to whom certain British ones could not hold a candle. Indeed, the standard of our British curriculum is very far short of "perfection's height." Dr. Stainer should, in his calm moments, ponder the decision of the Lord Chief Baron Kelly (where he gave damages) in the case of Dr. Kinns *v.* Arnold. "The learned judge" (says the *Scholastic Register*) "knew the law, and showed clearly the right to assume the title of Dr. by reason of a diploma received from any foreign university." And why not? Such impertinence from Dr. Stainer and tawdry parade of his British Doctorship (despised on the continent perhaps even more than he despises the foreign degree), deserve the storm of derision from musical artists which the faculty would meritoriously send sweeping over his scribatious cranium had he the impudence to question them, or to ask them to put the names of their Alma Maters after their titles. Why don't *they* do so? Some few indeed there are who occasionally—in intervals of despair or weakness—do sound their Alma Mater trumpet. I very well remember a wealthy and popular M.D. smiling scornfully at such an appendage, which forcibly reminds me of those vendors who give us to suppose that their goods possess some *recherché* virtue, by saying "see that the label has our own stamp on, as all others are impositions." Does not Dr. Stainer know that many of the greatest and most popular men in England— in *every* profession—are foreign graduates (of course not imposed on by an impostor), which is a very different thing indeed from being doctorated by an Archbishop. In the former case sterling ability, approved authorship and position, secure it; but in the latter the good opinion of the *ecclesiastic* secures it. Now, which title is the more inglorious; "An Artist," says the *Musical Times* of last month, "would gain more real honour by refusing than by accepting a title at the hands of an individual which he knows can only be legitimately* granted by one of the universities."

As for Dr. Stainer's question about the Mus. Bac., his narrow judgment there reaches its climax. Indeed, I could not have believed that he would ask such a silly question. But, perhaps, he never read or knew of British or foreign subjects, having the title of Doctor conferred on them *without the Mus. Bac. shibboleth;* and those honoured men understand perhaps as much about harmonic progressions, rhythmic divisions, and the internal sense of the tones as Dr. Stainer does, *das kribbelt ihn im kopfe*. Dr. Stainer's letter is not over clear; and had he considered the subject he would not have exhibited such a spirit of the *green-eyed* monster. *Prima est eloquentia virtus, perspicuitas, et quoquisque ingenio minus valet hoc de magis attollere et dilatare conatur, ut statura breves in digitos eriguntur, et plura infirmi minantur.*

Yours faithfully,

Thomas Gertrnde Barry,
Mus. Doc.

THOMAS LLOYD FOWLE.

TO THE EDITOR OF THE MUSICAL TIMES.

Sir,—I have much pleasure in replying to Mr. Fowle's queries, in the order in which they occur.

1. This question should have been addressed to the Dean and Chapter.

2. Yes.

3. I have not the smallest conception where, when, or how, Mr. Fowle became a *Doctor* and a *Master of Arts*. I am not jealous of Mr. Fowle.

4. Yes. Titles publicly used are open to public criticism.

5. Certainly not. I know absolutely nothing of the printer mentioned by Mr. Fowle. I have never had any communication, signed or anonymous, with any printer, person, paper or periodical, except the *Musical Times* (in last number), on the subject of Mr. Fowle's University status, or anything else connected with him.

He is quite at liberty to take any further steps he may deem advisable, with regard to any "suspicious" letter he possesses.

I now claim the fulfilment of Mr. Fowle's promise to answer *my* questions printed in your last issue.

Yours faithfully,

John Stainer,
M.A., Mus. Doc., Oxon.

* This is a misunderstanding, the Archbishop's degree being as perfectly legal as any other. However, its legality and honour are two very different things.

THE WAGNER THEORY.

TO THE EDITOR OF THE MUSICAL TIMES.

Sir,—"F. C.'s" questions bear only indirectly on my letter; but, availing myself of your kind permission, I will endeavour to answer them in as few words as possible. The notion that Wagner is merely re-propounding the theory of Gluck is a mistaken one. Gluck, like Wagner, was an earnest, true-hearted musician, who would concede nothing to popular taste, and as such he will always be reverenced by those who value truth before everything else; he was, *thanks to the intellectual thought he bestowed on his work*, a purifier of his art, and so far in advance of his age that many of the subsequent "less philosophical writers," to whom "F. C." alludes, owe him an incalculable debt; but the one fact that he was no poet (in the limited sense of the word) would alone have prevented him from being the founder of the Wagner theory. ("F. C." may remark that neither I nor any other of Wagner's disciples claim for him the honour of being the first musician who had a theory, but the first to whom theory taught the perfect amalgamation of music and poetry.)

To come to "F. C.'s" second question; we do not found our belief that the standard of Richard Wagner will be borne triumphantly through future ages on the simple fact that he has a theory, but on the firm foundation that that theory contains the essence of all that has been proved true and beautiful, and therefore eternal, in time past; and because, like all earnest men in art as well as religion and nature, what he *does* is the mirror of what he says.

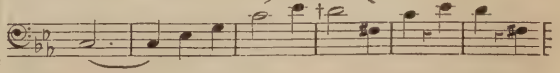
11th March, 1875. Verring.

MEDDLING WITH THE OLD MASTERS.

TO THE EDITOR OF THE MUSICAL TIMES.

Sir,—Your correspondent, "Allegro," will find an explanation of the omission of two bars in Beethoven's C minor Symphony, in a letter from the composer to his publisher, dated 21st August, 1810, (quoted by Professor Otto Jahn, in an article* in the *Grenzboten*, 1864.

Beethoven's words are—"I have found the following mistake in the Symphony in C minor, namely, in the third movement in $\frac{3}{4}$ time; where, after the major, the entry of the minor stands thus. I take the bass part:



the two bars over which the † stands, are too much, and must be struck out: and, of course, the same in all the other parts, which rest."

Jahn then goes on to say that "in the copy sent to be engraved the struck-out bars are marked (1) and the two following (2); and then, above, in red pencil, is written—'Si replica con trio, allora 2.'" Beethoven therefore had originally intended that the whole Scherzo and Trio should be repeated, and then the Coda should follow, but had afterwards given up the repetition, which the engraver did not understand.

* Reprinted in Jahn's *Gesammelte Aufsätze über Musik*, Leipzig, 1866. Jahn's Article on "The Editions of Beethoven's Works" contains much that is worth reading, which is not to be found elsewhere.

The state of the case is proved by—1st, the original score; 2ndly, the separate parts, from which the Symphony was repeatedly played under Beethoven's own direction. None of these contain the bars in question. They have therefore been struck out of the later editions.

Malvern, 17th March. An Old Subscriber.

TO CORRESPONDENTS.

*** *Notices of concerts, and other information supplied by our friends in the country, must be forwarded as early as possible after the occurrence; otherwise they cannot be inserted. Our correspondents must specifically denote the date of each concert, for without such date no notice can be taken of the performance.*

Our correspondents will greatly oblige by writing all names as clearly as possible, as we cannot be responsible for any mistakes that may occur.

Correspondents are informed that their names and addresses must accompany all communications.

We cannot undertake to return offered contributions; the authors therefore, will do well to retain copies.

Notice is sent to all Subscribers whose payment (in advance) is exhausted. The paper will be discontinued where the Subscription is not renewed. We again remind those who are disappointed in obtaining back numbers that, although the music pages are always stereotyped, only a sufficient quantity of the rest of the paper is printed to supply the current sale.

Mr. W. H. Main *is informed that, as the concert to which he refers took place on the 21st January, there was ample time for him to furnish us with a notice upon it for the next month's number. As we did not, however, receive it until the 9th of February, it was thrown aside (with many others) as "too late."*

Correspondents who write asking for reviews upon works which have been forwarded to us are informed that we can only make a selection from the compositions sent. One composer who seems to think it "unfair" that his Waltzes have not been noticed, may rest assured that we have been compelled to put aside pieces of much greater importance.

"A Reader of your valuable Paper."—*The letter of our correspondent draws attention to a subject which is certainly of importance to readers of music. Many reforms might be carried out which would materially simplify the matter—for instance, we think that if × were used for the sharp, and ♯ for the double sharp, there would be less danger of confusion.*

A Choirmaster.—*Without knowing all the circumstances it is impossible to give a decided opinion, but we should think that an increase of power in the treble stops would be most likely to keep the trebles in tune.*

BRIEF SUMMARY OF COUNTRY NEWS.

We do not hold ourselves responsible for any opinions expressed in this Summary; as all the notices are either collated from the local papers, or supplied to us by occasional correspondents.

Baltimore, U.S.—The Peabody Institute of the city of Baltimore gave the sixth concert on the 6th February. Mr. Richard Hoffman, of New York, was the solo pianist, and his performance of Mozart's Concerto, No. 8 in D minor was highly appreciated, being rapturously applauded. Mr. Hoffman also gave his own graceful composition entitled "Solitude."

Bath.—Mr. W. Pyatt's Ballad Concert took place on the 5th ult. at the Theatre, and was a decided success, notwithstanding Mr. Sims Reeves was prevented from fulfilling his engagement, by indisposition. Mr. Turner, who has been for some time a popular member of Carl Rosa's Opera Company, sang the songs allotted to Mr. Reeves, and was highly successful, being encored in nearly all his solos. Mr. Santley was in splendid voice, and cheerfully accepted the encores given to him. Madame Thaddeus Wells and Miss Helen D'Alton sang several ballads charmingly, gaining encores, and Balfe's duet, "Trust her not," was given with great spirit. In Bishop's "Lo! here the gentle lark," Madame Wells was accompanied most brilliantly on the flute by Mr. Nicholson, who afterwards played a fantasia of his own, which the audience insisted on hearing again. Miss Bertha Brousil's violin playing was a great feature in the evening. Mr. Naylor conducted the concert, and his playing in duets with the violin and flute showed that he is an accomplished pianist.

Birkenhead.—On Thursday the 11th ult. the Musical Society gave a performance of Handel's Serenata *Acis and Galatea*, which formed the first part of the concert. The band and chorus numbered about 100, and the solo vocalists were Madame Billinie-Porter, Mr. C. Wilson, Mr. J. Trainer and Signor Olano, all of whom were highly efficient. The "Lay of the last Minstrel" (Barnett) was well played in the second part, and Madame B. Porter gave an excellent reading of Sir W. S. Bennett's "May Dew." The "chorus of Druids," a composition of the conductor's, was re-demanded, and Mendelssohn's Cornelius March brought the concert to a close. Mr. W. T. Argent conducted.

Birmingham.—The musical season here is rapidly drawing to a close. The Festival Choral Society gave its last subscription concert on February 25th, when the *Creation* and Haydn's First Mass were performed. The soloists were Madame Avisleben, Mr. Vernon Rigby and Mr. Lewis Thomas.——The last of Mr. Stockley's Orchestral Concerts took place in the Town Hall on the 4th ult. As a graceful compliment to the memory of our great English composer, the programme was largely made up of works by the late Sir Sterndale Bennett, comprising the Overtures, *The Naiades*, and the *Wood Nymphs*. Two movements of the pianoforte Sonata, *Joan of Arc*, were ably rendered by Mr. Franklin Taylor; and Mr. Vernon Rigby sang "His salvation," from the *Woman of Samaria* with devotional feeling and artistic power. Miss Fischer was the other vocalist. An important item in the programme was Mendelssohn's "Reformation Symphony," which was well played. Mr. Stockley conducted.——On the 11th ult. Messrs. Harrison gave their fourth and last subscription concert of the season. The artists engaged were Miss Edith Wynne, Miss Enriquez, Mr. Edward Lloyd, Mr. J. L. Wadmore, Herr Joachim, and Miss Agnes Zimmermann. The great attraction of the evening was the appearance of Herr Joachim, who performed pieces by Mendelssohn and Bach, and took part in a duet by Beethoven, with Miss Zimmermann.

Blackpool.—On the evening of the 18th ult., the Vocal Society gave their last concert of the season. The first part of the programme was devoted to Dr. Bridge's new Oratorio, *Mount Moriah*. The principals were Miss Clelland, Miss Grindrod, Mr. Ambler and Mr. Lovatt. The performance of the work was highly satisfactory, and called forth much praise from the composer, who conducted. The second part of the programme comprised a miscellaneous selection, the principal items being Handel's chorus "The many rend the skies," and Dr. Bridge's charming part-song, "Flowers." Miss Clelland gave in a most artistic manner, Rode's air with variations, "Al dolce canto," which was enthusiastically encored, and Mr. Ambler received a like compliment for his singing of "Tom Bowling." Mr. Grindrod presided at the pianoforte, and Mr. J. G. Wrigley, F.C.O., at the harmonium. This concert brings to a close the fifth, and certainly the most successful season of the Society.

Coventry.—On Monday the 8th ult. a pianoforte Recital was given in St. Mary's Hall, by Mr. Arthur Trickett, F.C.O., assisted by Mrs. Hickling and Mr. Heden. Classical music of the highest order was admirably played by Mr. Trickett, who was loudly applauded. Mrs. Hickling, as vocalist, and Mr. Heden, as violinist, performed their parts with great ability, and contributed materially to the success of the entertainment.

Dalkeith (N.B.)—The Choral Union gave an excellent performance of Bennett's *May Queen* in the White Hart Room on the 16th ult. The principal parts were sustained by members of the Society. The second part, which was miscellaneous, included Chopin's "Fantasia Impromptu," Op. 66, for pianoforte, Bishop's "Allegiance we swear;" Mornington's "Come shepherds, come away;" Barnby's "Wife's Song;" W. Macfarren's "Summer," &c. Mr. Heathcote conducted, and Miss Heathcote acted as pianist and accompanist.

Edinburgh.—Dr. Hans Von Bülow gave a Pianoforte Recital on the 8th ult. in the Music Hall, which was filled in every part. The programme was of the highest class, and well exhibited Dr. Von Bülow's marvellous execution and delicate supple touch. A "Romance" by Professor Oakeley had a very warm reception.——On the 11th ult. Professor Oakeley gave another of his enjoyable Organ Recitals in his Classroom. The whole of the performances were masterly, Bach's Gavotte in particular so delighting the audience that the player had to yield to an encore.——The eighth annual concert of the University Musical Society took place on the 17th ult., in the Music Hall, which was crowded in every part. There were about 200 choristers, present and past students, and two students appeared as solo pianists. The solo vocalists were Mr. Richard Drummond (Hawthornden), and Mr. Makgill. The orchestra comprised forty-six instrumentalists, among whom were some of the principal available professionals in Edinburgh, conducted by Professor Oakeley. A number of part-songs were well sung, and the orchestra played the overtures to *Zauberflöte* and *Egmont*, a Symphony in D by Haydn, and the Professor's own Festal March. Mr. Galletly and Mr. Carl Drechsler-Hamilton played two movements of a pianoforte and violin Sonata by C. E. Horsley, and Mr. Coates gave a graceful rendering of "Dans les bois" (Heller). Mr. Adlington presided at the pianoforte, and Mr. Kirk at the organ.

Hull.—The Harmonic Society gave a concert on the 5th ult., at which the late Sir William Sterndale Bennett's Cantata, the *May Queen*, was performed, the principal parts being sustained by Mrs. Poskitt, Mr. R. G. Graves and Mr. Vivian. The second part was miscellaneous, and included several choruses, songs, &c., and two instrumental pieces. Mr. Stephenson conducted.——On the 11th ult., Dr. Hans von Bülow gave a Pianoforte Recital in the Music Hall; the programme included works by Handel, Beethoven, Chopin, Liszt, Bennett, Moscheles, &c.——On the 22nd ult., the members of the Wilson Glee Club gave their first concert. The programme consisted of songs, glees, part-songs, &c., and several encores were awarded during the evening. Mr. Moorby acted as conductor.

Leamington.—On Tuesday evening, the 23rd February, a very successful concert of a miscellaneous character was given in the large upper School-room, Spencer-street, in aid of the funds for purchasing new music for the use of the choir. The Rev. W. J. Woods, B.A., presided, and there was a large attendance. Several songs and duets were well rendered by Miss Hudson, Mr. T. Hudson, Mr. Stone and the Misses Brayne, Hart and Kinton. The anthem, "Behold I bring you good tidings," and some part-songs were exceedingly well sung by the choir. Mr. W. R. Archer, organist, presided at the pianoforte with his usual ability.

Leicester.—The last of five concerts, under the auspices and in connection with the Musical Society, was given on the 15th ult., in the Temperance Hall. Haydn's Oratorio the *Creation* was excellently performed by a well-balanced band, of between forty and fifty stringed and brass instruments, and a capital chorus furnished by the Society, under the able conductorship of Mr. Henry Nicholson. The solo vocalists were Miss Edith Wynne, Mr. Vernon Rigby and Mr. Santley. The "Dead March" in *Saul* was played by the orchestra as a tribute to the memory of the late Sir William Sterndale Bennett.

Liverpool.—The forty-seventh open rehearsal of the Societa Armonica took place at the Mount-street Institute on Saturday, the 13th ult. The performance of the Gade Symphony gave evidence of careful preparation and study, and though the rendering was not absolutely perfect, it was in most respects commendable. The other orchestral items were Haydn's "Surprise" Symphony and the *Eli* March. The vocalists were Mrs. Wensley and Mr. T. H. Harrison. Mr. Lawson led the band, and Mr. Armstrong conducted.

Lurgan.—A musical entertainment was given in the Town Hall on the 9th ult., by Mr. Gosden, assisted by a few amateur friends. The orchestra performed some favourite Overtures, and Diabelli's duet in D was played by Miss Gosden and Mr. Gosden. Mr. Pentland, Mr. Mathers and Miss Gosden received encores for several of their vocal solos. Mr. Gosden conducted, and accompanied on the pianoforte.

Maidstone.—Sir M. Costa's *Eli* was produced on the 9th ult. by Mr. Henniker's Choir, under the auspices of the Literary and Mechanics' Institution, in the Corn Exchange. Miss Matilda Scott, Miss A. Newton, Mr. W. Crowe, and Messrs. Rhodes and Christian were the solo vocalists; and the band and chorus of 70 performers were under the direction of Mr. Henniker. Mr. Dutnall presided at the harmonium. The Oratorio was exceedingly well performed.

Redhill.—The choir of the Congregational Church gave its annual Soirée on the 18th ult. There was a small but effective Orchestra, which commenced the programme with Mendelssohn's "Cornelius" March, and also played during the evening a March by Mr. J. W. Gritton, and the overture to *Figaro*. Several songs and choruses were given, among which were the solo and chorus, "O saving victim" (B. Tours), Schubert's Offertorium, "Totus in corde" (Clarionet *obbligato*, Mr. J. W. Gritton), "My Queen," "The Requital," "To Anthea," and "How lovely are the messengers." Among the instrumental pieces was a Berceuse for piano, clarionet, and violoncello, by Mr. J. W. Gritton, which was much admired, a Fantasia on *Masuniello* for violin, played by Mr. C. Daws, and a Sonata for violoncello (Marcello) by Mr. P. Daws. Mr. J. W. Gritton conducted.

Runcorn.—On the 4th ult. a concert was given in aid of the funds of the Literary Institute. An efficient choir sang a selection of glees and part-songs which were well rendered. The principal solos were "Lo here the gentle lark,," (Bishop) and "The changed idol," by G. Newcombe, sung by Mrs. Newcombe, "The gift and the giver," and "Jenny at the mill," sung by Miss A. W. James, and "Norah, the pride of Kildare," and "The maid of Llangollen," sung by Mr. G. Barton, of St. Helen's, all of which were encored.

Scarborough.—On the 16th ult. the members of the Scarborough Amateur Vocal and Instrumental Society presented to Dr. Sloman a massive silver salver and silver mounted *baton*, as a mark of their esteem on his leaving the town. The presentation was made by W. H. Smith, Esq., at the Prince of Wales Hotel, before a large audience, accompanied by a most flattering speech, in testimony of the zeal and ability displayed by Dr. Sloman during the whole of his professional and personal intercourse with the Association. An address from the members was then read by Wm. Drawbridge, Esq., and after a suitable acknowledgment of the gift from Dr. Sloman, the meeting separated.

Sheffield.—The Pye Bank Choral Society gave its first concert on Monday the 1st ult. in the School-room, under the able management of T. B. Woffenden, Esq. The performance consisted of Fawcett's Oratorio *Paradise*, which was well rendered, and accompanied by an efficient band, under the leadership of J. Cox, Esq. Mr. J. D. Foxon presided at the harmonium. The principal vocalists engaged were Mrs. Parnell, Miss Nichol and Miss Morton. The concert was a decided success.

Shrewsbury.—The fifth of the series of Classical Chamber Concerts took place in the Lion Rooms on the 23rd February, under the conductorship of Mr. J. B. Boucher. Haydn's Trio in D major for violin, piano, and violoncello, was well performed by Messrs. W. Cover, T. Watkis, and J. B. Boucher. Beethoven's Trio, in E flat major for violin, viola, and violoncello, and a descriptive Fantasia, "Fairy Glen" (Davis), first time of performance, were features in the programme. Weber's "Concertstück" for pianoforte, with quartett accompaniment, was played with great force and brilliancy by Miss Davis. Mr. Ffrench Davis played a harp solo, and joined Miss Davis in a duet for harp and pianoforte.

Stafford.—On Thursday the 4th ult., the last of a series of cheap entertainments was given in Rowley-street School-room by the Curate of Christ Church, on behalf of the fund for raising a peal of bells for that place of worship. A very fair programme was provided, and the result was successful. The total sum at present raised by entertainments and private subscriptions amounts to about £55, and the peal of four bells is expected to cost about £170.

Organ Appointments.—Mr. Thomas Mason, to St. John's Church, Margate.——Mr. William John Agate, to St. Mary's (Old Church), Stoke Newington.——Mr. William Frederick Martin, to St. Mary's, Ringmer, Sussex.——Mr. Henry J. Baker, to St. Michael's, Bowes, Southgate.——Mr. A. Ernest Ford, F.C.O., to the Parish Church, Speen, near Newbury.——Mr. Douglas Lister, organist and choirmaster to All Saints' Church, Huntingdon.——Mr. E. C. D. Gilmore, to St. Peter's Church, Maidstone.——Mr. F. Crowest, organist and director of the choir to St. Stephen's, Pratt-street, N.W.——Mr. William W. Meadows, M.C.O., of Worthing College, organist and director of the music to Trent College, Nottingham. —— Mr. George L. Löhr, organist and choirmaster to St. Jude, Southsea.

Choir Appointments.—Mr. G. Parker (counter tenor), choirmaster to St. Giles's, Camberwell.——Mr. William Sexton (alto), to Her Majesty's Chapel Royal, Windsor.——Mr. A. Markham (bass), to St. Mary's, Aldermanbury, E.C., and bass superintendent of the Aldermanbury Musical Society.

C. BOOTH, Alto of the University and Kings' College Choirs. Address, Westley House, Earl-st. Cambridge.

BOROUGH of HACKNEY CHORAL ASSOCIATION.—GRAND EVENING CONCERT, at 8 o'clock precisely, on TUESDAY, 6th APRIL, 1875, at the TOWN HALL, SHOREDITCH. Macfarren's "ST. JOHN THE BAPTIST," with full Orchestral Accompaniments. Conductor, Mr. J. Locke Gray. Leader of Band, Mr. T. Ashmead. Stalls, 3s.; Reserved Seats, 2s.; Admission, 1s.

THE MUSICAL ARTISTS' SOCIETY.—The next TRIAL of NEW COMPOSITIONS will take place on Saturday, April 17th, at the Royal Academy of Music (by kind permission of the Committee of Management), to commence at Eight o'clock. Members are requested to register their works for this and subsequent trials. ARTHUR O'LEARY, Hon. Sec.,
84, New Bond-street, W.

TO THE CLERGY.—WANTED, an APPOINTMENT as ORGANIST and CHOIRMASTER. Fifteen years' practical experience. Testimonials from Cathedral organists and others. Church desired where the services are well cared for. Address J. N., *Musical Times* Office.

WANTED, for a Provincial Town, a Good PIANOFORTE and HARMONIUM TUNER, Regulator, &c. He must be a thoroughly respectable, steady man, with first-class experiences. Salary £2 10s. per week. Apply to H. R., care of Novello and Co., Berners-street, W.

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BASS WANTED in the Surpliced Choir of St. Mary's, Vincent-square, Westminster. Must have a good voice, and be able to read at sight. Also VOLUNTEERS—ALTO, TENOR, and BASS. Apply to the Organist at the church, either on Sundays after the evening service or on Tuesdays between 7 and 8 p.m.

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ST. JOHN'S CHURCH, KEIGHLEY, Yorks.—WANTED, an ORGANIST and CHOIR-INSTRUCTOR. Anglican choral service. Sundays, morning and evening; occasional week-day services and rehearsals as required. The organ, now in course of construction by Mr. Booth of Wakefield, will consist of great organ 9 stops, swell 7, choir 4, pedal 3, 5 couplers, composition pedals, and is specially designed for Church music. The Organist will have the entire training of the choir-boys. Application, with references, stating salary, to E. D. A. Marriner, Esq., Worthville, Keighley.

TO ORGANISTS and CHOIRMASTERS.—An ORGANIST and CHOIRMASTER is REQUIRED for St. Peter's Church, Carmarthen. Salary £55 a year; £20 extra are allowed for the Choir. A gentleman who is a vocalist, and who is competent to teach the Pianoforte, and to lead a Choral Society, will be preferred. Testimonials, with references, to be sent in to the Rev. Latimer M. Jones, Vicar of Carmarthen, on or before Thursday, the 13th of May, 1875.

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Licensed Victuallers' Asylum, April 20, 1875.

WANTED, an efficient ORGANIST and CHOIRMASTER for a Church in the suburbs of Liverpool. One trained at a Cathedral preferred. Good Organ. Voluntary Surpliced Choir. Anglican Music. Daily Evensong. Salary commencing at £60. Address Rev. E. L. Mather, Bootle, Liverpool.

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WANTED, an ORGANIST for the Parish Church, Grinton, Richmond, Yorkshire. Apply to the Vicar.

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THE MUSICAL TIMES

AND SINGING-CLASS CIRCULAR.

MAY 1, 1875.

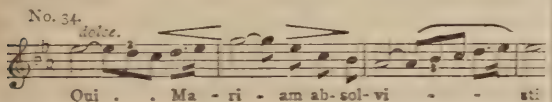
VERDI'S REQUIEM MASS.

By JOSEPH BENNETT.

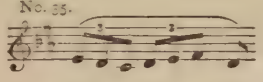
(*Concluded from page* 43.)

A BRIEF passage in C minor, for tenor solo, makes the verse, "Ingemisco tanquam reus," &c., serve as introduction to an air for the same voice (*poco meno mosso*—E flat) "Qui Mariam absolvis," &c. The opening phrase of this air furnishes a key to the whole—it is accompanied by the strings in simple fashion :—

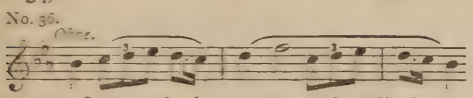
No. 34.



A continuance of the melody introduces a passage of quaver triplets for bassoon, and ends with a half close, immediately upon which the instrument just named has a short phrase :—

No. 35.

suggested by the vocal opening, and now made an important feature. At the words, "Inter oves locum præsta," Verdi adopts the familiar plan of dividing the violins in their highest register while the voice and oboe employ themselves with a theme which also may be said to grow out of that already quoted (No. 34) :—

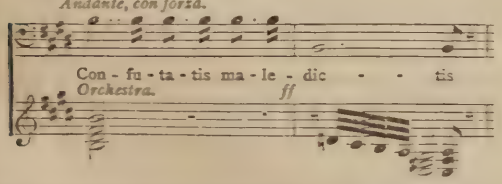
No. 36.



The rest of the solo is constructed well-nigh exclusively from the materials shown. At its close a chromatic scale passage leads from E flat to B natural, upon which note, as the dominant of E major, begins a bass solo (*Andante*), "Confutatis maledictis." The words of this verse, as need hardly be pointed out, suggest great contrast, and Verdi uses the opportunity well. We recognise him, and remember *Rigoletto*, as soon as the first two bars are heard :—

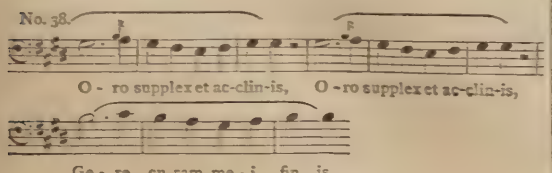
No. 37.

Andante, con forza.



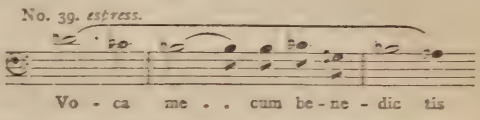
The contrast follows immediately, and is best exemplified in the subjoined gentle phrase, accompanied by strings alone with repeated quavers :—

No. 38.



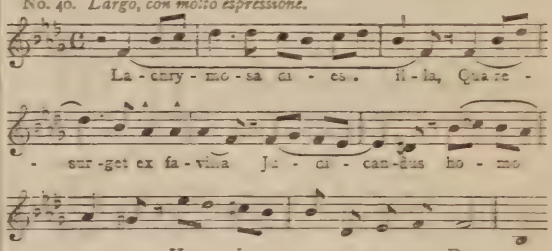
Subject to some variety of treatment, the "Confutatis" returns, leading now by one of those chromatic scale passages which the composer is fond of using, to a new episode, beginning as shown below, and ending very gracefully in A flat :—

No. 39. *espress.*



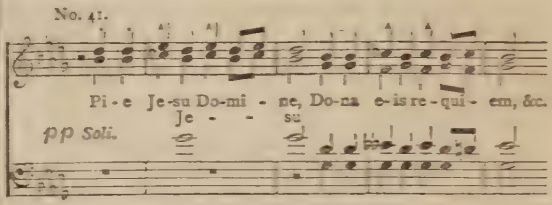
A return is made to the passage quoted in No. 38, after which a *Coda* serves for a modulation into the key of G, and as a lead to a repetition of the opening movement of the "Dies iræ," which itself conducts, by means of some new matter, to the "Lachrymosa" —a quartet and chorus (*Largo*—B flat minor). The theme is given out by the mezzo-soprano, accompanied by strings with detached chords, and deserves quotation in full :—

No. 40. *Largo, con molto espressione.*



It is next taken up by the bass solo, while the first voice, aided by oboes and clarinets, has a series of detached syncopated notes, *piangente*, which add much, in a style distinctive of the composer, to the poignant expression of the music. The *ensemble* following is constructed in masterly fashion and heavily scored, contrasting thus with an episode on the words, "Pie Jesu Domine, Dona eis requiem," written for the solo voices only, and beginning as subjoined :—

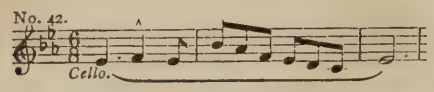
No. 41.



A second *ensemble* follows, also built upon the leading theme (No. 40), but with some novelty of treatment. The *Coda* deserves particular notice on account of a device which is at once bold and effective. All the voices declaim the final "Dona eis requiem," in monotone on the dominant, while the instruments end a harmonized passage with a full close in the major of the key. But, instead of either of the ordinary cadences on "Amen," we have two chords of G major, after which the full orchestra, *pp*, returns to the tonic and so concludes.

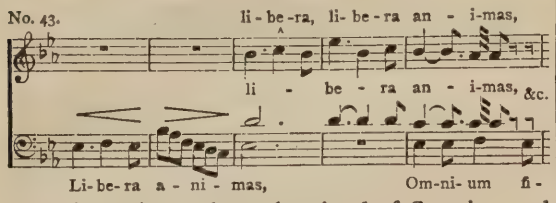
The Offertorio, "Domine Jesu Christe," is set as a quartet (*Andante mosso*—A flat), and scored for full orchestra, including four bassoons. Solo passages for the *celli* play a conspicuous part throughout both the orchestral introduction and the brief duet for mezzo-soprano and tenor with which the movement opens. One of these passages announces a theme afterwards to be made important :—

No. 42.

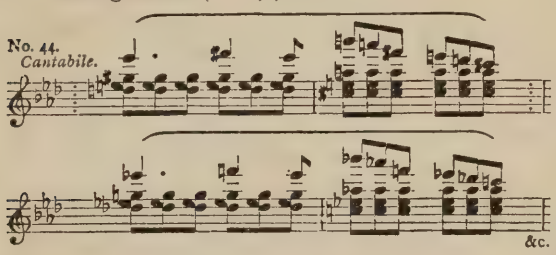


It is with this that the bass voice begins the second section of the movement—a trio in which it is joined by the voices already heard. We have in the opening bars an epitome of the whole:—

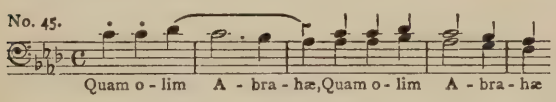
No. 43.



The trio section ends on the chord of C major, and now the soprano enters with a long-sustained E natural, accompanied by repeated quavers for the divided violins, while two violins, *con sordini*, take up the leading theme (No. 42) as thus:—

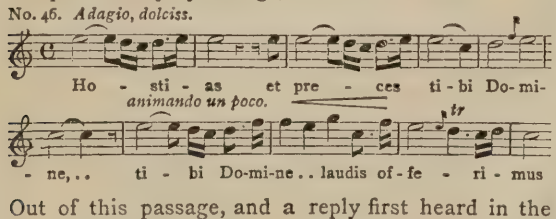
No. 44. *Cantabile.*

The same phrase is also repeated by the voice. Eventually the other voices join in succession, and soon arrive at a full close, which leads to an *Allegro mosso* in the same key, "Quam olim Abrahæ," beginning imitatively:—

No. 45.



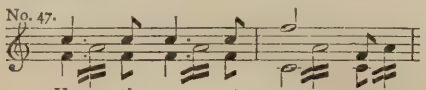
Nothing in this brief movement calls for particular notice, and we pass on to the "Hostias et preces tibi" (*Adagio*—C major), which is also given to a quartet. The theme is announced by the tenor, accompanied only by strings, *trem.*:—

No. 46. *Adagio, dolciss.*



Out of this passage, and a reply first heard in the form subjoined:—

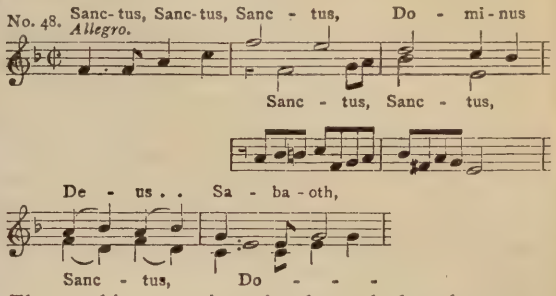
No. 47.



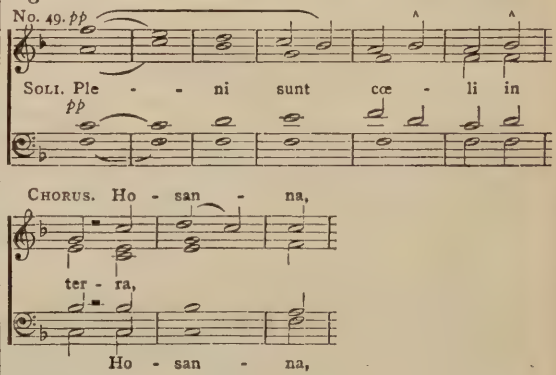
the *Adagio* is chiefly constructed. At the close a return is made to A flat, and to the "Quam olim Abrahæ," which, with a slight addition, leads back to the original theme (No. 40), now given to all the voices in unison, and followed by a short *Coda*.

The "Sanctus," written for a double choir (*Allegro*—F major), begins with an emphatic exordium upon the dominant and dominant seventh chords, and takes the form of a fugue in eight parts with two subjects—the notes below the vocal staff in the extract following show an orchestral variation of the subordinate theme:—

No. 48. *Allegro.*

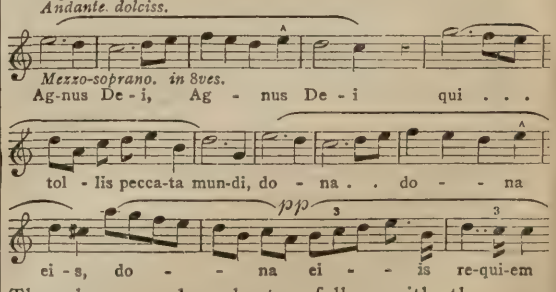


These subjects are ingeniously worked at the outset, but it is not long before the second disappears, and the first comes to be treated more as matter for obvious imitation than fugally. Nevertheless, the music swings along with emphasis till a full close brings us to an extended and beautiful *Coda* which claims rank among the happiest portions of the work. Its character may be seen at a glance in the following extract:—

No. 49. *pp*

The antiphon here shown is sustained to the end, the only change made being a larger use of the orchestra in a succession of chromatic scales, respecting the exact value of which, as a means of appropriate effect, different opinions will be entertained.

Among the most original sections of the Mass must be placed the "Agnus Dei," a movement for two sopranos and chorus (*Andante*—C major). It begins with an extended theme announced by the solo voices in octaves, without accompaniment:—

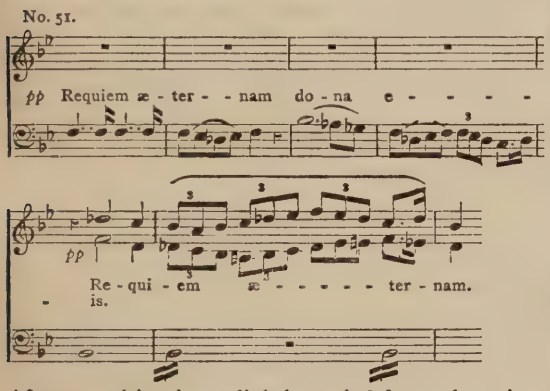
No. 50. *Andante. dolciss.*



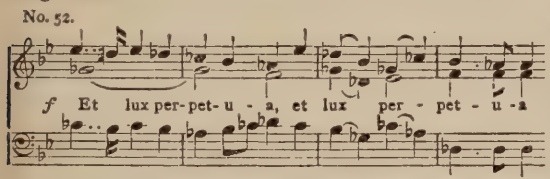
The chorus and orchestra follow with the same melody, also in octaves, after which it is repeated, in the tonic minor, by the soli, still in octaves, albeit the orchestra employs harmony. Next, the second

half of the theme is given in harmony by the chorus, preparatory to the re-entry of the soli with the subject in its original form, but attended now by an orchestral counterpoint of quavers. The second half is again repeated by the chorus, this time in the major, and a short *Coda* ends the whole. No means could be more simple than these, but we may search long for a corresponding example of their use.

We now arrive at the closing section of the Mass, and find the "Lux eternæ" set as a trio for mezzo-soprano, tenor, and bass. It begins (*Molto moderato*—B flat) with a declamatory solo for the first-named voice, accompanied by the now familiar *tremolo* from the strings, and followed by a distinctive phrase for the bass, with a characteristic answer:—

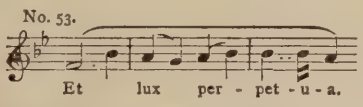
No. 51.

After repetition in a slightly varied form, the voices alone are heard, *poco più animato*, in a passage beginning thus:—

No. 52.



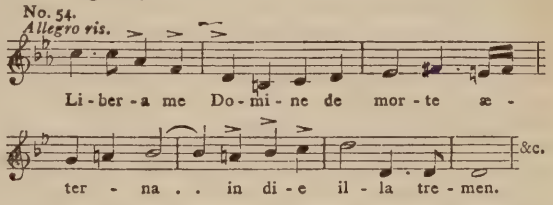
and ending in G flat major, from which we pass to the original theme in B flat minor, now further varied. A half close introduces a new subject:—

No. 53.

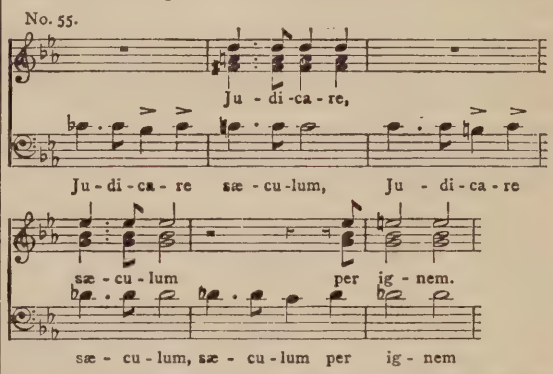


and with this the movement is continued, in a manner that scarcely calls for special remark, till it reaches a tranquil end.

As though to prove that too much could not possibly be done in honour of his illustrious countryman, Verdi does not stop with the Mass, but proceeds to the "Libera me, Domine"—a portion of the Catholic funeral service solemnized immediately around the coffin of the deceased. The prayer to be saved from eternal death takes the form of a soprano solo and chorus (*Moderato*—C minor), the single voice beginning in monotone and *quasi*-recitative, echoed by the unaccompanied chorus. This is but an exordium, and now we enter upon an extended solo, of such a character that no extract would serve to give an adequate idea of the whole. Leaving it therefore, to speak for itself in performance we pass on to find the close of the solo followed by another repetition of the *Allegro* which opened the "Dies iræ." This is given in its complete form, and leads to an Andante in B flat minor, "Requiem æternam," which allots to the voices precisely the music, with some expansion, heard at the beginning of the Mass from the orchestra (see Nos. 2 and 3). The device is a happy one, and secures unity in a most effective way. With this it may be supposed that Verdi ends, as Beethoven closes his Mass in C, but once more the recitative prayer is heard, leading to an *Allegro risoluto* (C minor), which takes the form of a fugue upon the following subject:—

No. 54.

Verdi works this theme at some length, both in a direct and inverted form, eventually adding a solo soprano to the *ensemble*, and largely using the first five notes throughout an important *Coda*, a striking feature of which is an episode on the words "Dum veneris judicare," &c. One passage in this episode deserves to be quoted if not imitated:—

No. 55.



All that follows is very impressive because full of intensest feeling, and after the recitative prayer has once more been heard, responded to by the closing "Libera me" of the chorus, we feel that it may be said respecting Verdi's monument to Manzoni, "Finis coronat opus."

As we anticipated, the Dean and Chapter of Worcester do not find matters progress so smoothly as they expected, in organizing a Musical Festival of their own, in place of that which has been held for so many years. It was at first intended that there should be a Festival of Church Services on two days in September next, in the course of which such works as the Dettingen or Utrecht *Te Deum*, new services by living English composers, and (in the place of anthems in the afternoon) Mendelssohn's *Lauda Sion*, or *Hymn of Praise*, Spohr's *Last Judgment*, &c., should be introduced, with full choir and orchestra; but to accomplish this a subscription of £700 or £800 was necessary; and, as this modest sum did not appear forthcoming, it seems probable that the idea of an orchestra and full choir will be abandoned, and the Worcester Festival of 1875 dwindle down to a two days' "Service of Song." What possible good this change can effect for the cause of religion, music or charity is known only to the Dean and Chapter and the select few by whom they are supported: neither their motives nor

actions are for public discussion, in proof of which we may mention that at the last meeting of this exclusive body reporters for the press were rigidly excluded.

We are glad to aid in giving publicity to a proposal from a correspondent, who signs himself Nathaniel Waterall, but as his letter has already appeared in a contemporary, he can scarcely expect us to insert it in the *Musical Times*. Could not, he says, a series of Promenade Concerts be given during the Summer in the Horticultural Gardens, South Kensington, on the same plan as those conducted by the late M. Jullien at the Surrey Gardens? The admission, he thinks, should be fixed at a moderate rate (including the fare on the District Railway), so that the scheme may not appeal so much to the aristocratic class as to the masses. The suggestion is no doubt worthy of consideration. We have certainly but few opportunities of enjoying music in the open air; and if we can educate the artistic taste of the people without confining them within four walls, every encouragement should be given to the enterprise. The space available, too, in these beautiful gardens would materially increase the comfort of the visitors; for, although it has not hitherto been considered necessary, we certainly think it important at a "Promenade" concert that you should be able to move.

Mr. J. H. Jennings sends us a programme of first-class sacred music which was advertised to be given on the evening of Good Friday last, at Sanger's National Amphitheatre (late Astley's), the principal vocalists including some of the most eminent members of the profession. The performance, however, was interdicted at the eleventh hour by the Lord Chamberlain, although, as Mr. Jennings states, the Crystal Palace and Albert Hall were open for a performance of similar music, Messrs. Sanger gave an equestrian entertainment at Wormwood Scrubbs, and athletic sports and games took place at Lillie Bridge. A journey to the Crystal Palace is a long and somewhat expensive one from the densely-populated neighbourhood in which Sanger's Amphitheatre is situated; but there were plenty of other "palaces" open without any restriction whatever; and as the Guardian of our Morals evidently thinks that the exciting "entertainment" therein provided is far preferable to that announced by Mr. Jennings, there can be no doubt that those who were tempted into indulging a little too freely at these places of resort must have been much gratified by the knowledge that their Good Friday orgies were "licensed by the Lord Chamberlain."

We are desirous of calling attention to an excellent article in the last number of the *New Quarterly Magazine*, entitled "Richard Wagner and his Ring of the Niblung," from the pen of Dr. Hueffer. We certainly cannot agree with all that is advanced by the writer in favour of the composer of the future—for instance, where he affirms that the introduction of melodies representing a certain idea or principle in the drama "our art owes to Wagner"—but the subject is so intellectually treated, and so much valuable information is furnished respecting what Dr. Hueffer terms the composer's "last and greatest work," that the paper cannot but prove in the highest degree interesting, more especially as it is now definitely settled that the much talked of "trilogy" is to be produced, under Wagner's own direction, at Bayreuth, in 1876.

In spite of the inexorable demands upon our space, we printed in our last number the whole of the correspondence connected with Dr. Lloyd Fowle, in proof of our desire to do him the fullest justice. This, however, it appears did not satisfy him; and as the letter he addresses to us this month contains no replies to Dr. Stainer's queries, we adhere to our already announced determination not to insert it. We may say, however, that although not furnishing us with the desired information, he expresses his intention of writing a "full statement" of the University at which he graduated, in a Treatise now forthcoming, so that any of our readers who desire it will have an opportunity of satisfying their curiosity on the subject. In our columns the matter has been fully ventilated; and we have therefore suppressed a number of communications, on both sides of the question, which have been forwarded to us. Let us say, however, before taking leave of the question, that referring to Dr. Barry's letter on "Degrees," in our last number—we believe we are correct in affirming that "foreign graduates" in music are unknown, as no foreign University, at least in Europe, grants them—certainly no such honours are conferred by Germany.

CRYSTAL PALACE.

At the Saturday Concert, March 27th, was produced for the first time in public in this country Bach's Cantata, "My spirit was in heaviness." It is described in the programme as one of about 200 pieces of the same nature by this composer, and as having been first performed on the 3rd Sunday after Trinity, 1714, when Bach was twenty-nine years old. Under its original title, "Ich hatte viel Bekümmerniss," and in its original language it has been several times heard in amateur circles in London and elsewhere, and the impression it has always made rendered its production in public inevitable. It is, however, to be wished that the first hearing of works of this class should take place in church, for which they were intended, rather than in a large concert room, which however well adapted for orchestral effects, can scarcely be said to be equally suitably for vocal music. The solo singers were Miss Blanche Cole, Miss Palmer, Mr. Edward Lloyd and Mr. Whitney, all of whom were heard to advantage. So much can hardly be said of the choir, whose performance was tolerably correct, but rather wanting in the higher and more intellectual features of chorus singing. Indeed, to be somewhat hypercritical, the rendering was, on the whole, "hard." Bach's music requires a treatment very different from that of most other composers, the harmonies being frequently close and intricate, necessitating a most careful attention to the various gradations of light and shade. In one respect it may be said to resemble that of Schumann and Brahms—or *vice versâ*—in the obligation it imposes upon each performer to know not only their own part thoroughly but also the parts of all the others, and this can scarcely be said to have been achieved by the executants on the present occasion. Various were the indications of haste in the general get-up of the work, not among the least being the omission of an important air for tenor solo, "Fast my bitter tears are flowing," and the restoration at the last moment of the duet "Come, my Saviour, and restore me," marked in the book of words to be omitted. The remainder of the concert was devoted to a miscellaneous selection, of which may be noticed a rather coarse performance of Macfarren's Overture to "St. John the Baptist;" a highly finished rendering of two movements of the "Lobgesang" Symphony and a somewhat ill-balanced performance of Schubert's "Die Allmacht," arranged for tenor solo, chorus of men's voices, and orchestra, by Franz Liszt. It should be mentioned that the English translation of Bach's Cantata used on this occasion, is the one made for Messrs. Novello by the Rev. J. Troutbeck. Mr. J. F. Barnett's Descriptive Fantasia, "The Lay of the Last Minstrel," and Professor Macfarren's Violin Con-

certo (finely played by Mr. Carrodus) have well represented the English composers, and been warmly welcomed by the critical audience assembled at these performances. At the last concert of the series on the 17th ult., the first portion of Sir Julius Benedict's Symphony—"Moderato," "Allegro" and "Scherzo"—was received with unqualified admiration; and although we could wish that so beautiful a work were not given to us by instalments, there can be no question that such a method of presentation creates an intense longing for the remainder. With the benefit of the indefatigable Conductor, Mr. Manns, which took place on the 24th ult., and at which Dr. Hans von Bülow played Raff's Pianoforte Concerto in C minor, the present season terminated.

ROYAL ITALIAN OPERA.

This establishment opened on the 30th March with an excellent performance of "Guglielmo Tell," Signor Marini more than confirming the position he has already obtained here by his highly dramatic singing in the arduous part of *Arnoldo*, and Madlle. Bianchi giving at least a careful rendering of the music allotted to *Mathilde*. The principal event of the month has been the *début* of Madlle. Zaré Thalberg, as *Zerlina*, in "Don Giovanni," a part admirably suited for the first appearance of so young a vocalist. That the audience warmly encouraged the new comer, and nerved her to display her best powers was evident from the moment of her entry; and, thus placed in sympathy with her hearers, her natural gifts enabled her to achieve a perfect triumph. Her voice is a pure soprano, equal in every part of the register, and of that silvery quality which, when mellowed by time and experience, cannot fail to place its possessor in the highest rank of operatic vocalists. Her acting, too, is sprightly and vivacious, without a tinge of coarseness; and her finished rendering of "Batti, batti" and "Vedrai Carino" ensured her a solid encore for both these pieces. That her career will be anxiously watched, there can be little doubt, for a more genuine and deserved success we have rarely witnessed. The new tenor, Signor de Sanctis, who made his first appearance as the Duke, in "Un Ballo in Maschera," displayed a good voice, and was received with much favour, especially in the Romanza in the first scene, which was encored. Madlle. Marimon and Madlle. Albani have returned and attracted full houses, many other established favourites having also strengthened the cast of the operas during the month. Wagner's "Lohengrin" is at last we presume to have a hearing, for it is positively announced on Saturday the 8th inst.

HER MAJESTY'S OPERA.

Mr. Mapleson seems resolved to support his character as a zealous upholder of high class works, for he opened his season on the 10th ult. with Beethoven's "Fidelio" (Madlle. Tietjens sustaining the part of the heroine with even more than her usual effect), and has definitely announced his intention of devoting an evening in each week to the performance of an Opera by one of the great classical composers. Signor Bignardi, who made his *début* on the occasion, produced but small effect in the music of *Florestan*, but it is possible he may do better in parts of less pretension. Madlle. Elena Varesi's performance of *Gilda*, in "Rigoletto," proved that she possesses a really good voice which has been carefully trained, and there is every reason to believe that she will be a valuable acquisition to the company during the season. The greatest success has been created by Madlle. Anna de Belocca, who comes to us heralded by the highest encomiums from the Continental press. Her singing of the trying part of *Rosina*, in "Il Barbiere" proved her to be not only an excellent vocalist, but a refined and intellectual actress, and her reception at once evidenced how thoroughly she had won the good opinion of her hearers. As *Susanna*, in "Le Nozze di Figaro," Madlle. Pernini made a promising appearance, but judgment upon her merits must be deferred until they have been more severely tested. Signor Campanini has already appeared in some of his best parts, and Madlle. Singelli, who made so favourable an impression last season, has returned to the company.

PHILHARMONIC SOCIETY.

The second concert was given at St. James's Hall on the 12th ult., the principal attraction being Raff's Symphony "Im walde." According to the English titles, the first part is called "Day"—*Impressions and feelings*; the second part "Twilight"—comprising *Dreaming*, and *Dance of Dryads*; and the third part "Night," representing the arrival and departure of the wild hunt with Frau Holle and Wotan, and *daybreak*. As abstract music there is much to admire in this Symphony. The first movement has many poetical thoughts, and the *Scherzo* is really beautiful. The last movement is wild enough in all conscience to express the intended subject, but whether it is within the legitimate province of music to describe such scenes is extremely questionable: the "hunt" after the subjects is certainly obvious enough, and the "daybreak" was felt as a welcome relief after the gloom to which the audience had been so long doomed. Much of the instrumentation in this work is both novel and ingenious, the treatment of the violins being in many parts especially happy; but if most of the accepted rules of harmony are to be violated, we at least think that some good results should be obtained. Herr Raff, however, is evidently above criticism, and as this Symphony is marked "Op. 153," we do not imagine it probable that he will now mend his ways. Madlle. Krebs's performance of Schumann's Pianoforte Concerto in A minor was in every respect excellent, and the singing of Madlle. Johanna Levier was a notable feature in the programme. Mr. W. G. Cusins conducted with much ability throughout the evening.

MUSIC IN LEIPSIC.

FROM A CORRESPONDENT.

At the nineteenth Gewandhaus Concert the yearly production of Beethoven's ninth Symphony took place, but owing doubtless to the absence of Herr Reinecke, the performance was not a great success.

At the last Concert, in addition to the Eroica Symphony and the *Athalie* Overture, Schumann's "Concert Allegro" was played by the Capellmeister, this being his only appearance this winter as soloist at these Concerts.

The greatest event of the last few months has, however, taken place not in the Concert-room, but in the Theatre. After a lapse of twenty-five years, Schumann's "Genoveva" has again seen the light on the stage. It is indeed curious that this Opera, founded perhaps on the most popular of all German tales and which should thus appeal to the eye and heart of the folk—when perhaps the sublime music would fail to please, should, after its first appearance in 1850 have been totally laid aside until now.

The Opera is written in the so-called "Symphonic" form (as distinguished from the old Italian style), though of course not developed to the extent of Wagner's later or perhaps even earlier works.

At the second Hoffmann Concert, the first act of *Die Walküre* (Wagner) was given, the orchestral accompaniment being arranged for two pianos. The concert pleased immensely.

Grothe, the blind organist from Dresden, gave a recital at the Nicolai Church, the programme including the introduction to Liszt's "Heilige Elizabeth," and the Prelude and Fugue in G minor (Bach). Herr Riemenschneider, a new composer, assisted by the Gewandhaus orchestra, gave an invitation orchestral concert at which various selections from his compositions were performed, among which were portions of the "Ice-maiden," the "Dance of Death" (a most extraordinarily fantastic production) and an Oyerture to a comedy. The composer's special talent lies more in his orchestration, which was exceedingly good, than in his "form." Frau Riemenschneider sang the various soprano solos.

And now, beyond the Conservatorium Public Examinations, we have nothing to look forward to till next September.

IN the notice of Mr. Henry Leslie's concert, which appeared in our last number, we omitted to state that the pianoforte accompaniments were played by Mr. J. G. Callcott, Mr. J. C. Ward presiding at the organ and harmonium.

A SUCCESSFUL concert was given at the Birkbeck Institution on the 14th ult. under the direction of Mr. Stedman. The artists were Miss Annie Sinclair, Miss Woodcock, Miss Lucie Hann, Mr. Geo. Fox, Mr. King Hall, and Mr. Henry Parker.

THE prospectus of that excellent and rising Institution, the Welsh Choral Union, announces four concerts during the present season, at St. James's Hall, at the first of which, on the 3rd inst., the late Sir Sterndale Bennett's Cantata, *The May Queen*, will be performed. *Acis and Galatea*, and *Athalie* are also promised in the course of the session. As we mentioned at the time, the expense of "The Welsh Choral Union Scholarship"—founded for the purpose of educating one of the most talented young members of the choir at the Royal Academy of Music, and to which Miss Mary Davies was elected—was generously guaranteed for the first year by the Honorary Conductor, Mr. John Thomas, and it is now announced that Miss Wageman has kindly undertaken to bear the cost of the second year's instruction. The Society has certainly most powerful claims upon the support and patronage of the public; for, in addition to the attractive nature of its concerts, we are told that "any surplus funds will be devoted to the furtherance of Welsh Choral Union Scholarships."

EXCELLENT as are the histrionic powers of Mr. Charles E. Fry—who forwarded us tickets for a "Shaksperian Recital" at the Quebec Institution on the 23rd ult.,—we could scarcely have given him a notice in these columns had he not so woven in some well chosen musical illustrations with his reading as to put in a plea for our support. Mr. Fry's highly dramatic recitation of many of the most effective scenes from Shakspere's plays elicited the warmest and most deserved applause from a large audience; and we can scarcely doubt that, were he so inclined, he might command a legitimate success in an arena which would afford him freer scope for the display of his versatile talents. The musical artists who appeared on the occasion were Mr. E. H. Thorne and Mr. W. H. Thomas (pianoforte), who played four-handed arrangements of Mendelssohn's Overture to the *Midsummer Night's Dream*, and a selection from Sullivan's *Tempest* music, and Misses Emily Spiller and Dones, who gave some appropriate vocal pieces, nearly all of which were most enthusiastically encored. The Recital was listened to with the utmost interest throughout.

THE two Pianoforte Recitals given during the past month by Dr. Hans von Bülow, previous to his departure for America, were attended by large and thoroughly appreciative audiences. The programme of the first concert was exclusively devoted to the compositions of Chopin, and the second was miscellaneous, a marked effect being created by his performance of Beethoven's thirty three variations on a waltz by Diabelli.

INTELLIGENCE has reached us of the recent death of Madame Pleyel, who held a high reputation as a refined and intellectual pianist. Her performances were received with the utmost favour in England before the love for classical works had become so general; and we may, therefore, regard her as one of the many pioneers of true art to whose teachings we are so much indebted for the cultivation of a healthy musical taste in this country.

THE artistic world has been shocked during the past month by the intelligence that Herr Joachim, the celebrated violinist, has been bitten by a dog. The wound is however, happily, but slight; and we have every reason to believe that the anxious and widely spread hope for his convalescence will be speedily realised.

A NUMBER of eminent Italian teachers of singing as well as professional vocalists, wishing to render homage to their illustrious countryman, have expressed a desire to take part in the chorus for the forthcoming performances of Signor Verdi's Requiem, and have invited their colleagues to join them in thus testifying their respect for the *Maestro*.

ON Tuesday the 20th ult., a concert was given by the St. John's Wood and Kilburn Choral Association in the Lecture Hall of the Literary Association, Junction Road, Upper Holloway. The chief feature in the programme was the excellent rendering of Mendelssohn's *Loreley*, in which Mrs. Sharp well sustained the part of "Leonore." The "Three Chafers" was well sung by Messrs. Simpson, Robertson, Sharp and Nichols, as was also the duet "The Sailor sighs," by Mrs. Sharp and Mr. Baines.

WE are requested to state that the article entitled "Bach in Soho," reprinted in our last number from the *Guardian*, was from the pen of Mr. John Crowdy, occasional musical critic to that paper.

THE St. Mary's Choral Society, Southwark, in connection with St. Mary's, Old Kent Road, gave a concert in the School-room, Clarence Street, on the 1st ult. The Society, under the excellent guidance of Mr. H. F. Frost, the choir-master at the Chapel Royal, Savoy, has of late made considerable progress. The choruses included the opening of Spohr's *Last Judgment*, Mendelssohn's "I waited for the Lord," Beethoven's "Hallelujah," and part-music by Bennett, Mendelssohn, and Macfarren. The programme also contained vocal solos by Miss E. Reimar, R.A.M., Miss M. Duval, R.A.M., the Misses E. and H Tedd, and Messrs. Milsom, Gerald Gadsby, and W. Clifford, and pianoforte solos by the conductor. Mrs. Pawsey was an efficient accompanist. The Rev. Wm. Hall, vicar, presided.

IT is with much regret that we record the decease, during the past month, of Mr. Joseph Williams, the celebrated clarionet player, and one of the Directors of the Philharmonic Society. His tone and execution upon the instrument which he had made his especial study brought him very early in life into the highest positions, not only in our best orchestras, but in Her Majesty's private band. A clarionet Concerto by Mr. Williams was an important feature at one of the Hereford Festivals, and he also published an instruction book for the instrument, besides several graceful original melodies. Although in his 80th year at the time of his death, Mr. Williams retained his mental faculties to the last, and his loss will be long felt by the many who enjoyed the privilege of his friendship.

A VERY excellent performance of the *Messiah* was given at the Bow and Bromley Institute on Good Friday, with band and organ accompaniment. The soloists were Miss Ellen Horne, Miss Bolingbroke (Parepa-Rosa Scholar, R.A.M.), Mr. Dudley Thomas, and Mr. Henry Pope, all of whom performed their parts very satisfactorily. The choruses were exceedingly well sung by the Choir of the Institute and the Stepney Tonic Sol-Fa Prize Choir. The Band was selected from the Crystal Palace Orchestra and the Sacred Harmonic Society: Orchestral Superintendent, Mr. G. Webb; Leader, Mr. S. R. Webb; Trumpet, Mr. Wilmore; Drum, Mr. Archer; Organist, Mr. A. Carder; and Conductor, Mr. W. McNaught.

MISS EDITH MIDDLETON (pupil of Mr. George Forbes) gave a concert at St. George's Hall, on Thursday, the 8th ult. The vocalists were Miss Annie Sinclair, Miss Matilda Scott, Mr. Stedman, and Signor Caravoglia. Miss Middleton gave a careful and expressive rendering of the "Moonlight Sonata," and several other pieces, all from memory. A duet with Mr. George Forbes, on two pianos, was a great feature in the concert. Mr. Lazarus (clarionet) and Madlle. Cicely Brousil (violin) were greatly applauded in solos on their respective instruments. Mr. George Forbes conducted.

THE monthly concert of the St. George's Glee Union took place on the 2nd ult. The selections for the choir included Mendelssohn's "On a lake" and "In a wood," Weber's "The stars that above us are shining," and Barnby's "Sweet and low," all of which were well sung. Of the solos the most effective were "Should he upbraid," and "O, how delightful," by Miss Janet King; "Thine

is my heart" (Schubert), "Maiden thoughts," and "Greeting" (Mendelssohn) by Miss Besley; "What is the spell" (Rooke), by Mr. Theo. Distin; and "Once again," by Mr. C. Strong. Mr. G. F. Smith, R.A.M., played Cwry's "Allegrezza," and was highly efficient in the accompaniments, being assisted by Miss Chapman, R.A.M., Miss A. King, and Miss Shepherd. Mr. Garside conducted.

At the second concert of the British Orchestral Society, on the 31st March, Mr. Alfred Holmes's Symphony in C minor, "Robin Hood," occupied a conspicuous place in the programme, and was received with sufficient favour to make its composer believe that he has fairly taken his place amongst the writers of orchestral "descriptive music," a school of composition evidently alarmingly on the increase. That there are gleams of talent in this work is undeniable; but the want of defined plan, the commonplace nature of the themes, and the absence of colour in the instrumentation produced a sense of weariness in the listener. The best movement is the *Serenata*, and the worst the *Finale*; but, throughout the Symphony, as we have already said, there are many points which seem to indicate that, were their author less ambitious, he might be more successful. Mr. Randegger's *Scena* "Saffo" (finely sung by Madame Lemmens-Sherrington) is thoroughly dramatic, and full of that truth of expression in every phase of the poetry which might be expected from the composer of "Fridolin." The instrumentation is masterly in the extreme, and although sufficiently independent, never obtrudes itself to the detriment of the vocal part. The applause was as warm as it was well deserved, and Madame Sherrington was enthusiastically recalled to the platform. At the third concert, Spohr's "Power of sound" was well given, and Miss Emma Barnett was highly successful in her interpretation of Beethoven's Concerto in E flat.

The pupils of the North-East London Academy of Music gave their annual concert at the Manor Rooms, Hackney, on Tuesday evening the 30th March. The pupils most worthy of notice were Miss Clements, Miss Hewett, Miss Ellen Smith, Miss Lottie West and Mr. C. E. Smith, pianists; and Miss Cassell, Miss Rogers, Miss Helling, Mr. C. Prickett and Master J. E. West, vocalists.

The 137th Festival of the Royal Society of Musicians took place at Willis's Rooms on the 10th ult., under the presidency of the Right Hon. the Earl Beauchamp. The speeches were unusually good, and the music far above the average at these meetings. Earl Beauchamp, in proposing the toast of the evening, "Prosperity to the Royal Society of Musicians," took an opportunity of condemning the conduct of the Dean and Chapter of Worcester in refusing to grant the use of the Cathedral for the Three Choir Festivals, an institution which, he said, had existed for 150 years, to the great benefit and advantage of all concerned. Eloquent speeches were made by Professor Macfarren and Mr. Otto Goldschmidt, both of whom paid most feeling tributes to the memory of the late Sir Sterndale Bennett; and Sir Thomas Gladstone, who proposed the health of the President, alluded in strong terms to the remissness of the Government in not doing more for the encouragement of music in this country. The artists, who volunteered their services on the occasion, were Madlle. Johanna Levier, Madame Poole, Mr. W. H. Cummings, Madlle. Krebs (pianoforte) and Herr Wilhelmj (violin), the vocal music being ably accompanied on the pianoforte by Mr. C. E. Stephens. The London Vocal Union (under the direction of Mr. Fred. Walker) also sang several concerted pieces. The subscriptions, which included a donation of 100 guineas from Earl Beauchamp, amounted to nearly £600.

As soon as the idea of founding a Goss scholarship at the Royal Academy of Music became generally known, a liberal response was made to the request for subscriptions, and in a short time the sum of £300 was raised for the intended purpose. The presentation of the trust deed to Sir John Goss took place on the 14th ult., in the Chapter House, St. Paul's, before a large number of members of the profession and others interested in the cause. The service known as "Goss in E," and the anthem "Praise the Lord" (amongst the finest compositions for the Church contributed by Sir John Goss), were excellently rendered at the afternoon service, the prayers being intoned by Canon Milman and the lessons read by Canon Coward. At the meeting the Chair was taken by Mr. John Hullah, in the absence of Sir F. A. Gore Ouseley, Bart. M.A. Amongst the letters read was one from Professor Macfarren, on behalf of the Professors and Committee of Management of the Royal Academy of Music, warmly expressing their sympathy with the occasion. The Chairman then opened the business of the day. He said, it was a pleasant duty to have to present, on behalf of professional and other friends, a testimonial to so good and true a man as Sir John Goss (cheers.) This testimonial was surely suited to the man, for it had taken the most delicate form that could be chosen—a graceful and appropriate presentation. The object of this testimonial would have the pleasure during his life of witnessing its effect in the education of scholars in the path which it was his desire they should pursue (hear, hear). The name of Sir John Goss must awaken in all lovers of music a sentiment of pleasure and gratitude as well as of personal esteem. His high excellence as a musician and composer was admitted on all hands; and it might be said that he had done more than any other Englishman to solve the problem of the reconcilement of modern discovery in the musical art with ecclesiastical expression—a thing that was not to be done by depriving the musician of his instruments over and above the organ (applause.) Such attempts were merely stereotyping ecclesiastical forms; and he (the chairman) should say that there ought to be no new music if a new style were not allowed (hear, hear.) Mr. Hullah strongly protested against the notion of finality as regards the ideas and style of church composition, which he said, should be free in the sense that men who write it should know no prohibitory rules save those laid down by their own religious feeling. Sir John Goss had availed himself of the increasing resources of the time, and enriched sacred art by widening its scope and character. Given musical education and accomplishments, the character of ecclesiastical music depended upon the deep and religious spirit of the composer—as had been exemplified in the music of Sir John Goss. Sir John himself had once been a choir boy. He had been the pupil of Thomas Attwood, who was himself the pupil of Mozart, so that he might claim to be a sort of grandson of the greatest of all musicians (cheers.) He was the composer of orchestral works—in fact, one of the first Englishmen who mastered the orchestra, and had passed on the German tradition into the English school. As a teacher he was to be judged by the excellence of the pupils he had turned out, and by the distinguished position which many of them attained in the musical world; and early in life, too, he had made himself eminent in dramatic music, and would no doubt have then won his way to the foremost rank had he not at an early age abandoned it for a still nobler calling. The scholarship which had been founded in his name would be one of three years (worth at present about £15 yearly) for a choir boy intending to enter the profession receiving instruction for this period at the Royal Academy of Music, taking the organ as his principal study. The deed of gift was then handed to Sir John Goss, who with much earnestness expressed his gratitude for the tribute thus offered to him. Many other speeches followed; and with a proposal of thanks to Mr. Hullah for so ably acting as Chairman on the occasion, the meeting separated. We may mention that the Treasurer or Secretary will still be happy to receive subscriptions in aid of this fund, the sum collected at present being only about half of what is required for the endowment of a full scholarship.

Mr. Donald W. King having sent in his resignation as a professional member of the City Glee Club, the members determined to present him with a mark of their esteem, for his long services to the Club (of which he was one of the founders). A fund was at once collected, amounting to a considerable sum, which is to head a subscription for a more extended and public acknowledgment of that gentleman's long and honourable professional career. A portion of the funds was devoted to the purchase of a very beautiful

antique and massive Punch Bowl, which was presented to Mr. King on the last night of the season. Mr. Henry Smith, who was Chairman on the occasion, made an eloquent speech; he alluded to Mr. King's talent as a vocalist, not only in sacred music but as an exponent of Dibdin's songs; and as a proof of his popularity on the English lyrical stage, he mentioned the fact that Mr. King had had the honour of playing Elvino to almost every Amina in the kingdom. He trusted that though Mr. King had resigned his professional connection with the Club, he would often visit it, as it would be a source of deep regret if the Club were never to hear his voice again. The Silver Punch Bowl was handed to Mr. King by another of the founders of the Society, Mr. Bryan Corcoran, amid loud expressions of kindly regard. Mr. King made a very feeling and suitable speech in returning thanks, and said, that having lived through a long professional career, he must now give place to younger artists. A committee will be formed to carry out the further intention of the subscribers.

On Tuesday, the 13th ult., the St. Matthew's Choral Society gave an evening concert in the St. Matthew's Schools, Church-road, Brixton, when "God, Thou art great" (Spohr), "Hear my prayer" (Mendelssohn), and the "Stabat Mater" were performed before a large and appreciative audience. The principal vocalists were Miss Matilda Scott, Miss Bolingbroke, Mr. Stedman, Mr. J. C. Kneale, and Master Tomey. The accompanists were Mr. G. S. Minson (pianoforte), and Mr. S. Fisher (harmonium). Mr. George Shinn (organist of St. Matthew's Church) conducted. The choruses were, without exception, well sung, the parts being admirably taken up.

The fourth trial of new compositions by the Musical Artists' Society took place at the Royal Academy of Music on the 17th ult., when a highly interesting programme was provided. Amongst the most effective pieces were a well written Duo in G, for pianoforte and violin, by Mr. J. Lea Summers (excellently played by the composer and Mr. G. Palmer) a Sonata in F, for the same instruments, by Mr. E. H. Thorne (in which the composer was ably assisted by Mr. Henry Holmes) and a Duo Concertante, of much merit, by Mr. C. E. Stephens (performed with good effect by Miss Ellen Day and Miss Bolton). A beautiful song "I know my love loves me," by Mrs. R. O'Leary Vinning, received an enthusiastic encore, and several other vocal pieces were warmly applauded. Mr. H. R. Eyers was an efficient conductor.

We understand that a new organ of two manuals, with bourdons, 13 stops, prepared for 18, has been erected in the church of St. Thomas-à-Becket, Canterbury, by J. Grover of the "Hall," Providence Place, Shepherds Bush.

The annual Invitation Concert of the Tufnell Park Amateur Choral Society, conducted by Mr. W. H. Thomas, was held on the 15th ult., at the St. George's Church Rooms, Tufnell Park. The first part consisted of Mendelssohn's *Athalie*, the choruses of which were very effectively rendered by the choir. Mr. Frank Manley ably presided at the pianoforte, and was joined by Mr. Thomas in the Overture and "War March of the Priests," Mr. Thouless assisting at the harmonium. The lyrics were declaimed by Mr. Charles E. Fry with great taste and dramatic power. The second part began with a solo by Mr. Lewis Thomas (Ricci's "Sulla poppa del mio brik"), vociferously encored, and concluded with a very effective performance of Haydn's *Spring*, Mr. Lewis Thomas singing the "Husbandman's" solo. The remaining solos and concerted music, both in the *Spring* and *Athalie*, were taken by members of the choir. The room was crowded by a highly appreciative audience, and Mr. W. H. Thomas may well be congratulated on the result of his efforts.

REVIEWS.

Novello, Ewer and Co.

A Festival Communion Service, in the key of C, by Thomas Tallis Trimnell.

This work comprises only the Sanctus, the Kyrie, and the Credo. It is correctly written, if we except the resolution of the 7th on G upon the first inversion of C, the bass and upper part both descending to E, page 6, score 3, bars 3 and 4, and few indeed are the compositions of its length that do not present greater faults for the finding. We would rather that the keys of C and A minor had been less confused than they sometimes are by the employment of a chord of E major, where the foregoing and subsequent matter are both in the key of C. This is a slip, not rarely to be found, which results from a longing for the brilliancy of the chord of E, while the writer's attention is fastened to this one harmony, without consideration of passed and future relationship. The best incident in the work occurs in the Credo, on the word "Jesus," where the first inversion of a chord of B is brought in, after a chord of C, with great brilliancy and some newness of effect.

The Office of Holy Communion, comprising Kyrie Eleison, Credo, Sanctus, Hymn, Adoro Te, and Gloria in Excelsis. Set to simple music by Charles H. Wykes.

This, as its title shows, comprehends more pieces than does the setting just noticed, and they are disposed in the order of the Prayer Book, instead of having the Sanctus transplanted to the beginning to form an Introit. The music is as it professes to be, of a most simple character, and very much of it consists of chanting. It is chiefly written injudiciously low for boys' voices, which sound coarse on notes below the staff, and are incapacitated, by the long use of these notes from producing with good effect the high F sharp, which also is employed. The author never ventures into deep waters, but yet loses his balance when he writes two 5ths between tenor and treble at the words in the Credo, "according to the Scriptures." The most musical portion of the whole, is at "O Lord, the only begotten Son" in the Gloria in Excelsis.

"*The Lord is full of compassion.*" Anthem, by John Hopkins.

The organist of Rochester Cathedral naturally emulates the success of his brother, who presides over the music in the Temple Church, and of his late cousin and namesake, who preceded him in his office and subsequently held a like post in Cambridge. Applauding his obvious ambition to support the family claims to musical distinction, we cannot, from the specimen before us of his productive ability, admit that he has yet struck the mark which has yielded many prizes to those of his name. The anthem is somewhat dull in effect, which mainly arises from its being written so low for all the voices, especially the treble, as to exclude or rarely use their best notes, and to bring their weakest or coarsest into constant and prominent employment. The effect results partly also from the want of variety in the part-writing, all the voices moving mostly together with note against note, and the four parts being ceaselessly maintained, save only in the passages for a single voice. Too much value can scarcely be ascribed to the occasional resting of one, two, or three of the parts, as a means of brightening the full harmony when it is resumed, and of giving special interest, both with singers and listeners, to the part that is left alone. But one thing is more beautiful than full four-part harmony, and that one thing is the sometimes entire absence of harmony, or the accompaniment of one part with a counterpoint in notes of different value constituting a totally different character. The anthem is not quite free from technical slips—the consecutive 7ths $\frac{A}{B}\frac{G}{A}$ in bar 3, score 4, page 6, and the leap from the bass of a second inversion, page 11, score 3, bars 2 and 3, for instance; but far worse faults than these would be forgiven, for the sake of greater vitality in the musical ideas. The piece consists of a choral movement in C, successive solos for tenor in E minor, and for bass in C, and a final chorus interspersed with solos in G, which last might be extracted for separate performance.

The God of Love my Shepherd is. George Herbert's 23rd Psalm. Sacred Song. Composed by Ridley Prentice.

Mr. Prentice has set this Psalm with a calm and devotional feeling much to his credit. It is difficult to write sacred music that will live beyond the hour; but the words usually go so far towards the expression of the sen-

The fairest Flower.

SERENADE FOR FOUR VOICES.

The Words written by J. F. Waller, LL.D. Composed by Sir Robert P. Stewart.

London: NOVELLO, EWER AND CO., 1, Berners Street (W.), and 35, Poultry (E.C.) New York: J. L. PETERS, 843, Broadway.

Allegro moderato.

Treble. The dawn of day is far away, Be-low the eastern steep, And sweet and calm the

Alto. The dawn of day is far away, Be-low the eastern steep, And sweet and calm the

Tenor (8ve. lower). The dawn of day is far away, Be-low the eastern steep, And sweet and calm the

Bass. The dawn of day is far away, Be-low the eastern steep, And sweet and calm the

Allegro moderato.

Piano. ♩ = 104.

dew, like balm Weighs down the flow'rs, the flow'rs in sleep, And sweet and calm the

dew, like balm Weighs down the flow'rs in sleep, . . And sweet and calm the

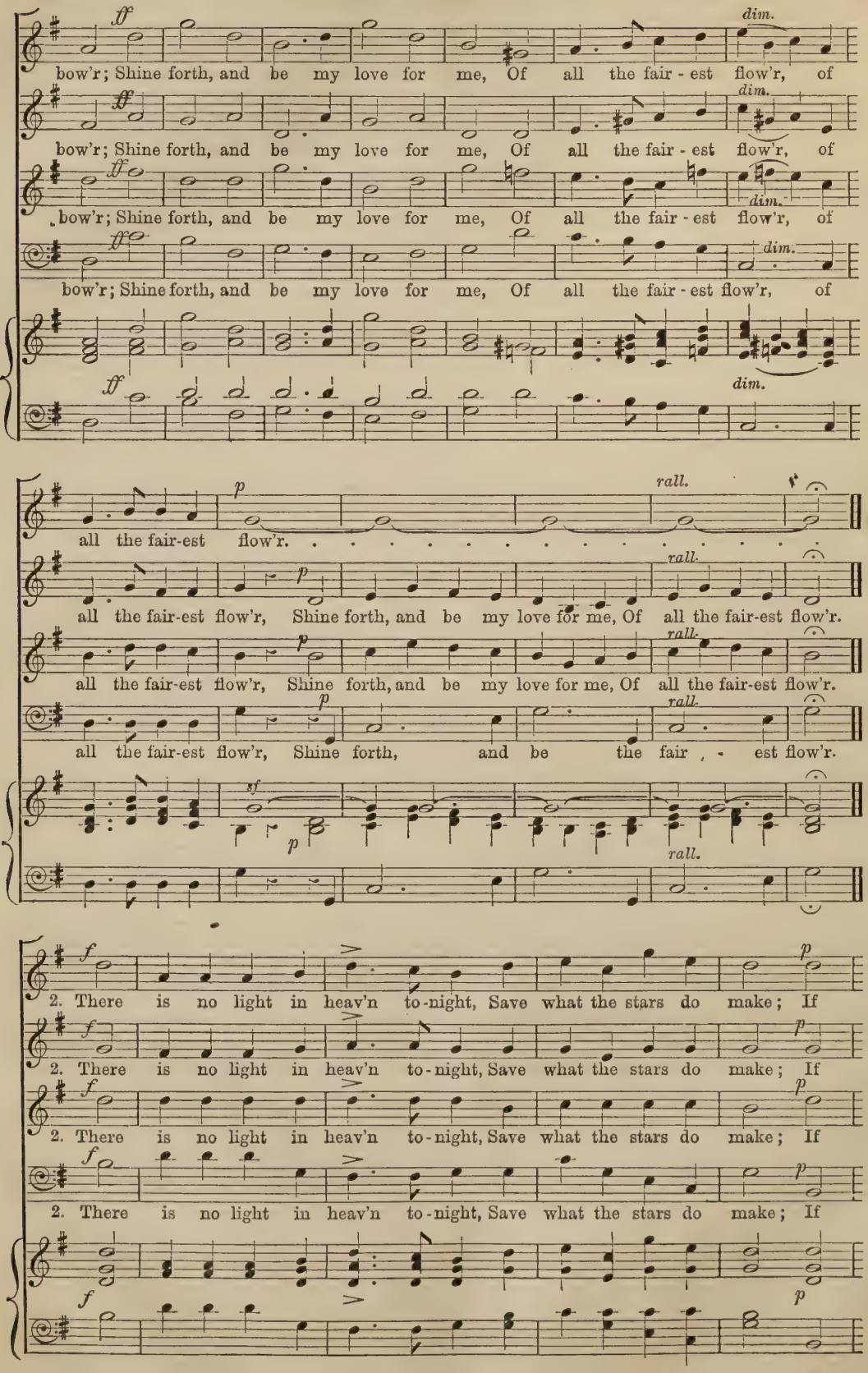
dew, like balm Weighs down the flow'rs in sleep, . . And sweet and calm the

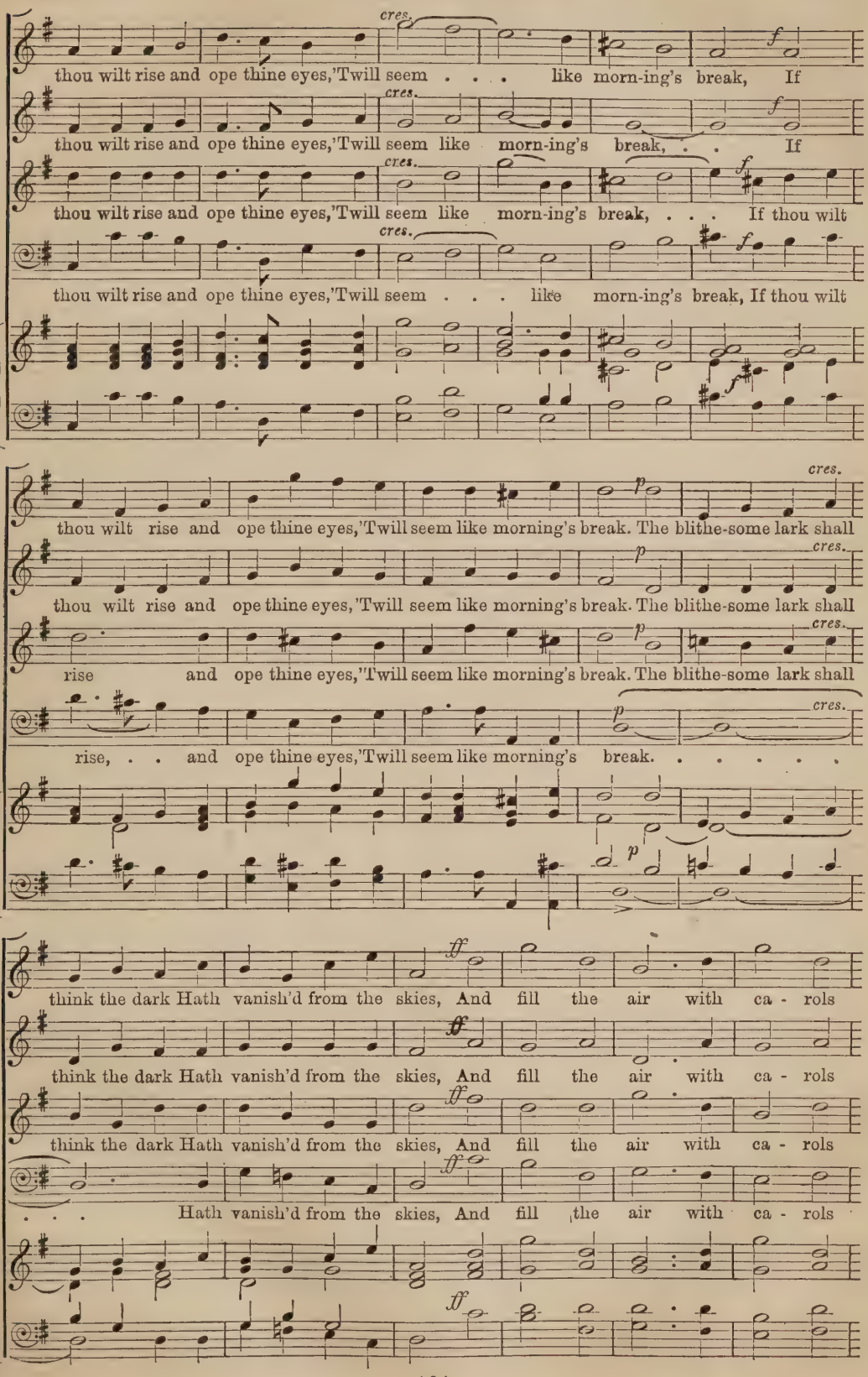
dew, like balm Weighs down . . the flow'rs in sleep, And sweet and calm . . the

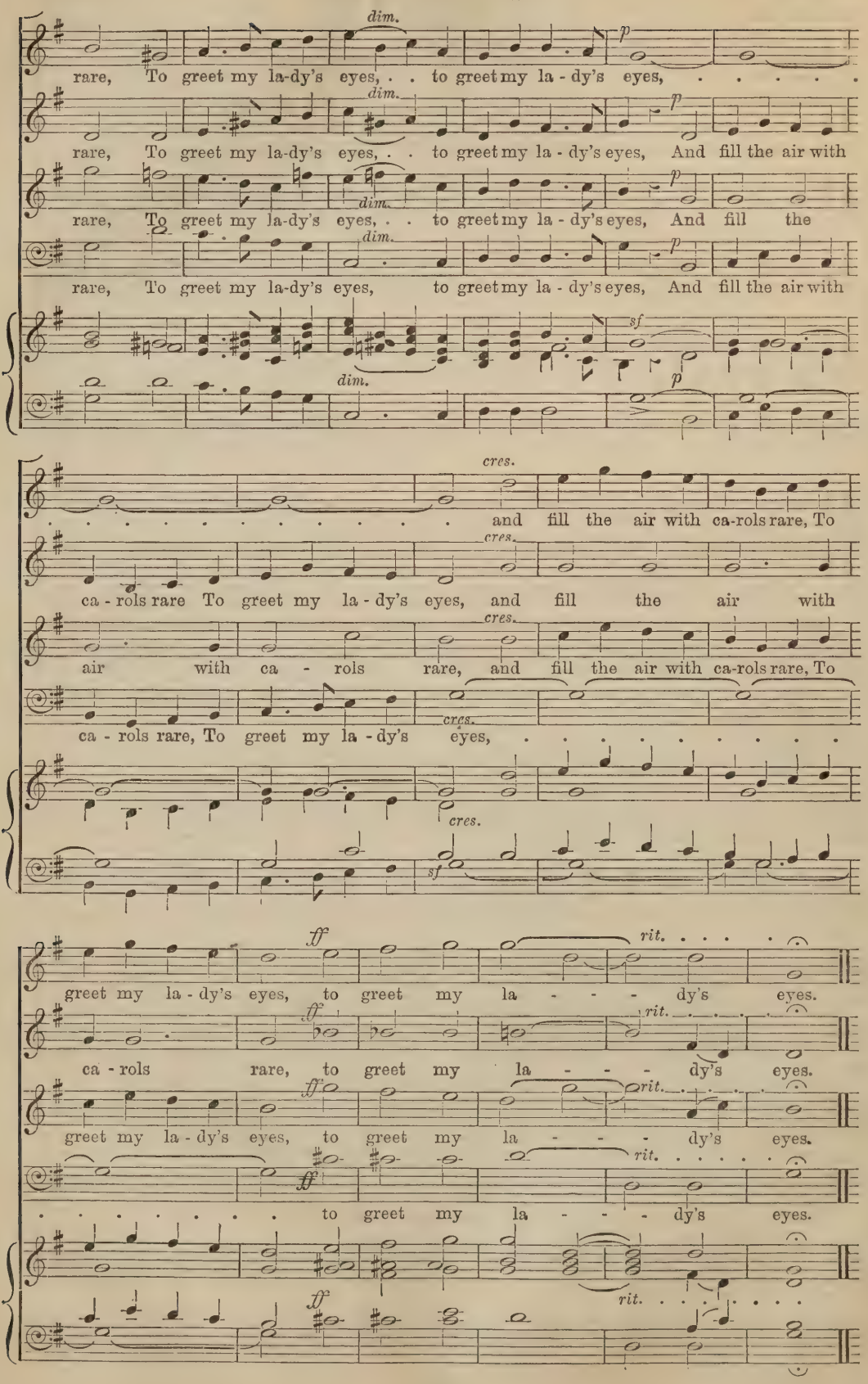
dew, like balm Weighs down the flow'rs in sleep. But why should sleep my mistress keep With - in her si - lent

dew, like balm Weighs down the flow'rs in sleep. But why should sleep my mistress keep With - in her si - lent

dew, like balm Weighs down the flow'rs in sleep. But why should sleep my mistress keep With - in her si - lent

dew, like balm Weighs down the flow'rs in sleep. . . . . With - in her si - lent

bow'r; Shine forth, and be my love for me, Of all the fair - est flow'r, of
all the fair-est flow'r.
all the fair-est flow'r, Shine forth, and be my love for me, Of all the fair-est flow'r.
all the fair-est flow'r, Shine forth, and be the fair - est flow'r.
2. There is no light in heav'n to-night, Save what the stars do make; If


cres.
thou wilt rise and ope thine eyes,'Twill seem . . . like morn-ing's break, If
f
thou wilt rise and ope thine eyes,'Twill seem like morn-ing's break, . . If
thou wilt rise and ope thine eyes,'Twill seem like morn-ing's break, . . . If thou wilt
thou wilt rise and ope thine eyes,'Twill seem . . . like morn-ing's break, If thou wilt
p
thou wilt rise and ope thine eyes,'Twill seem like morning's break. The blithe-some lark shall
thou wilt rise and ope thine eyes,'Twill seem like morning's break. The blithe-some lark shall
rise and ope thine eyes,"Twill seem like morning's break. The blithe-some lark shall
rise, . . and ope thine eyes,'Twill seem like morning's break. . . . . .
ff
think the dark Hath vanish'd from the skies, And fill the air with ca - rols
think the dark Hath vanish'd from the skies, And fill the air with ca - rols
think the dark Hath vanish'd from the skies, And fill the air with ca - rols
. . . Hath vanish'd from the skies, And fill the air with ca - rols


dim.
p
rare, To greet my la-dy's eyes, . . to greet my la - dy's eyes,
rare, To greet my la-dy's eyes, . . to greet my la - dy's eyes, And fill the air with
rare, To greet my la-dy's eyes, . . to greet my la - dy's eyes, And fill the
rare, To greet my la-dy's eyes, to greet my la - dy's eyes, And fill the air with
sf
cres.
and fill the air with ca-rols rare, To
ca - rols rare To greet my la - dy's eyes, and fill the air with
air with ca - rols rare, and fill the air with ca-rols rare, To
ca - rols rare, To greet my la - dy's eyes,
ff
rit.
greet my la - dy's eyes, to greet my la - - - dy's eyes.
ca - rols rare, to greet my la - - - dy's eyes.
greet my la - dy's eyes, to greet my la - - - dy's eyes.
to greet my la - - - dy's eyes.

timent, that a mere succession of carefully harmonised notes will often deceive composers into a belief that they have successfully accomplished a task which in truth should be entrusted only to the highest order of genius. If, therefore, we affirm that, much as we admire Mr. Prentice's musician-like treatment of his themes, we fail to discover an original vein of thought, we are only saying what might be fairly advanced against more than half of the music to religious words which daily comes before us. The change to the tonic minor, on the words "Or if I stray" is extremely effective, and the return to the major is also in sympathy with the text; but after the close on the dominant, we do not think the scale passage in the bass at all in accordance with the character of the composition. The final phrase, to the words of the title of the song, descending and concluding on the fifth of the key-note harmony, is a point worthy of commendation.

A Farewell Ode, on the retirement of the Rev. F. Fanshawe, M.A., from the Head Mastership of Bedford Grammar School. Words by the Rev. C. G. Wilkinson. Music composed by P. H. Diemer.

As a general rule, we do not consider it good policy to subject occasional works to the criticism of those who are entirely removed from any sympathy with the circumstances under which they were composed. Birth-day and Wedding Odes, for instance, must of course be written; and we can quite understand that they will be received with acclamation by the admirers of the heroes of the hour; but it is a very different thing when the reviewer—perhaps hundreds of miles away from the place in which they were first performed—is called upon to give an opinion upon these compositions from a strictly musical point of view. Mr. Diemer's "Farewell Ode" does not shake us in our belief of the truth of this assertion. The first chorus is extremely commonplace, and the solo which follows (available for either a tenor or treble voice), although vocal and melodious, contains nothing to arrest the attention of the listener. There is character in the next chorus; and the Quartett, "Farewell" contains some good writing. We presume that Mr. Diemer is aware of the fact of the subject of his "Fughetta" being identical with that of the well-known Canon "Non nobis Domine;" but it makes a good climax to the Cantata, which, as we have already hinted, is likely to prove most successful when given in the neighbourhood of Bedford Grammar School.

At Eventide. Four-part Song. Words from "The Family Herald." The music composed and dedicated to the Stockport Vocal Union, by Jos. Bradley, F.C,O.

WE have on several occasions, in reviewing modern Part-songs, expressed our conviction that for those who can write smooth four-part harmony, it is about the easiest form of choral work; and moreover, supposing it is well sung, that a very large amount of effect can be obtained by a very small expenditure of means, on the part either of the composer or the excutants. "Eventide" has many good points, and may serve as a favourable specimen of Mr. Bradley's facility in the production of this species of composition; but we see no indication of the power to throw any special interest in the work; and whilst, therefore, expressing satisfaction at the purity of the vocal writing, we can scarcely imagine that the song will do more than pass with credit in the crowd.

The Young Organist, a collection of pieces of moderate difficulty, transcribed for the Organ, by W. J. Westbrook. Nos. 14 and 15.

THE pieces in these two Numbers are chosen from sacred and secular sources, those from the latter being happily likely to conjure up thoughts, wherever heard, of home and its influences. There is a pleasant specimen of the talent of Charles Wesley, who was uncle of the present eminent organist of Gloucester, and was organist of Marylebone Church in the Marylebone-road when it was first opened, in the Pastorale from one of his Voluntaries. For how much of the organ distribution the author and the editor are respectively responsible may not be surmised; but it is not a good effect, whoever devised it, to double the bass part with the pedals, an 8th below the left hand, so as to have the passage sounding in three several octaves, which is here conspicuous. A short Anthem by Attwood and an Introit by J. B. Calkin are harmonious in character and nicely arranged. A Melody with one of its variations, from a pianoforte piece by C. M. von Weber, follows. An Abendlied by F. Spindler is divertingly overmarked with lines to indicate the progression of the parts, which, if they succeed in diverting the reader's attention from the successions of 8ths and 5ths, cannot disguise their effect to the hearer. The charming Allegretto in E, from the Nuits Blanches, by Stephen Heller, comes out well in its translation for the organ. A Song of Sacrifice, by Beethoven, is welcome as a little known specimen of the master. A delicious movement from Schumann's Album für die Jugend is welcome as one of the best known pieces in that delightful work. This is followed by the "Hosanna," from Macfarren's 52 Introits. One of Beethoven's settings of the poems of Gellert, "The praise of God," will be another novelty to many who hear it. Mendelssohn's charming songs without words in E is far more appropriate to the organ than it is to Lyte's poem, "Abide with me," to which it has been irreverently adapted—fitted we cannot say—and is sometimes sung. The last piece is a Prelude and Fugue by Dr. Maurice Greene, the venerated Cathedral composer, which is not a most favourable specimen of his power. The reprinting of this with one flat too little in the signature, according to a custom that is fortunately obsolete, is as injudicious as it would be to republish Shakspere with the antiquated orthography; it perplexes the reader who is accustomed to forms now in use, and, if we mistake not, may have misled the editor to omit or to insert some accidentals where the propriety of D natural or D flat is doubtful. The practical difficulty of all these arrangements is within the reach of every player of moderate attainments.

Organ Pieces for Church use. Sets 1 and 2, by Boyton Smith.

THESE pieces show the author to be a strong admirer of M. Gounod, or of the style of harmony, at least, which that composer has brought into great fashion with our young musicians. A sweetness of sound prevails in them, which, if it cloy some ears, is most tasteful to others; and from this we argue a warm reception to the music of Mr. Boyton Smith from a large circle of players and hearers. We cannot greatly praise the compositions for the interest or for the striking character of their ideas. The first series opens with a "Pastorale," in which one progression, of unluckily more than one occurrence, disturbs the generally honeyed manner of the whole, where the upper melody has G F D, while an under part holds ♯G, both being approached from A; the difficulty of reading this un-euphonious progression would be far lessened were the chromatic note called by its true name of ♭A. Then there is an "Andante," which flows smoothly throughout. After this comes a "three-part melody," the title at least of which is a puzzle to the curious, since a melody is what may be presented in one single part, and the combination of three melodies constitutes harmony; it is, however, a very pleasing little piece of music, less semitonic than some of the others, and charmingly melodious in all its three parts. There follows a "Subject from Heller (harmonized and arranged as an Introductory Voluntary)" which is the piece in A, one of the delicious pianoforte trifles known under the collective name of we believe, "Nuits Blanches," with luckily no deviation from the original harmony, but with a new distribution of this to fit it better for the organ, and with an added prolongation of the close; it will agreeably remind the hearer of drawing-room associations, and of the delightful wanderings of Stephen Heller's thoughts during his "Sleepless Nights." The first piece in the second set, "Cantabile," has less of a vocal character than others, depending more on the accompaniment than on the top part for its interest. The "Communion" is tuneful, and one of the most attractive of the whole. A "Prelude" concludes the series, and will leave those, who relish its style, with a wish for the third and fourth sets, which are promised on the wrapper.

Offertoire in D for the Organ. Composed by Oliver A. King.

HERE is, if not an imitation of the successful pieces by Lefebure-Wely that have the same French definition, a composition after their kind and entirely in their manner. English writers—more, it must be owned, than English players—aim generally, in music for the organ, at a more serious style than marks the piece before us; but, if extreme lightness as well as secularity of manner, be appropriable to the instrument, there is no reason why organists should not receive it with as kind a welcome from a native as from a foreign author. The Offertoire (whatever the term may mean) is perhaps a little lengthy; the matter, for instance, that precedes the second subject in A, might have been judiciously condensed when it occurs prior to the return, in the key of D, of the same second subject. The successive chords of diminished 7th, on ♯C and ♯D, p. 2, score 1, follow not with euphonious effect; but then the creed is very general, how unsound soever its basis, that chords of the diminished 7th have a special licence which supersedes all rule and right. The music is far from unmelodious, nay, it is somewhat affluent in ideas, and the effects for the instrument are most brilliant.

Air Varied, for the Organ. By Henry Hiles, Mus. Doc., Oxon.

A GRACEFUL melody in F, with a Variation in the same key, another Variation in F minor, and a third which is followed by a coda in the major key; this little piece displays musicianship and fancy. It will form a capital organ study, firstly, for quickly changing the stops without interrupting the music, and secondly, for transferring the hands from manual to manual and crossing either above or below the other. To our taste, its effects are fitter for the pianoforte than for the instrument for which they are intended; sustained notes are, we hold, the staple of organ writing, deviations from which, however frequent, are exceptional; the removal of the finger for a semiquaver rest after a semiquaver slurred from a quaver, may improve the touch of the pianist more than advance qualities necessary for the organ, and in such points of mechanism the piece abounds.

A Festival March, for the Organ. By Henry Hiles, Mus Doc., Oxon.

MENDELSSOHN has much to answer for, and still more has he who first arranged for the organ the Marches in Athalie and A Midsummer Night's Dream, for to those two men and these two marches are entirely due a host of organisms of various merit, that would never have come into being but for the precedents afore-named. This, by Dr. Hiles, has all the characteristics of its numerous class, its pointed rhythm, its two Trios respectively in F and in A flat, its brilliant emulation of orchestral effects, and its demands on a light free touch, but it is an aristocrat among the million, one of the high-born few, which, while constructed of the same elements as their fellows, are fellows to them in nothing else, being "pieces of quality," because they possess the qualities that mark musicianship if not invention.

Rose-Marie. Song. Words by F. E. Weatherley. Composed by J. L. Molloy.

THERE is always tune in the vocal music of this composer, and were there nothing else, the popularity he has gained might be very easily accounted for; but there *is* something else, for although but little is ever attempted beyond heightening his melodies with appropriate and natural harmony, that little is carefully and conscientiously done, and the result is that his songs are ever listened to with pleasure. The present one is no exception to the rule: a peculiar effect is gained by allowing the bass to flow down with the voice part, but we do not dislike it, although we should certainly have been better pleased if it had not been continued in all three verses. Both words and music will gratify those who do not despise a simple ballad, and we have little doubt that the song will become a favourite.

The Childwall March, for the Pianoforte. By Frederick H. Burstall.

THIS March was composed on the occasion of the visit to Liverpool of H.R.H. the Duke of Edinburgh, to lay the foundation stone of the "Walker Art Gallery," and, as organist of Childwall Parish Church, Mr. Burstall might reasonably suppose that some piece commemorative of the event would be expected of him. Being an occasional composition, it has no right to be reviewed too critically; but we cannot help once more noticing the thoroughly conventional manner in which all these "Marches" are put together. Only recently, in reviewing a similar composition, we spoke of the usual "bold opening, the trio in the subdominant, with the intervening triplets in the accompaniment," and in this March we have all these characteristics repeated. As a musicianlike work, however, we have nothing whatever to say against it. The subjects are well marked and most carefully harmonised, the return to the original theme being extremely effective; but we firmly believe that if composers were to rely less upon their recollection, we might have results which can scarcely be expected whilst "music-making" satisfies both the manufacturer and the purchaser.

LAMBORN COCK.

Impromptu, for the Pianoforte. Composed, and dedicated to Sir John Goss, by Westley Richards.

MR. RICHARDS is advancing in the right road. We have before noticed some compositions of his which show not only much artistic power, but a commendable desire to be ranked amongst the artistic rather than the mercantile class of English composers, and he has a right therefore to expect a helping hand in his progress. His "Impromptu" is extremely well written; and although the frequent occurrence of the principal theme makes the composition somewhat monotonous, much judgment is shown in the method of its treatment. The second subject (if so it may be called) is melodious, and the *coda* of the piece grows naturally from the leading idea.

Ad Chloen. Ode by Horace. The music, with Latin text, by Charles Salaman.

THAT the result has amply justified Mr. Salaman in his ambitious attempt to give a musical setting to this Ode will scarcely be doubted by any who can enter into the feeling of Horace's poetry. The true expression of the character of each verse, rather than that mere word-painting which too many of our modern composers aim at, has been the evident design throughout the composition; and we cannot too much commend the felicitous manner in which this design has been carried out. The flowing *arpeggio* accompaniment to the opening and closing lines contrasts well with the triplets to the long-drawn notes of the second verse; and the happy phrases which are wedded to the Latin text may, we hope, induce vocalists to prefer the original words to Lord Lytton's metrical English translation (beautiful as it is) to which the music is also published.

WEEKES AND CO.

Two Pieces for the Pianoforte. By F. W. Hird. No. 1. Alla Marcia. No. 2. Valse.

MR. HIRD has produced two good teaching pieces, and as he dedicates them "to his pupils at Bramham College," we presume that he has achieved all he aimed at. The March is bold, and written with a fair knowledge of effect; but when we say that it is fashioned on a pattern which by this time we have almost become wearied of, there can be little doubt that we express not the sentiments of many who will purchase and play through a composition which does infinite credit to its author as a musician. We like the Waltz better: the themes are more unconventional than those in the first piece; and indeed the melodious character of them might even justify the composer in following the taste of the day by giving some fantastic title to the little sketch, instead of calling it plainly a "Valse." A good effect is gained by the bound chord on the last division of the bar in the first subject. Where it changes into the subdominant, too, the figure in the left hand is a commendable attempt to escape from commonplace, although some of the *appoggiaturas* sound rather harsh

with the melody. The part, however, which we really do not like in the piece is the abrupt modulation on page 6, where, after the chord of A major, we have the chord of the 6th on F♮, followed by a minor 7th on the same note, which, by an enharmonic change, takes us back to the key we have left, the only question being, when we get there, what we ever went away for.

Gigue Moderne, en Sol; par Berthold Tours.

The "Gigue" has scarcely been so much worked by modern composers as the Gavotte, Bourrée, and other dances of the olden time; and Mr. Tours, in the publication of the piece before us, appeals therefore to a large class of music-lovers who desire to multiply their examples of this species of composition. The principal theme is melodious and vivacious, and there is good contrast of character in the flowing phrases, with *arpeggio* accompaniment, which occur throughout. The harmonies are extremely appropriate; and although the passages are brilliant and effective, the piece is by no means difficult. We conscientiously recommend this *Gigue* as an excellent trifle, both for practice and performance.

The Cambridge Concert Studies, for the Pianoforte. Composed by Horton C. Allison.

The first of these studies—a Canon in A—is a good specimen of contrapuntal workmanship, but the subject is scarcely attractive enough to justify its title—"Mountain Echoes." The Fugue which follows—"L'Allegro"—we infinitely prefer: the theme is well suited for fugal treatment, and the parts flow smoothly and effectively. The Double Fugue, "Il Pensieroso," is somewhat more laboured in the writing, but the piece shows that the composer has studied in a good school. These studies have been played by Mr. Allison both in England and Germany; and are merely identified with "Cambridge" in consequence of their dedication (by permission) to the late Sir Sterndale Bennett.

Schott and Co.

Duo Brillant à quatre mains, pour le Piano, par Charles Edward Stephens.

Amongst the mass of pianoforte music published in this country it is astonishing how rarely we find a Duet—not a showy operatic Fantasia "arranged for two performers"—but a genuine pianoforte Duet. Whether it is because there are no composers to write them, or no public to buy them we cannot say, but the fact is undeniable; and Mr. Stephens may congratulate himself, not only upon supplying a want, but upon adding to his fame by so doing. There is such evidence of good solid writing throughout this piece that we should be glad if we could call the attention of teachers to its merits as a valuable study for advanced pupils, as well as an effective duet for performance. The flowing subject which pervades the first movement requires to be well woven in with the accompanying passages by both players; but any practice it may demand will be amply repaid by the result. The "Andante Mesto," in the tonic minor, with its three "Paraphrases," is perhaps somewhat dry, but the contrasts are well preserved, and the care of the part-writing will excite interest with the professor, if not with the amateur. The last movement starts with a light and playful theme, and has an exceedingly pleasing and melodious second subject, which is afterwards effectively given to the *Secondo*, with a graceful descending semiquaver passage for the first player. Those who are delighted with natural and unforced harmonies will be especially pleased with the legitimate manner in which Mr. Stephens gets his effects of colouring. The composition is evidently the work of a trained musician and an original thinker.

E. C. Boosey and Co.

The Changed Idol. Song. Words by Miss Alice Forrest. Composed by G. Newcombe.

There is much musical feeling in this song, but the harmonies are somewhat crude in parts, as if the composer were rather feeling his way in colouring his melody, than seizing upon the chords which should seem spontaneously to grow from it. As instances of awkward progressions, we may cite the passage on page 3, in B minor, which beginning upon a 6.4, proceeds, by the most extraordinary succession of chords upon F♮ and F♯ alternately, to a dominant harmony, upon which the voice-part temporarily reposes; and we must also mention the series of consecutive fifths (bar 4, page 5) which, by a little management, might easily have been avoided. The varied accompaniment will give effect to the voice-part, provided the pianist and singer sufficiently sympathise with each other; and the song will no doubt be successful with listeners who are not as particular as ourselves.

Ransford and Son.

Our Song; the Compass, Book and Square. Written by Francis Bennoch, Esq., F.S.A.

Do I not love? Song. Words Anon. Composed by Donald W. King.

In both these songs we find a decided vein of melody; but the attempt to make the accompaniment an independent part has occasionally caused some awkward effects, which we cannot but believe that the singer will revolt against. The first song has many good points, and there is a quaintness about the entire composition which should ensure its popularity at Masonic Festivals. Musically speaking, "Do I not love?" is, however, the better of the two; the theme is extremely vocal, and it is generally effectively harmonised. Opinions are divided on the notation of many chords; but if Mr. King believe that in bar 1, page 4, C double sharp should be written, instead of D natural, it should certainly have been continued throughout the *arpeggio*. We need scarcely say that, being composed by so experienced a vocalist as Mr. Donald King, the voice-parts in both songs are most carefully considered.

Joseph Williams.

Transcriptions Classiques. Morceaux de Concours, pour le Piano, par Ch. Neustedt.

Only three of the six numbers already published in this series have been sent to us for notice; but we presume that they may be accepted as fair specimens of the entire set. Why No. 2 should be called "Sonatine de Beethoven; op. 6," considering that it is the last movement of the well-known Duet in D, arranged as a Solo, we cannot conceive. It is true that musicians are aware of this, but students are not; and seeing that the title-page informs them that it is a "Sonatine," and says nothing about its being originally written for four hands, many young players will receive a wrong impression regarding the composition which it may take years to remove. The other numbers are "La Romanesca; Air de Danse du XVIe Siècle," and the "Allegretto un poco Agitato" from Mendelssohn's "Lobgesang." All the pieces are carefully transcribed, lie well under the hand, and will be found extremely useful for teaching.

Three Classical Duets, from Haydn's Celebrated Overture in D. Arranged by John Pridham.

Such arrangements as these are always welcome, for they inculcate a knowledge of classical works at a stage of progress when the taste of pupils is forming for better or worse. The three movements, "Andantino," "Allegro con spirito," and "Minuetto and Trio," are exceedingly attractive to young players; and the fact of the "Secondo" not being a mere accompaniment to the "Primo" should strongly recommend them to teachers. The "Allegro con spirito" must, we think, become an extremely popular number.

Moffat, Paige and Co.

A First Book on the Theory of Music, for the use of the Plymouth High School for Girls. By Louisa Gibson.

This is one of the clearest little books on the rudiments of music that we have seen for some time. The author,

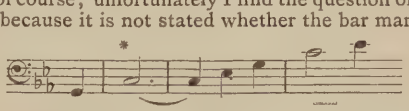
instead of copying from the many Treatises on the subject which have for several years been held up as "invaluable to teachers," appears to have taken the liberty to think for herself, and in most cases, we can positively affirm, has thought correctly. Let us at once say however,—to dismiss any possible objection that we can advance as to the general arrangement of the work—that we do not agree with the assertion, at page 49, that "the signature indicates the key in which a piece of music is written." The signature indicates that the composition is in one of two keys—major or minor—but the *music* alone decides what that key is. We are aware that this is the conventional method of teaching; but false notions on this important subject are thus inculcated which we know, by experience, it takes years to eradicate. All the explanations are (with this solitary exception) excellent, the Chapter on Time especially: indeed it is quite refreshing to read the truth that in 6-8 time "each bar contains two dotted crotchets."

ORIGINAL CORRESPONDENCE.

MEDDLING WITH THE OLD MASTERS.

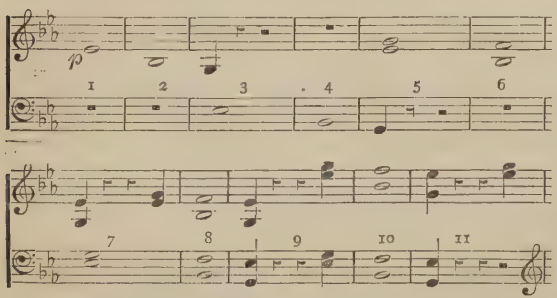
TO THE EDITOR OF THE MUSICAL TIMES.

Sir,—An "Old Subscriber" deserves my best thanks for explaining what I attributed to the changing mania of some modern meddler. Beethoven's own words settle the matter of course; unfortunately I find the question only half solved, because it is not stated whether the bar marked *

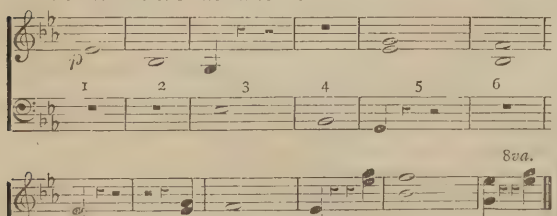


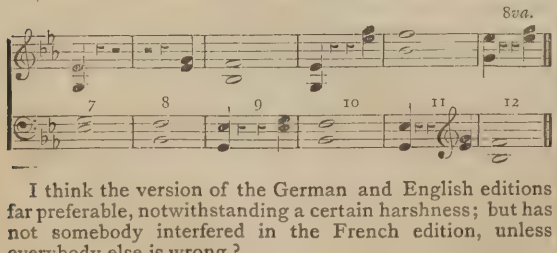
is to be admitted also, in case the prolongation of rhythm is to be taken out. Perhaps an "old subscriber" would be able to explain why there exists such an important difference in the following passage from Beethoven's Sonata, Op. 81, as printed in an old French edition (Launer, Paris)—

Launer's edition.



All other editions known to me.





I think the version of the German and English editions far preferable, notwithstanding a certain harshness; but has not somebody interfered in the French edition, unless everybody else is wrong?

I am, Sir, yours truly,

April 2, 1875. Allegro.

MR. LANGDON COLBORNE.

TO THE EDITOR OF THE MUSICAL TIMES.

Sir,—Allow me to correct a mis-statement which appears in your last number. After reviewing a Te Deum by Langdon Colborne, Mus. Bac., Cantab., you add, "The work is dedicated to the Warden and Fellows of Sir F. A. G. Ouseley's College at Tenbury, where the author is highly distinguished as organist." Mr. Colborne, I believe, left St. Michael's College about July, 1874.

I am, Sir, your obedient servant,

Alfred Alexander,
Organist of St. Michael's College, Tenbury.

TO CORRESPONDENTS.

**** Notices of concerts, and other information supplied by our friends in the country, must be forwarded as early as possible after the occurrence; otherwise they cannot be inserted. Our correspondents must specifically denote the date of each concert, for without such date no notice can be taken of the performance.*

Our correspondents will greatly oblige by writing all names as clearly as possible, as we cannot be responsible for any mistakes that may occur.

Correspondents are informed that their names and addresses must accompany all communications.

We cannot undertake to return offered contributions; the authors therefore, will do well to retain copies.

Notice is sent to all Subscribers whose payment (in advance) is exhausted. The paper will be discontinued where the Subscription is not renewed. We again remind those who are disappointed in obtaining back numbers that, although the music pages are always stereotyped, only a sufficient quantity of the rest of the paper is printed to supply the current sale.

Musicus.—*We do not know of such an Association.*

L. M. C.—*An "ayre" composed by Dr. Bull, and discovered in an old manuscript, dated* 1619, *merely* resembles *our National Anthem—especially in its rhythmical construction of six bars in the first part and eight in the second—but the exact notes of our present "God save the Queen" cannot be traced to any composer.*

S. E. W.—*Write to the College of Preceptors and the College of Organists.*

Nathaniel Waterall.—*M. Jullien was* not *the originator of the "Promenade Concerts" in London. The other questions we cannot reply to with certainty.*

J. C. Grant.—*We do not know the date of the first appearance of the vocalist named, nor are we aware whether he ever received any "mark of patronage"—certainly he was not knighted.*

C. M. A.—*The name of the composer of the unfinished Oratorio "Christus" was Mendelssohn.*

Musicus.—*The initials R.A.M. after an artist's name mean that he received his education at the Royal Academy of Music.*

The tickets for the concert of Messrs. John C. Ward and J. G. Callcott did not arrive in time to be made available.

A Correspondent protests against a statement in the review, in our issue for April, of Mr. James Shaw's Evening Service. Literally, he proves his point; the reviewer therefore apologises for an exaggerated expression. It must be urged, however, that, though there is a momentary return, in two places, to the original key of the piece, there is too little of this, and too much of other keys, for good effect in the composition. The work is clever, but it fails in point of construction.

BRIEF SUMMARY OF COUNTRY NEWS.

We do not hold ourselves responsible for any opinions expressed in this Summary; as all the notices are either collated from the local papers, or supplied to us by occasional correspondents.

Bedford.—The first concert of the ninth season of the Amateur Musical Society took place on Tuesday evening, the 20th ult., in the New Corn Exchange. Mendelssohn's *Hymn of Praise* was performed in a highly creditable manner. The choruses were sung throughout with great effect, and the Symphony was the most perfect instrumental performance ever given by the Society. The principal vocalists were Miss Edith Wynne and Mr. Raynham, and Miss Dora Crofts sang with Miss Wynne in the duet. The second part of the programme included the March from *Athalie*, "I will extol Thee" (Costa), encored, "My heart ever faithful" (Bach), and Mendelssohn's "Judge me, O God," finely sung by the choir. Mr. P. H. Diemer conducted.

Birmingham.—A lecture was delivered on Monday the 19th ult., by Mr. A. D. Coleridge, M.A., at Adams and Beresford's Rooms, Ann-street, on "The Life and Times of Sebastian Bach." In commencing, the lecturer said that, like Newton, Bach was a mighty discoverer; like Newton, he believed himself to be God's instrument, and therefore he was very callous to human praise. He was greatly in advance of his time, and the world was now only just beginning to understand him. Of course no sensible man would wish to ignore the greatness of the predecessors of Bach and Handel, but they must date the rise of the golden age of music from the days of those two men. He then referred to the

peculiarities and differences in the style of the compositions of the two great masters, dwelling at considerable length upon the profound scholastic acquirements of Bach, and characterising his fugues and scores as being most wonderful. Passing on, the lecturer gave a few incidents of the life of Bach, pointing out that he was born in humble circumstances, lived in a state of poverty, became blind in his old age, and finally had a pauper's funeral. The following passage now appeared in the records at St. Thomas's, Leipsic:—"A man, age 67, J. S. Bach, musical director and singing master of St. Thomas's School, was carried to his grave in a hearse, July 30th, 1750." The well chosen selections were given under the direction of Mr. Chas. Lunn, with Mr. S. S. Stratton at the pianoforte.

BLANDFORD.—Haydn's Oratorio, the *Creation*, was performed at the Corn Exchange on the 1st ult. The principal vocalists were Miss Matilda Scott (soprano), Mr. Hanson (tenor), and Mr. H. Cross (bass). The principal instrumentalists were Mr. Charles Fletcher (solo violinist), Miss Clara Rossiter (piano), and Mrs. Edwards (harmonium). Mr. Whitehead Smith, organist of Wimborne Minster, was the conductor, and the choruses were well given by the Blandford Choral Society.——ON the evening of the same day a concert, consisting of selections from the Oratorio and secular music was given. Mr. Fletcher played a violin solo, "Air Hongrois," by Brahms, which was enthusiastically encored, and Miss Scott sang "'Twas within a mile o' Edinboro' town," which was also redemanded. Two part-songs, "The lullaby of life," by Leslie, and "A Spring song," by Pinsuti, were sung by the members of the Society, and the concert, under the able conductorship of Mr. Whitehead Smith, was a great success.

BOXFORD.—An excellent amateur concert was given by the choir of St. Mary's on the 20th ult., in aid of the fund for the completion of the organ newly erected by Messrs. Hill and Son. The performance of the choir showed a marked improvement, and the singing of Miss Earee was highly successful. Miss Beatrice Byng, the Rector's daughter, presided at the pianoforte as accompanist. The concert was under the direction of Mr. Martin S. Skeffington, hon. organist, St. Barnabas, Kensington.

BRADFORD.—The Amateur Vocal Union gave a concert in the Church Institute on the 20th ult., in aid of the Manningham Orphanage. The Union, under the able conductorship of Mr. F. C. Atkinson, Mus. Bac., Cantab., has attained an efficiency rarely to be met with in an amateur society. The concert commenced with Mendelssohn's *Ninety-fifth Psalm*. Mr. Unna sustained the tenor part. Mrs. Unna and Miss Duckitt showed great taste in their rendering of the duet. Bennett's quartett, "God is a Spirit," and the double quartett from *Elijah*, "For He shall give His angels," were well sung. Smart's part-song, "Stars of the summer night," was fully deserving of the applause which was bestowed upon it, but Mendelssohn's "Praise of Spring," was the gem of the evening.

BRISBANE.—The last concert of the second season of the Musical Union was given on the 6th of January, at the School of Arts, the *Messiah* being the Oratorio chosen. The solos were, as a whole, a great improvement on previous concerts. The choruses were rendered in a very creditable manner, the accompaniments being given by the orchestra with a crispness and delicacy considerably in advance of past performances. The recitative, "Comfort ye," and the air, "Every valley," were sung in admirable style by a new tenor, who will prove a great acquisition to the Society.

BRISTOL.—A very successful concert was given at the Athenæum Hall, on the 6th ult., by the St. Peter's Church Choir, under the direction of Mr. Alfred Brookes, organist. The great attraction of the programme was the production of Mr. Arthur Sullivan's dramatic Cantata, *On Shore and Sea;* solo vocalists: Miss Pennington (Mrs. W. Quick) and Mr. Kidner (tenor). The careful training the choir had undergone was shown in the able interpretation given to the many and difficult choruses. Miss Pennington and Mr. Kidner gained a fair share of applause. Herr Janeck played the accompaniments in excellent style. The remainder of the programme was composed of glees and part-songs, with solos for pianoforte, by Herr Janeck, who with Mr. Pomeroy (violoncello) also gave a couple of Sonatas. Miss Pennington, Mr. H. J. Dyer, and Mr. Kidner contributed songs, &c.

BURSLEM.—Mr. Arthur Crook, organist of St. Giles, Newcastle-under-Lyne, has given a series of organ recitals (varied with vocal music) during the winter months at the Town Hall, at which selections from the compositions of Bach, Mendelssohn, Smart, Batiste, and Wely, and arrangements from the works of Handel, Beethoven, &c., have been performed.

BURY ST. EDMUNDS.—A concert in aid of funds for the erection of a new organ was given by the choir of St. John's Church, on Tuesday in Easter week, under the direction of the organist, Mr. Thomas Smith. The choir was assisted by the Rev. E. H. and Mrs. Littlewood, and Mrs. Tooley. The concert was a great success, the room being crowded in every part.——ON the 15th ult., through the enterprise of Mr. Smith, Mr. Charles Hallé and Madame Norman-Neruda gave a pianoforte and violin recital, at which the celebrated "Kreutzer" Sonata of Beethoven was played. The audience, although a very appreciative one, was not large.

CAMBRIDGE.—The University Press Musical Society, assisted by several ladies, gave a miscellaneous concert, at the Alexandra Room on the 31st of March. Birch's *Merrie Men of Sherwood Forest* formed the first part of the programme. Mr. Robson, of King's College Choir, sang the music allotted to Robin Hood. The choruses were well rendered, especially in the second part, which consisted of part-songs, &c. Mr. T. Beale conducted.——ON the 16th ult. Mr. Charles Hallé and Madame Norman-Neruda, gave a pianoforte and violin recital at the Guildhall, before a numerous and appreciative audience. The playing of these well-known artists was much admired.

CHELMSFORD.—An evening concert was given in the Shire Hall on the 14th ult., by the church choir, assisted by Miss Bolingbroke, R.A.M., and several amateurs of the neighbourhood, who kindly gave their services. Mr. Harold E. Stidolph conducted with his usual skill and ability. Auber's overture to *Gustave*, as a quartett for two pianofortes, was well played by the Misses Ford, Miss Pilgrim, and Mr. Stidolph. Mrs. S. Baker was very successful in "Robert, toi que j'aime," and the Rev. W. Blow contributed violin solos. Miss Bolingbroke's *début* before a Chelmsford audience was a marked success. The quartett, "Integer Vitæ" (Flemming), by Messrs. Harris, Cleale, Gepp and Stidolph, was well balanced in tone. Mr. Stidolph, in Beethoven's "Sonata Pathétique," proved himself a true artist. The part-songs were well sung, especially Sullivan's "O, hush thee, my babie." Miss Ford ably accompanied the Rev. W. Blow in his violin solos, on the pianoforte.

CONGLETON.—Mr. Eyre gave his annual concert on the 29th March, in the Assembly Room, assisted by an excellent quartett party. The executants were Signor Risegari and Herr Witte (violins), Mons. Speelman (viola), and M. Auguste Van Biene (violoncello). The high-class music selected for performance was thoroughly appreciated by the audience. M. Van Biene's solo on the violoncello (a Sarabande and Gavotte, by Popper) was encored. The performance closed with Haydn's celebrated Serenade. Madame Rovina Arnold and Miss Edith Clelland were the vocalists.

CORK.—Rarely has a more attractive programme been placed before an audience in this city than that provided by Miss M'Carty, on the occasion of her benefit concert at the Munster Hall on the 16th ult. Miss M'Carty is a pianist of no mean ability. She possesses an exceedingly brilliant and, at the same time, firm and decided touch, while her style at once shows a keen perception of the ideas of the composer. Her first solo was a "Scherzo," by Mendelssohn, which drew forth a hearty encore, to which she responded by playing a brilliant fantasia on "Home, sweet Home." In her second solo, Thalberg's fantasia, introducing the serenade from *Don Pasquale*, she was equally successful. Again encored, she gave a couple of Irish melodies. Madlle. Gabrielle Vaillant (violin) and Herr Elsner (violoncello) created a marked effect in all their solos. The principal vocalists were Miss Marie Duval, Mr. Pearson, and Mr. J. Sullivan. The accompaniments were played throughout by Mr. John M'Carty, father of the fair *bénéficidire*, who may be congratulated on the success of this, her first concert in her native city.

CREWKERNE.—A performance of *Judas Maccabæus* was given by the Choral Society on Tuesday evening, the 20th ult. The principal vocalists were Miss Ellen Glanville and Miss Perry (soprano), Mr. Mathews and Mr. Price (tenor), and Mr. Cross (bass), all of whom acquitted themselves much to the satisfaction of the audience. The band and chorus numbered nearly seventy performers, and Mr. Loaring the parish organist, conducted with great care and judgment.

DERBY.—The Choral Union gave a successful performance of Beethoven's *Engedi*, and Rossini's *Stabat Mater*, on the 13th ult. In the Beethoven music Miss Katherine Poyntz, Mr. Cummings, and Mr. Henry Pope were the vocalists, and in the *Stabat Mater* Miss Helen D'Alton sang the contralto part. Mr. Neville Cox presided at the organ.

DERRY.—The Easter services at St. Columb's Cathedral were most effectively rendered by the choir, which has attained to a high state of efficiency under the skilful tuition of Mr. Turpin, the preceptor and organist of the Cathedral. The anthem from the *Messiah* was especially admired.

DORKING.—A concert, under the direction of Mr. Charles Daws, was given here on the 15th ult. Haydn's "Farewell Symphony," performed by a small orchestra, created a great effect; but the attractions of the evening were undoubtedly the "Toy Symphony," by Haydn, and Mendelssohn's "Clowns' Funeral March," the latter being most enthusiastically encored. The vocal music also gave great satisfaction to a numerous audience. Mr. J. W. Gritton and Mr. H. T. Pringuer were the accompanists.

DOVER.—On Tuesday evening the 30th of March Mr. G. H. Payn gave a sacred concert at the Wellington Hall. Miss Ellen Glanville was the solo vocalist, her rendering of "Rejoice greatly," "Angels ever bright and fair" (encored), and "Oh had I Jubal's lyre," being highly appreciated by the audience. The choir gave a good selection of music from the works of Gounod, Novello, Hatton, &c.——THE performance by the Harmonic Society of Mendelssohn's Oratorio, *Elijah*, took place at the Town Hall on Monday the 12th ult. The choruses were exceedingly well sung, especially "Help, Lord," "Baal, we cry to thee," "Thanks be to God," and "He that shall endure." The orchestra included most of the amateur and professional musicians of East Kent. The solo vocalists were Miss Dalmaine, Miss Enriquez, Mr. Trelawny Cobham, and Mr. Rhodes, the principal bass of Canterbury Cathedral. The whole performance was under the direction of Dr. Longhurst, who displayed the ability of a practised conductor.

DUNDEE.—The members of the Amateur Musical Society, formed a few months ago under the direction of Mr. John Kinross, gave their first concert on the 7th ult., in Gray's Assembly Rooms, Perth-road. The music performed was Gade's *Erl King's Daughter*, the same composer's *Spring's Message*, Schumann's "Gipsy Life," and a fugal chorus, with a most effective subject from Barnby's *Rebekah*. Miss Margaretta Smyth was the vocalist, and Mr. Kinross conducted.

EDINBURGH.—Professor Oakeley gave an organ recital in the Music Class-room on the 1st ult. There was a large audience. The programme was well rendered, and loudly applauded. Gounod's "Funeral March of a Marionette" was heartily encored, and responded to by the Professor.——THE second Festival of the Diocesan Choral Association, which took place on the 7th ult., was a decided success. The Festival was confined to a full evening choral service. The number of choristers was 181. Mr. W. Harrison, organist of St. James's, Leith, was choirmaster, and Mr. Jamieson, the organist of the church, presided at the organ. The service was intoned by the Revs. J. Sellar, W. Douglas, and W. Hallen, and Tallis's preces were used. The Psalms appointed were the 65th, the 92nd, and the 150th; the two former were taken to Hayes in F, the last to Humphreys in B flat, both bright and tuneful chants. The *Cantate Domino* was chanted

to Crotch in G, and *Deus misereatur* to Stanley in E flat. There were two anthems—Sir George Elvey's "I was glad when they said unto me," and Dr. Boyce's "Blessing, and glory, and wisdom, and thanksgiving." An appropriate sermon was preached by the Rev. F. Pigou, vicar of Doncaster, and one of the Queen's chaplains.

ERLEIGH.—Mr. H. J. Hendy, organist of Erleigh Church, gave a concert in the National Schools on the 30th of March. Miss Agnes Larkcom, of the Royal Academy of Music, was the principal vocalist, and her songs were received with the greatest favour. Mr. A. F. Rippon's violin solos gained great applause. Mr. W. Hawley sang several songs with effect. Mr. Hendy's performance of Mendelssohn's "Rondo Brillante" in B minor (op. 22) was loudly applauded. The Church Choir sang some part-songs with much spirit.

GLASGOW.—The members of the Queen's Park Parish Church Choir, under the conductorship of Mr. R. Donaldson, gave their sixth annual concert of sacred music in the Parish Church on the 2nd ult. The programme included Mendelssohn's "Lord, how long wilt Thou forget me?" (the 13th Psalm), a selection from Sir Michael Costa's Oratorio, *Eli;* and Meyerbeer's "Pater Noster;" Haydn's chorus, "Father Almighty;" and Mendelssohn's "O come let us worship." The choir, under Mr. Donaldson's tuition, has attained a creditable state of efficiency. The solos were very well rendered. Mr. R. M. Donaldson presided at the organ with considerable skill.

GLASTONBURY.—The Harmonic Society formed and conducted by Mr. Hemsley, of Wells Cathedral, gave its fourth open meeting in the Assembly Room, on Friday, the 16th ult. The chief feature in the first part was J. Barnby's Cantata *Rebekah*, which was performed throughout in a very admirable manner, the fugues especially being given with power and precision. The second part consisted of a well-chosen selection of songs, part-songs, madrigals, &c., by the best composers.

GREASBRO'—On Tuesday, the 13th ult., an organ Recital was given in the Congregational Church, by Mr. T. Brameld, of Parkgate, assisted by Mr. T. Harrison, of Rawmarsh, Mrs. Caroline, and Mr. D. Cocking. Amongst the pieces which deserve especial mention were Andante, Adams; St. Anne's Pedal Fugue, Bach; War March, *Athalie*; pedal Fugue, Bach; and Andante, Wesley. The organ has recently been built by Messrs. Bevington and Sons, London, at the cost of B. Sellars, Esq., of Nether Haugh. Mr. Harrison received well-merited applause for his rendering of "Arm, arm, ye brave," and "Now heaven in fullest glory shone," and an encore in "Why do the nations." Mrs. Caroline was warmly applauded. "He was despised and rejected" was effectively sung by Mr. D. Cocking.

HALLIWELL.—The St. Luke's Congregational Tea Party was held in the Schools, Chorley Old-road, on Easter Monday. The girls' school was well decorated by the teachers and elder scholars, and presented a gay and festive appearance. In the course of the evening, the Rev. J. H. Gibbon, on behalf of the congregation, presented Mr. John Lomax with an illuminated address, an enlarged photograph of himself, both in Oxford gilt frames, and a handsome black marble timepiece, as a token of gratitude and esteem on his retirement from the post of honorary organist of the church. Mr. Simpson, on behalf of the choir, presented him also with a very elegant inkstand. The Rev. T. D. Bolton, of St. Peter's, in a short address expressed his concurrence in the presentations, and the pleasure it gave him to hear and see what they were doing, and wished them every success and prosperity in the future. Mr. Lomax, in feeling terms, returned thanks.

HAY, HEREFORD.—The first season of the Choral Association was brought to a successful termination on the 6th ult. by an excellent concert, under the conductorship of Mr. W. J. Burville, of Hereford Cathedral. The solo vocalists were Mrs. Morrell and Miss Morley. Miss K. Allen was the pianist. At the termination of the concert the president—the Rev. W. L. Bevan—proposed a vote of thanks to Mr. W. J. Burville, the conductor.

HEREFORD.—The thirteenth season of the Philharmonic Society commenced on the 2nd ult. Miss Leyton was the solo vocalist. The orchestra was composed of a large number of first-class musicians, both amateur and professional. The "Bohemian Airs," arranged for strings, were well played, and much appreciated. Miss Antony's pianoforte solo was also highly effective. The concert was brought to a conclusion by a spirited performance of the overture to *La Dame Blanche.*

HUDDERSFIELD.—The Choral Society gave its last concert this season on the 16th ult., when *St. Paul*, was the Oratorio performed. The vocalists engaged were Mrs. Hodgson, of London; Miss Crosland, of Huddersfield; Mr. Edward Lloyd; and Mr. H. Rickard, of Halifax, a new bass singer, who made a very favourable impression. Mr. Rickard is a pupil of Mr. W. R. Eckersley, of Halifax.

HIGH WYCOMBE.—The Choral Society gave its second concert of the season on the 7th ult. The first part consisted of secular music, the feature being Beethoven's "Kreutzer" Sonata for violin and pianoforte, played by Messrs. Mountney and Biggin. The second part contained selections from *Samson*, several numbers of which were encored. "Then free from sorrow" was charmingly sung by Miss Hibbert; "Return, O God of Hosts," by Mrs. Webb; and "Let the bright seraphim" by Miss Gilbert. Mr. Mountney, of Chesterfield, led the band, and Mr. Biggin, organist of the Parish Church, conducted.

JEDBURGH.—A fine organ, built by Messrs. Foster and Andrews, Hull, from specifications by Professor Oakeley, Edinburgh, for the new Parish Church, was opened on the 3rd ult. The organ is placed in a gallery at the end of the church, where it is heard to the best advantage. The design of the front is in keeping with the architectural style of the church, and is of polished pine varnished; the front pipes are tastefully illuminated, and the keys and stops are fitted up in polished walnut. The pedal board is radiating, and all the most modern improvements are adopted in the construction of the instrument. The great organ contains 728 pipes, the swell organ 436, and the pedal 90—in all 1254. The capabilities of this instrument were finely displayed under the masterly hand of Professor Oakeley. The selections were from Bach, Handel, Haydn, Mozart, Beethoven, Mendelssohn, Schumann, Gluck, Merkel, and Oakeley.

LEEDS.—On Monday, the 5th ult., four vocalists who have associated themselves under the title of the "Yorkshire Concert Party," entertained a fairly numerous audience at the Church Institute by selections from Wallace's opera of *Maritana*. The party consists of Miss Pauline Grayston (Mrs. Taylor), who showed herself to be thoroughly at home in the soprano music; Miss Emma Kennedy (contralto), Mr. George Nunns (tenor), and Mr. Dodds (bass), with Mr. John Shaw as pianist. For four persons to sing through the greater portion of an opera was no light task; but the vocalists fulfilled it with considerable spirit, and, considering the absence of all dramatic accessories, with good effect.——MR. J. W. SYKES gave his third violin recital at the Leeds Church Institute, on the 8th ult. The selections were from De Beriot, Bach, Spohr, Steveniers, and Sainton. Mr. Sykes sustained the interest throughout by his masterly playing, and the instrumental music was relieved by Miss Tomlinson's vocal selections, which were as well chosen as they were sung. Mr. C. W. Young accompanied.

LISKEARD.—On the 2nd ult. a concert was given in the Parochial School-room by the Choral Society. The first part consisted of selections from the Oratorio *Judas Maccabæus*. Miss Snell, of Devonport, very ably rendered the airs, "Pious orgies," "Come, ever smiling Liberty," and "Wise men flattering." Mr. Jarvis was equally successful in the recitative, "I feel the Deity within," and the airs "Arm, arm, ye brave," and "The Lord worketh wonders." The second part was miscellaneous. Mr. Faull's pianoforte solo, "Romance sans paroles," by Ravina, was much admired; and songs by Miss Snell, Mr. Jarvis, and Mr. Collins, were well sung. A grand choral waltz from Horsley's *Euterpe*, brought the concert to a successful conclusion. Mr. F. N. Löhr conducted with his usual skill and ability.

LIVERPOOL.—The fifth and last of a series of concerts in aid of a fund for the erection of an organ in the new Masonic Hall, Hope-street, took place in the banquetting room of the building on the 31st of March. The proceedings were under the directions of Brother Armstrong, and an excellent programme was well rendered by Madame Billinie-Porter, Miss Armstrong, Mr. A. Platt Bean, Mr. W. H. Armstrong, Mr. Billinie-Porter, and Brothers Harrison, Gill, H. J. Loveday, Franklin, Haworth, and Duncanson.——THE 78th Anniversary Dinner of the Apollo Glee Club took place on the 1st ult., Robert Evans, Esq., president; David Jones, Esq., and Thomas Armstrong, Esq., vice-presidents. An excellent selection of glees from the works of C. Evans, T. Cooke, Bishop, Davy, Webbe, &c., were well rendered by the performing members. Mr. Joseph Skeaf presided at the pianoforte.

MAIDENHEAD.—Miss Ada Goldsmith gave two concerts in the Town Hall on the 30th of March, which were well attended by a highly appreciative audience. The concert giver was assisted by Miss Matilda Scott, Miss Gibson, and Messrs. Frank Elmore, Mellor, and Park. One of the principal features in the programme was Sir S. Bennett's *Maid of Orleans*, splendidly rendered by Miss A. Goldsmith.——THE Philharmonic Society gave its first concert on the 8th ult., under the direction of Herr Max Schultz. The first part consisted of a selection of vocal and instrumental music; Mr. Orlando Christian, Miss Jessie Royd, and Mr. Roberts, of Maidenhead, receiving encores. The second part was devoted to Schiller's *Lay of the Bell*. Mr. Goolden presided at the pianoforte.

MALDON.—Mr. Daughtry, organist and choirmaster of All Saints, gave a miscellaneous secular concert in the Public Hall on the 7th ult., assisted by Miss F. Osmond and Miss Osmond (Chichester), Master Osmond (Chichester Cathedral), Mr. S. Barnby (Chapel Royal), Mr. De Lacy (St. Paul's Cathedral), and several local amateurs. The songs and glees were well rendered, many being encored. Mr. Daughtry accompanied.

MALVERN (NORTH).—The Choral Society gave the last concert for the season on the 6th ult., before a select and appreciative audience. The programme consisted of part-songs, duets, &c., all of which were very creditably rendered, especially Hatton's "Belfry tower," Macfarren's "Swallow, swallow," and "Drops of rain," by Lemmens. Mrs. Main, Miss Clark, Mr. A. M. Shepherd, and Mr. A. Burston were the solo vocalists. The Society was assisted by Mr. W. Wadely, of Worcester, whose playing of a Meditation on Bach's Prelude was much admired. He was accompanied by Mr. Forrest. Mr. W. H. Main acted as conductor, and Miss Hobro as accompanist. The members of the Society presented the Conductor with a handsome ebony bâton, mounted with silver, bearing an appropriate inscription.

MANCHESTER.—M. Rivière's Promenade Concerts have been continued with an intelligent enterprise, and upon a scale of liberality that entitle the Conductor and the management to great praise. The musical selections are, speaking generally, very judicious. M. Rivière's orchestra is rich in soloists, but many other high-class professional artists have been engaged, including Mr. Aptomas, the Welsh harpist, his brilliant playing rousing the audience to positive enthusiasm. The vocalists have been Miss Blanche Cole, Mr. Thurley Beale, Madlle. Bunsen, and Herr G. Werrenrath.

MARLBOROUGH.—In order to increase the fund which is now being raised to purchase a new organ for the College Chapel, Mr. Bambridge has recently given three pianoforte recitals, assisted by Mr. John Roberts (vocalist), Mr. J. S. Liddle (violin), and Mr. W. H. Aylward (violoncello). Mr. Bambridge played selections from the works of Bach, Moscheles, and Heller, and his own Meditation in B flat. Beethoven's Trio in C minor, by the three instrumentalists, was rapturously applauded. Mr. Liddle as violinist, was highly successful, as also was Mr. Aylward, in his 'cello solo. Mr. Roberts sang several songs, which formed an agreeable variation to the performances.

MARYPORT.—The second concert of the Philharmonic Society took place in the Athenæum, High Street, on the 7th ult., under the con-

ductorship of Mr. C. J. Lewthwaite, of Cockermouth, when a well-selected programme was provided. The principal feature in the concerted music was Bishop's "Now tramp o'er moss and fell," the solo being well rendered by Mrs. Holliday. Miss E. Adair presided at the piano, and Peter De E. Collin, Esq., occupied the chair. The members met in the old Court Room on the 13th ult., for the purpose of presenting a very handsome gold locket and chain to Miss E. Adair, for her valuable services as pianist to the Society.

Melksham.—On the evening of the 13th ult. the Amateur Musical Society gave an open rehearsal at the Town Hall. The music consisted of portions of Mozart's *Twelfth Mass*, anthems, a selection of Mendelssohn's open air music, glees, &c., all of which were exceedingly well rendered. A vote of thanks was proposed by J. Awdry, Esq., to the members and Mr. C. Clarke, of Devizes, conductor.

Montrose.—The second private concert for the present season was given by the Harmonic Union in the Guildhall on the 12th ult. There was a small orchestra, led by Mr. David Lindsay. Mr. C. B. Taylor, the efficient instructor of the Union, officiated as conductor, and Miss M'Laren presided at the piano. Part I. consisted of a sacred Cantata, *The Nativity*, by Mr. C. Ward, a work well suited to the capabilities of a choir of moderate pretensions. The choruses were the most effective portions, the most successful being "Song of the heavenly host," "The shepherds' chorus," and the final chorus, "Hallelujah."

Newcastle.—A service of sacred song was held on the 13th ult. in the Town Hall, in which the choirs of Congregational churches in Northumberland and Durham, together with those of the Baptist churches in Newcastle, took part. Mr. J. Hall (Durham) conducted, and Mr. Wm. Rea presided at the organ. The solo singers were Miss Nelly Forrest (soprano), and Mr. Whitehead, of Durham Cathedral (tenor). The hymns were sung with great precision and effect.

Norwich.—The second invitation concert for the season of the Norfolk and Norwich Musical Union took place on the 21st ult., in St. Andrew's Hall, when the performance was honoured by the special patronage and presence of H.R.H. the Duke of Connaught. The first part of the programme was devoted exclusively to the performance of Mr. Frederick H. Cowen's Cantata, *The Rose Maiden*, the principal parts being sustained by Miss Bessie Hill, Miss Case, Mr. H. J. Minns, and Mr. W. N. Smith. The second part presented many novelties to a Norwich audience. Foremost among these we must mention Mons. Gounod's "Funeral March of a Marionette," which was well played by the band. Two items from Dr. Bunnett's unfinished legendary Cantata of *Lora* were also given with much effect. Mr. A. E. Bunnett played Moscheles's "La Marche d'Alexandre," for the pianoforte, with credit to himself and to the satisfaction of the audience, who enthusiastically recalled him. A Madrigal by Duncombe was supplied by the choir, and Mendelssohn's overture to *Son and Stranger* and "The Bride's March," from Mr. J. Barnby's Oratorio of *Rebekah*, respectively introduced and concluded this part of the programme, the overture being capitally rendered. Mr. Walter Lain presided most ably at the organ.

Nottingham.—The season of the Sacred Harmonic Society has just concluded with an excellent performance of *Elijah*. Macfarren's Oratorio *St. John the Baptist* has also been given during the session, with Charles Hallé's band, and Madame Lemmens-Sherrington, Madame Patey, Mr. E. Lloyd, and Mr. Santley as principal vocalists. The Society is in an extremely flourishing condition.

Oldham.—The members of the Amateur Musical Society gave their usual open evening of the season on the 15th ult., when *Mount Moriah*, an Oratorio by Dr. Bridge, formed the principal item in the programme. The Oratorio was well performed, the choruses were given with great precision, and the part of the narrator was well sung by a lady member. The duet for Isaac and Abraham was given by two of the gentlemen with good effect.

Oswestry.—The performance of *Samson* by the Handel Society on the 16th ult. was a genuine success. Mr. Bywater proved an admirable tenor. The choruses were exceedingly well sung, and the excellent way in which the band accompanied was a feature in the concert. The other vocalists were Miss Harriette Leders, Miss Clara Couvane, Mr. Chisholm, and Mr. Glave. Mr. George Pugh presided at the harmonium, Miss Farmer at the pianoforte, and Mr. Whitridge Davies conducted.

Paisley.—A concert of glees, part-songs, &c., was given by the Tonic Sol-Fa Institute, in the Abercorn Rooms, on the 9th ult. Miss Thomson played Beethoven's Sonata, Op. 31, No. 3 in E flat, and a fantasia, "Ye banks and braes," and also accompanied. Mr. J. A. Brown conducted.

Parkgate.—The Rawmarsh and Parkgate Sacred Harmonic Society gave an excellent performance of Haydn's *Creation* in the United Methodist Free Church, on Tuesday, the 30th March. The instrumentalists and choir numbered about 120. The principal vocalists were Madame Helena Walker, Mr. H. T. Bywater, and Mr. T. Brandon. Madame Walker gained great applause for her rendering of "With verdure clad." Mr. Bywater met with a hearty reception, and Mr. Brandon, also, was exceedingly well received. The precision and effect with which the choruses were given proved that much care had been exercised in rehearsal. Mr. T. Brameld conducted.

Parsonstown (King's Co.)—A Choral Society has recently been formed here, and the services of Mr. Matthew Arnold engaged as conductor. Weekly rehearsals of important works and glees are held in John's Hall. There are upwards of 70 members.

Plymouth.—The Vocal Association closed the season with a performance of *Judas Maccabæus*, in the Guildhall, on the 16th ult. The solo vocalists were Madame Blanche Cole, Madame Alice Fairman, Mr. Thurley Beale, and Mr. Bernard Lane. The orchestra was unusually strong; Mr. R. Blagrove led, Mr. Sidney Naylor presided at the harmonium, and Mr. Löhr conducted.

Ramsgate.—On Wednesday evening, the 7th ult., the members of the Choral Society gave a musical entertainment at the Granville Hall, under the direction of Mr. Pollard. Mendelssohn's *Hymn of Praise* was well given by the choir; the programme also contained a good selection of music, all of which was successfully performed. Macfarren's part-song, "Up, up, ye dames," and the trio, "Ti Prego," were much admired. A trio by Beethoven was exceedingly well played by Mr. Morley (violin), Mr. G. Foster Cooke (violoncello), and Mr. Pollard (piano). Miss Duval and Mr. H. Guy contributed several songs. The accompanists were Mrs. Stride and the Rev. R. G. Osborne.

Reading.—The Choral Society gave its first concert on Wednesday evening, the 17th ult., in the Town Hall, under the conductorship of Mr. John Old. A band of twenty instrumentalists played several overtures. Mr. Old's dramatic chorus, "The Battle," was one of the features of the concert. Madame Goodhind and Mr. Hunt were the solo vocalists, and Mr. G. Webb was well received for his performance on the clarionet.

Romford.—A very successful entertainment was given in the Corn Exchange on the 8th ult., in aid of the funds of the Literary Institute, the Rev. W. J. Skilton in the chair. The vocalists were the Misses Lasham, Fletcher, Lizzie Turner, and Gilpin, and Mr. J. S. Hammond. Mr. J. Doubleday ably officiated as accompanist.

Ryde (Isle of Wight).—On Tuesday, the 6th ult., the Choral Union gave its first concert at the New Town Hall, under the conductorship of Miss Margaret F. Fowles (organist of St. James's). The first part consisted of Mozart's *Twelfth Mass*, which was excellently rendered by the choir, assisted by a small orchestra from the Royal Marine Artillery Band. The principal performers in the second part, which was miscellaneous, were Miss Bradley, R.A.M., Miss Brown, and Mr. Fred. Fowles, vocalists, and Mr. A. Godwin Fowles, F.C.O., and Master E. Fowles, pianists.

Scarborough.—The members of the Amateur Musical Society gave a concert at the Grand Hotel, on Tuesday evening, the 13th ult., under the conductorship of Mr. Knapp, organist of St. Mary's Church. The first part of the programme consisted of sacred music. Mrs. Ruddock, Miss Cheape, Mrs. Neumans, Miss Robinson, Rev. R. Brown-Borthwick, Mr. James, Mr. Holder, and Mr. Bland were the vocalists. A part-song, "The dream of home" (E. H. Thorne), was given with excellent effect by the choir. Most of the pianoforte accompaniments were played by Dr Naylor, and Mr. Knapp conducted.——The Handbell Ringers' concert took place at the Londesborough Rooms on the 20th ult. The programme was well varied, and the execution throughout gave great satisfaction to the audience. Mr. Humphries (of the York Minster Vocal Union), Miss Marie Rigg, Miss Marie Thompson, Master Turner, Mr. Raper, and Mr. J. Bland contributed vocal solos. Several glees and part-songs were sung during the evening. The vocal pieces were accompanied on the pianoforte by B. Shaw, Esq., with his usual ability.

Sheffield.—On the 12th ult. the Sheffield Orpheus Quartett gave an entertainment, assisted by Mr. Ferris, at the Highfield Club, when the glees which they sang at the vocal competition at Manchester formed a principal feature in the programme. A choice selection of songs and duets, excellently rendered, repeatedly called forth the hearty plaudits of the audience. Mr. Moxey was accompanist.——On the 13th ult. Mr. Charles Harvey's benefit concert took place at the Albert Hall, when selections from the *Messiah* were well rendered by Miss Edith Wynne, Madame Patey, Mr. E. Lloyd, and Mr. Patey, and the choruses were fairly given by a miscellaneous and voluntary choir of about 100 voices. The orchestra comprised the principal local talent, under the leaderhip of Mr. Carrodus. Mr. Frederic Archer presided at the organ, and Miss Parkes at the pianoforte. The latter part of the programme comprised selections from *The May Queen*, by Sterndale Bennett, and a Concerto in F minor (Op. 19), in which Miss Parkes took part. The chief item in the Bennett selection was the unaccompanied quartett, "God is a Spirit," which was encored.——On the 19th ult., the Directors of the Albert Hall Company gave a concert, which, as far as the attendance was concerned, proved a complete failure. The vocalists engaged were Miss Blanche Cole, Miss Alice Fairburn, Mr. Bernard Lane, Mr. Thurley Beale, with Mr. Blagrove as concertina soloist; who went through a well-selected programme in a manner deserving of a better audience.

Shrewsbury.—The last of Mr. Boucher's Classical Chamber Concerts took place in the Lion Room on Tuesday evening, the 30th of March. The programme included selections from the works of Weber, Durner, Chopin, Mendelssohn, Schumann, Mayseder, Gade, Blumenthal, and Mozart, the executants being Messrs. J. B. Boucher, W. Cover, T. Watkis, and C. H. Forrest. The vocalist was Miss Francis. The various pieces in the programme were played with skill and brilliancy.

Stafford.—On the 5th ult. a most successful concert was given in the Lyceum by Mr. W. A. Marson, organist of Christ Church, on behalf of the new organ fund for St. Chad's Church. The theatre was filled with a highly appreciative audience. The principal performers were Mrs. J. Griffin, Mrs G. Keeling, Mrs. H. A. Averill, Mr. Senior, Mr. Webb (Wellington), Mr. Rice, and Mr. A. Austin. The glees and part-songs were well sung by the choir of St. Paul's Church, conducted by Mr. Hill. Mr. W. A. Marson played a violin solo. The songs of Mrs. Griffin and Mr. Webb were warmly encored, and the other portions of the programme were exceedingly well rendered. Mr. J. H. Bourne, organist of Penkridge Church, presided at the pianoforte with his usual ability, and played Thalberg's "Home, sweet home" and another solo with great success. Through the kindness of the committee of the Mechanics' Institution, who granted the use of the theatre free, Mr. W. A. Marson will be able to hand over the sum of £10 to the organ fund.

Sutton.—An amateur concert, in aid of the organ fund, was held in the National School-rooms, on Thursday the 15th ult. Miss Rollit, Miss Brochner, Mrs. Gilliatt, Messrs. Gleadow, Fox, and Ross contributed some favourite songs. In the instrumental portion, Messrs. Redfern, Ellis, and Hudson gave some duets, trios, and quartetts,

which were greatly appreciated. A solo on the harmonium, by Mr. Redfern, was well rendered. At the close of the concert, the Mayor of Hull moved a vote of thanks to the vocalists and performers.

Toronto.—Two excellent performances of Randegger's Cantata, *Fridolin*, have been given by the members of the Philharmonic Society, the chorus and orchestra numbering 250 performers. The solo singers were Mrs. Dow (Boston), Mr. Simpson, and Mr. Baird, both of New York, and Mr. Murray Scott (Toronto). Mr. F. H. Torrington conducted with his usual ability.

Uxbridge.—The last concert of the season was given by the Choral Society on the 1st ult. The solo vocalists were Mrs. Hanson, Miss Joyce Maas, Mr. Frank Elmore, and Mr. H. Pyatt, all of whom were well received. The choir sang several part-songs with good effect, Pinsuti's "In this hour" and Barnby's "Silent night" being particularly well rendered. The great attraction, however, was the fine performance by Madlle. Gabrielle Vaillant, of the andante and rondo from De Beriot's Second Concerto for violin, and (with Mr. A. D. Miles) of Beethoven's Sonata in G, Op. 30, No. 3, for violin and pianoforte. Mr. Walsh was an efficient accompanist, and Mr. Miles conducted.

Wellington.—A lecture on Mendelssohn was delivered at the Town Hall, on the 2nd ult., by Mr. C. H. Fox. There was a large attendance. The lecturer gave a sketch of the life of the great composer, with the proximate dates when the different works were written. The lecture was illustrated by the Harmonic Society, of which Mr. Fox is honorary secretary, and the choruses and other pieces were selected with judgment and taste. Efficient assistance was rendered by Mrs. Gregory (Halberton), Miss Kidgell, Miss Manley, Miss Warren, Miss C. Elworthy, and Messrs. Toms, E. Knowling, S. H. Sparkes, Ebdon, Crowe, and Master Toms, as well as the members of the choir. The programme included the overture to the *Midsummer Night's Dream*, part-songs and duets, with several selections from the Oratorios of *St. Paul* and *Elijah*, all of which were rendered effectively and in good taste. Mr. Manley conducted.

Westerham.—A concert by the Harmonic Society was given in the Public Hall on Thursday evening, the 8th ult., under the conductorship of Mr. Francis Howell. Selections from Handel's *Judas Maccabæus* were well rendered, the solo singers being Mrs. Dumaresq, Misses Lockyer, Hodgson, and Harris, Mr. Horace Buck, Mr. Virgo, Mr. Fogden, and Mr. Hodson. Viscount Nevill and Mr. L. Mostyn also displayed considerable skill. Several choruses and glees were sung. Mr. J. Stannard led the band.

Weybridge.—A successful concert was given by Mr. H. P. G. Brooke, organist and director of the choir of St. James's Church, on Thursday evening the 1st ult., at the mansion of the Rev. T. Spyers, D.D. Several part-songs were well rendered; the solo and chorus "With a laugh as we go round" (*May Queen*), the solo by Miss Kellock, and the trio, "The hawthorn in the glade" (*May Queen*), Miss Kellock, the Rev. H. A. Spyers, and Mr. H. E. Burgess, were exceedingly well sung. The other solo singers were Mrs. Charles Fendall, Miss Pears, Miss Cobbett, and Mr. R. Burns, all of whom were highly successful. The instrumental music was well played by Mr. J. E. Wallis (violin), Mr. W. B. James (violoncello), Miss Irving, and Mr. H. P. G. Brooke (pianoforte). Mr. H. P. G. Brooke ably conducted and accompanied the songs.——On the occasion of the dedication of bells, a special service was held in St. James's Church, on Wednesday the 14th ult. At 8 p.m. evensong commenced, Mr. H. P. G. Brooke, organist and director of the choir, playing a "Processional March" by Batiste. The processional hymn was "The Church's one foundation," to tune Aurelia. Prayers were intoned by the Rev. Walter Money, B.A., curate; Tallis's responses, with Ely confession; Proper Psalms, 96, 148, 149, 150, chants by Crotch, Bellamy, Battishill, and Humphreys. The *Canlate* and *Deus Misereatur* were sung to old Latin Tones arranged by Mr. H. P. G. Brooke. A hymn, written on the name of the bells from the pen of the late Dr. Monsell, and "The strain upraise of joy and praise" (Troyte), were both well sung. The retrocessional hymn was "Hark! hark, my soul" (Pilgrims). Mr. Brooke deserves warm praise for the ability and skill which he displayed in bringing the festival to such a successful issue. Two excellent set of changes were rung before and after the dedication service, by "The College Youth Ringers." This fine peal of bells was presented by Mrs. and Miss Roberts, of the "Limes," Weybridge, in memory of the late Henry Roberts, Esq.

Windsor.—A service of song, entitled "Christiana and her Children," founded on the second part of *The Pilgrim's Progress*, compiled by R. G. Clements, and containing adaptations from some of the best musical composers, was given in the Colnbrooke Public Rooms, on Tuesday evening, the 13th ult. Henry P. Ibotson, Esq., presided; and Mr. R. Ratcliff conducted. The various numbers were well rendered by the Colnbrooke Choral Class. A small but efficient string band played several pieces during the evening. Miss Saunders ably presided at the harmonium.

Yarmouth.—On Sunday, the 28th March Mr. Francis Howell's Oratorio, *The Land of Promise*, was successfully performed in the Old Meeting. The solos were carefully and ably rendered, and the choruses were admirably given. A word of praise is due to the efficiency of the band, under the leadership of Miss G. Hulley. Mrs. Panchen presided at the organ, and Mr. Deane conducted with his usual ability. Mr. Peaton delivered an address illustrative of the subject of the Oratorio.

Organ Appointments.—Mr. John Lomax (late of St. Luke's) to St. Peter's Church, Halliwell.——Mr. William Greenhalgh to St. Luke's Church, Halliwell.——Mr. Arthur Longfield, organist and choirmaster to the Parish Church, Otley.——Mr. Herbert Brocklehurst, to the Parish Church, Belmont, near Bolton.——Mr. E. P. W. Cattermole, to St. Michael's, Burleigh-street, Strand, W.C.——Mr. J. Elliott Waugh, to U. P. Church, Derby-road, Bootle, Liverpool.——Mr. Richard Lemaire, organist and choirmaster to Christ Church, Clapham.——Mr. R. T. Gibbons, organist and choirmaster to Christ Church, Brondesbury, Kilburn.

Choir Appointment.—Mr. John Thursfield, solo bass, to Ripon Cathedral.

DURING THE LAST MONTH.

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THE MUSICAL TIMES

AND SINGING-CLASS CIRCULAR.

JUNE 1, 1875.

THE PICTORIAL POWER OF MUSIC.

By G. A. MACFARREN.

IN days gone by, when hopes were fresh that have been disappointed or fulfilled, and when expectations were for a future that has now become past or present, folks used to talk of "descriptive music," as a class of composition which was either above or below other writing, according as the estimator was younger or older at heart, according as he thought of what was to come, or of what, having been, was ever to remain. The term is now-a-days supplanted in the sentences of many essayists by "program-*me* music," with the French redundant syllable, as if to attest the foreign source of the definition; and this is used in opposition to "abstract music," which latter refers to pieces without a title, but implies pieces without a distinct non-technical meaning. Whether "descriptive" or "program-*me*" be the better epithet, matters little; either defines such compositions as avowedly represent some idea that is extra to the notes, some thought that is apart from the melodies and the harmonies and the modulations, but is yet contained in them. Let us then consider how long it is that composers have sometimes acknowledged such a purpose in their works, how far such a purpose belongs alone to vocal music, or is limited in this by the direct statement in the words that are set, how far it is exercised in instrumental music also, and how far there is still an expression, though unacknowledged, and even though unknown to the producer, in the whole mass of music. These points are worth consideration, as illustrating the respect due to the imaginative or poetical element in our art, in addition to the artistry evinced in the rhythmical divisions, the contrivance of the parts, the more or less sudden changes of key, and the conduct of the plan, besides the copious machinery of colouring, by means of the various tones of different instruments, and the varieties induced in these by difference in their combination.

Not to seek among the musty traditions of earlier time, one may refer to the extant works of two musicians of so long ago as to bear a high antiquity in comparison with the very far later development of music than of the other arts. Firstly, Dietrich Buxtehude, the renowned organist of St. Mary's Church in Lubeck, lived from 1638 till 1707, and left in print, besides a multitude of other works, seven Suites de Pièces for the harpsichord, representing the several characters of the seven planets; a flight of fancy the subtlety of whose aim has not been exceeded. Secondly, the Abbate Antonio Vivaldi, commonly called "Il Prete rosso," because of the hue of his hair, died at a round old age, in 1743; and he published twelve Concertos for string instruments, depicting the qualities and impressions of the four seasons; and another piece which is familiar as the "Cuckoo Concerto," wherein the notes of the "wandering voice" are conspicuously set down; anticipating thus the thesis of a Symphony by Spohr, and the appropriation of natural sounds to art use by Beethoven. Then there is the Capriccio by Bach for the harpsichord, written in 1704, representing the dissuasion of a beloved brother from a hazardous journey, his resistance of the same, and his departure, and concluding with a fugue on the notes of the postboy's horn; and what can be more modern in purpose than this, more descriptive, or more programmatical? There are the same composer's Pastoral Symphony in his Christmas Oratorio, and Handel's piece of the same name in his Messiah, both figuring the shepherds at watch in the bright starlight on the night of the Nativity. There is the Symphony in Samson, to represent the falling of the building overthrown by the miraculous strength of the blind hero—almost the single instance of Handel's use of chromatic passing notes—and that in Belshazzar, which is quaintly, but characteristically marked "Allegro postillions," to accompany the supposed hurried entrance of the throng of wise men summoned to interpret the prophetic writing on the wall; and need one look in the works of any age for a truer image of the feeling prevalent among the dramatic persons than the Dead March in Saul or the Jubilant March in Judas Maccabæus? Haydn's representation of the earthquake in his Seven Last Words, and of chaos in his Creation, bring the art of descriptive instrumental music a generation nearer to our own age. Even Beethoven, the accredited inventor of the practice, was forestalled by a few years in his design of the Sinfonia Pastorale, the earlier conception of pourtraying pastoral life in orchestral music being due to one Knecht, an obscure composer, who wrought in a place, little less unknown, called Biberach. Glorious specimens of descriptive music are Beethoven's Overtures, all four of them, to Leonore, that to Coriolan, and that to Egmont; and his Sonata representing a farewell, absence, and a return, belongs to the same category. Rossini worked with the brush of a scene-painter in his Overture to Guillaume Tell and in the representations of a storm that divide the action of the second act in the Barbiere, Matilda di Shabran, and other of his comic Operas. Spohr evinced his descriptive power in his Symphonies, the Consecration of Sound, the Contention between Earthliness and Godliness in the soul of man, and the Seasons, and in his Overture to Azor and Zemira, representing the storm, the wreck of the merchant's vessel, and his magical rescue. Weber's Concert Stück tells a complete story of anxiety in absence, a knight's return, his true love's eager rush to meet him, and their rapture in each other's embrace. The success of Mendelssohn has been equal to that of the best of them in his Overtures, and in his Reformation Symphony and in those two orchestral works recording his impressions in Scotland and in Italy. The tone-pictures by Sterndale Bennett, namely, the Naïades, the Wood-Nymphs, and Paradise and the Peri, are each a masterpiece. Latest, if not last, the Abbé Liszt and Herr Raff are writing symphonic poems and Symphonies without the assumption of poetry, purposing to paint in tones the pictures announced in the titles they choose.

Thus much for the pictorial in music for instruments. It is the admitted province of compositions for voices, from the close of the sixteenth century at least, to express the words to which they are set. Many and many an author has been uncontent to limit this word, express, to the sense of declaim, and has found means to illustrate his text by figures of his own imagining, fully as metaphorical as anything that graces the verse of a poet. Think of the weighty wall of waters and the rippling of the harmless waves against it, in the chorus "He led them through the deep," the sense of substance as in our London fogs in "He sent a thick darkness," the oppression as of

a heavy mass of ice at "congealed in the heart of the sea," all in Israel in Egypt; and again, of the helpless groping, where hands have to fulfil the eyes' office, in "The people that walked," in the Messiah of the same master; and say, but with no hope for credence, that the music paints not, with power unmistakable, very far more than is stated in the words. Who can say that those howling notes, with their peculiar instrumentation, convey no meaning that accompany the mention of Cerberus in the chorus of Elysian spirits in Gluck's Orfeo? There is the incident in Fidelio of the waving of the lamp before the eyes of the swooning Florestan, to find, by their sensitiveness to the light, whether he still lives, and the streaming phrase for the hautboy as much suggest the moving brightness as it recalls the captive's last uttered thoughts of his Leonore. Every song of Schubert shows the entire surroundings of the songster, whether in the turning of the wheel while Gretchen plies her spinning, or in the violent rushing of the horse, the night wind and the agitated father's thoughts in the Erl King, or in countless not less beautiful instances. Except, however, from all cases to be admired, the curious specimens of objective imitation that abound in the Creation, and wonder the while that so great a master as he who wrote the work should be so little of a poet.

The questionless perspicuity of these vocal instances of which the words indicate the purpose, proves that instrumental music may be equally full of meaning though this have no external indication.

Descriptive instrumental music has its worst side outwards in the so-called "Battle Pieces" and other things of the class, that were more in vogue from fifty to a hundred years ago than they are now, beginning with Kotswara's Battle of Prague, that was erewhile as certainly to be found in a ladies' boarding school as a back board or a French "mark;" including Dussek's Sorrows of Marie Antoinette that ends with a glissando descent from the top to the bottom of the pianoforte to picture the fall of the guillotine; and not omitting the work of Beethoven himself that was designed, not merely to commemorate, but to describe Wellington's success at Vittoria. In these and such as these, the description is of prior consideration to the music, and, to prevent the possibility of any portion of this being misunderstood, the staves are interlined, in most cases, with indications as evident as "The cries of the wounded," "the agony of the royal lady when her infant son is torn from her arms," and so forth. To another species of delineation belongs the notable piece by Cesti, wherein the purpose to represent a rainbow is effected by the successive entry of all the instruments in the score, beginning with that on the lowest staff and ending with that on the highest, each for a single note, followed by the reverse of the succession, with which image if the eye be satisfied, it is possible the ear may not. All these compositions, from the meanest upwards, address but a low order of intelligence, and their littleness gives licence to many effective sallies against the pretence to address the sight through the hearing or to set forth visible objects by means of sounds.

Indisputably, all musical images are vague, and are susceptible of various interpretation by different hearers. It is more than forty years ago that a party of young musicians met, of whom some have proved their right to the world's esteem and have won due acknowledgment, who discussed the point in question. Two, in particular, affirmed that the Overture to Oberon told a tale as graphically as words could relate it. In support of their view, they each separately went apart with a third person, and stated to him, from phrase to phrase, the course of incidents that Weber's imaginative piece pourtrayed; and then, the holder of both their confidences revealed the two to the rest of the company, and showed thus that in no single point did the several translations of the unmistakable narrative accord, save and except only that the first three notes, and the same phrase when it recurs in the key of E, stand for the charmed horn of the legend, which verily they do as truthfully as anything in art or nature can stand for itself. Beyond this, the rushing waters of the one were the armed knights of the other, the ardent love of this picture was embodied in the Elfin antics of that, and so on, and so on to the end of the chapter. The exception has been stated and exemplified; let it be answered by the fact that herein lies the pre-eminence of music over other arts as a medium of poetical expression. That the witness of a work of art is a necessary party in the explication of what it signifies, makes him to some extent a partner in the artistry; and this also gives to the fabricator of the work a wider range of appeal to sympathy, than he can have who speaks more definitely. It is a distinction between science and art, between fact and imagination, that the things which belong to the former are definite, positive, real, while those which pertain to the latter are to some extent misty, vague, insubstantial; the precision of outline which verifies the first is rounded or clouded off so as to give the second the air of a vignette instead of a framed drawing. So long as the work in question falls not into obscurity, the greater the elasticity of its expression, the higher its poetry. The sign-board that exhibits an indisputable red cow or blue lion is less considerable as a work of art than a painting by Landseer that suggests to the spectator a long train of fancies as to the feelings, all but human, of the animal it presents, excited by the circumstances in which the brute is involved. A newspaper notice of a royal visit to the city or elsewhere may be as accurate as a tradesman's invoice, but has no halo of possibilities and probabilities as to coincidences and consequences of the occasion; the Duke of York's description of the entry into London of the triumphant Bolingbroke and the falling Richard conjures up a thousand suppositions of the characters of the two, of the fickleness of the people, and of the fate of England past and to come. Still more free is the power of musical suggestion, still wider is its scope, and still higher on this account should be its estimation.

In needing a title to make its purpose comprehensible, a piece of music exceeds in degree perhaps, but certainly not in fact, a painting or a drama. For example:—in an exhibition of pictures, two friends, who had no catalogue, admired a certain painting, but were at a loss as to what might be its subject; a beautiful youthful figure held a dissevered human head, and this the beholders surmised must be the daughter of Herodias with King Herod's reluctant gift of the head of the Baptist, wondering the while at the shortness of the damsel's garments, but accounting for this as designed for the display of her recent dancing, and applauding it as a happy suggestion of the artist; the description in the book was, "No. 811, David with the head of Goliath." Again:—in a theatre, other two friends, who had no playbill, were witnessing a performance of Pizarro, when an actor's illness had necessitated the change from Brutus, of which latter our playgoers had read the announcement; they were bewildered, as well they

might be, by the discrepancy between the incidents before them and their historical recollections, but they ingeniously endeavoured to fit the one on to the other, strangely wondering, however, at the hoary age of Orozembo when the Spanish tyrant orders the execution of the venerable Peruvian, naively saying that they thought it was his son whom Lucius Junius condemned to death, and this old gentleman looked more like his father. Just in like manner would the Pastoral Symphony or the Overture to A Midsummer Night's Dream lose its representative power on him who knew not its title, and who might in his ignorance ascribe to it a meaning different from that which filled the mind of the artist.

Musicians have always been singularly reticent, in comparison with literatists and limners, as to the extra-technical purpose of their work. Whereas, every book that is printed and every picture that is shown bears a name to define its subject, the result of a musician's labours is in almost all cases "a deed without a name." By no means on this account is every piece of music subjectless or written without regard to particular expression, whatever may be the peculiar diffidence or bad shame of the artist in hiding from the world the thesis of his inspiration. Haydn's biographers state of him that he always conceived a story before he wrote a Symphony, such as of a sea voyage with the vicissitudes of prosperity and tempest, of a course of true love which never yet ran smooth, or of a departure to battle and a victorious return, and that the music is the language wherein these unacknowledged tales are told. Haydn is not the single instance of a composer who has passed through such a mental process. It signifies nothing to the argument whether the artist be the inventor or only the illustrator of his theme; Shakspeare's Tempest may be before his mind's eye when he paints his fanciful tone-portrait, or a conceit of a storm at sea with its results that never had action outside his own thoughts, or the loss of the Medusa, or any other veritable shipwreck; and he may amuse himself, if no one else, by making his music wild or tranquil, agitated or serene, according as bad or good weather prevails in his imagination, and as the fears or hopes are paramount of the voyagers. This is not all; without admitting, even to himself, a plot, he is yet a narrator, if only of the thoughts and feelings that live and work within him during his period of composition. The same man will produce a graver work or a gayer, a calmer or a more agitated, a month sooner or later in his life, according to the passions that sway his heart, and be unconscious all the while that he is setting down an autobiography. It is hard to believe, indeed, that any artistic work can be all expressionless, save only a scholastic exercise; nay, perhaps not even this, for the man's patience or his want of it, his resignation or his eagerness will speak out in the smoothness or roughness of his lines, in the formality or quaintness of his words, in the fluency or angularity of his counterpoint.

The analogy of painting and music has been many a time expounded. Some points of it, however, have not been always noticed, and may be worth recapitulation. The term composition holds good in both, and in the latter art more particularly has its synonym in construction, design, plan. The current of modulations, their relation to an original or principal tonic, the chief prevalence of this and its recurrence at necessary periods, have their complete likeness in the reference of all the points in a picture to its principal light and in the just arrangement of all its forms. Thus far, a literary work comes equally into the comparision, which must have its beginning, its middle, and its end, its centre whence all events and arguments radiate, whence all the characters are developed, quite as much as has a pictorial or a musical production.

To pass from generality to detail, the employment of harmony to characterise a melody or give point to a certain note, and the broad boldness that is attained by its occasional absence when all the parts at command, whether voices or instruments, proceed in grand unison, or the delicate lightness when all but one cease to sound, and this one proceeds with more or less grace or volubility alone, are entirely comparable with the expression in a drawing, whether of the faces of a figure piece or of the manifold forms in a landscape. How endless is the variety of character and significance that may be given to the same melody by difference of harmonisation and by the timely appropriation of a single chord to a particular note of the tune, and how variously may portraits of the same face be made to express all the emotions to which the face's owner may be subject, and as variously may representations of the same view express gloom or cheerfulness or any other temper that rules the artist while on his work!

The non-musician is scarcely aware of the boundless power this resource of harmony affords to the artist, who by its means makes his most delicate touches and his grandest, conveys his subtlest meaning and his broadest. Every chord, nay each inversion of a chord, has a significance of its own, but it is as impossible to define all these capabilities of expression, as it is to state the meaning of every modification of a curve or inflection of a line. To attempt a dictionary that should assign a verbal power to every harmonic combination or to every linear convolution, would be preposterous in itself and fatal in its results in proportion as it approximated to success, since it would change fancy into convention, subvert truth into dogma, and limit beauty by prescription, if not annul it fully. Another means of musical expression analagous to the resources of the draughtsman, is the difference of figure with which a melody may be accompanied, either in sustained or repeated or dispersed chords, or in an intermixture of passing-notes with essential notes, an invaluable accessory to the more important elements of melody and harmony, which adds largely to the significance of both. So too does the manner of casting a shadow over this or that side of a face, or of a projecting rock, or of a pool, or of a turret, whether in a plain mass of colour, or in a cluster of lines or of dots or of whatever configurations may better be described, all of which palpably bear on the expression of the passage.

Thus far, our picture may be in black and white or in the diverse degrees of shade and light of any one hue; and thus far, one piece of music may be for a single instrument or for several instruments of the same quality of tone. Then come in the gorgeous varieties of colour to the pictorial artist, and the orchestra with its many diversities of tone is the rainbow of the musician. The variegation of blue and red and yellow and all the grades between them, is not greater than that of violins and trombones and flutes and trumpets and bassoons and drums of all kinds. In the Sextet in Don Giovanni, when the torchbearers enter, and when the key is changed from E flat to D, how totally different a colour is given to the whole orchestra by the tone, unused before, of the trumpet. This is

but one of countless instances in which orchestral colouring is obvious to every perception. The relationship in effect between a piece for many instruments and a pianoforte arrangement of the same, and that between a picture in many colours and an engraving or a photograph of the same, are completely analagous. Instrumentation is in itself a deep study. It begins in giving prominence to a melody over its accompaniment, by playing the two with different qualities or degrees of tone on the pianoforte. It is practised in assigning to a tenor voice, in a vocal quartet, notes that are wanted to be more obvious than those in the lower register of the female voices that are really sounded above the former. It reaches its perfection in that delicious art which Mozart may be said to have originated and perfected. It is abused, (let us hope to the utmost) in the writings of some living Germans who set many brass instruments to play in unisons and eighths if they wish to give distinctness to a cantilena, and who suffocate the voice by the sustained harmony of double-basses and soft wind instruments. Were a painter to use jet black for his chief shadows, leaf gold for his principal lights, and a coating of the eighth of an inch thick for his transparent hues, he might produce similar effects. Nevertheless, some of the composers alluded to are extolled as masters of orchestration, and some of them propose to improve the colouring of the greatest masters; but, happily, their method and their self-assurance have not yet an analogue in the sister art.

A beautiful comparison has been made of the respective capabilities of poetry and statuary as exemplified in Virgil's description of the death of Laocoon and the antique sculpture of the same subject. The present discussion admits of a corresponding illustration, in a parallel between the scene in Bach's setting of the Matthew Passion where Jesus, declares that one of the twelve will betray Him, and Leonardo's picture of the Last Supper. In the former, the anxious question, "Is it I?" passes from lip to lip, while yet the painful feeling which prompts it continues in each member of the group; a loving spirit of fidelity pervades all hearts but one, and the anguish is common to them all at the possibility that either of them can be treacherous to Him who is the centre of their devotion; as the utterance is prolonged by repetition so is the pang extended in each heart that quivers under its torment. In the masterpiece of da Vinci, it is for the spectator to dilate the sufferings of the assembled apostles by lengthening his gaze upon its presentation in each separate countenance, and his further contemplation of the general attitude of the company. The music expresses the continuous, the painting shows the instantaneous working of the same emotion. The effect of the one upon us, might approximate to that of the other, were it gradually unrolled so as to pass from side to side like a moving diorama; but then it would share the disadvantage of music in its transiency, in its being come and gone without giving time for investigation.

It is now, lastly and chiefly, to consider what is described, or pictured, or, to refer to the phrase of the day, prographed in music. A music lover, after this kind, once said that he liked "that portion in Beethoven's Pastoral Symphony which represented the windmills"—but this was not the artist's aim, nor is it his end. Neither are the jagged rocks or the dashing waters of the Hebrides exhibited in Mendelssohn's Isles of Fingal, nor the forms and groupings of the insects in Handel's "He sent all manner of flies," nor the skeletons of the deer and the hunters in Weber's Wild Chase in the Air, nor the wretch who learned to pray from the innocence of the child in Bennett's Paradise and the Peri. Most epigrammatically and most completely was the whole purpose of this class of music set forth in Beethoven's announcement of the great work which stands foremost in everybody's thought of the matter—"Mehr Ausdruck der Empfindung als Mahlerei," (More the expression of feeling than a painting). There is and there can be no pretence in any work of the kind to show more or less than what would be the artist's impressions under the circumstances supposed, and this is shown in his own language, which happily is one without a glossary, that depends for its free translation on the perceptivity of the hearer. Who has basked in the sunshine and felt the kiss of the soft breezes in the open country, who has mused beside a running stream and noted the rippling of the current and the rustling of the leaves and the chirping of the birds, who has watched villagers at their merry-making, who has witnessed the rise and climax and culmination of a storm, and who has seen the returning peace of nature with the outburst of gratitude that flows from all animate and even inanimate existences—he has in his own breast the key to Beethoven's imaginings, and he may unlock the magical casket and be at one with all its images. Already has been suggested that every work of art is a subjective picture, a confession of the joys or sorrows of him who produces it. In this respect, an unentitled piece of music somewhat resembles a landscape or a pastoral poem, which possesses a personal character, in so far as it may express the feelings of the author, beyond the positive facts of which it is a statement, namely, that there is a tree to the right hand, or a brook to the left, or a hill in the distance, or the warm glow of a summer heaven pervading the whole. To-day, one may regard these objects with grateful devotion; to-morrow, with regret for the companion with whom he once viewed them; again, in the overflow of animal spirits springing from health or from some fortune apart from the scene; at another time, in the indifference of a purposeless hour; anon, in the despair of frustrated endeavour. Whatever the mood, this will bespeak itself in the description, and, whether in lines, in words, or in notes, the individuality of the artist will be evident in his work, and the program will be traceable, even though it may not have been prescribed.

These remarks are the wild growth of a fertile theme. With cultivation it would yield a rich harvest to the thinker, but even these random words may indicate that there is store of fruit for the gathering.

THE fashionable frequenters of the boxes and stalls of our lyrical establishments will, we are certain, be glad to find that they can now procure "Operatic Perfumes." The titles of those already advertised are the "Marimon Bouquet," "La Belocca" and the "Rising Star," dedicated to Madlle. Zaré Thalberg. As the names of our *prime donne* are always placed prominently at the top of the bills for the evening, everybody will be able to know the proper scent to purchase; and we can imagine that it might be worth while—as the prices are sometimes raised when a great favourite sings—to compromise the matter by presenting a bottle of appropriate perfume with every three tickets. Meanwhile we think that a "Titiens

Extract" would be a welcome addition to the scents for the season.

ALL who watch the tactics of lessees and managers of our public entertainments must be aware that, whilst either executants or works of a high class are left to make their own way without any undue assistance, failures are puffed and bolstered up by eulogy of every conceivable kind, in the hope of disguising the truth until something new can be got ready. How refreshing, then, is the following announcement from the Prince of Wales's Theatre: "The performance of "The Merchant of Venice" having failed to attract large audiences, the play will shortly be withdrawn." All honour to the manageress of this establishment for initiating a system which shall make the public believe in her successes. Who knows but that the lessees of the Opera-houses may in time see the policy of adopting some such plan with their patrons? For instance "The Opera of——, produced last evening, having been pronounced feeble and inartistic by a crowded house, will not be repeated;" or, "The voice of Madlle.—— having been recognised as extremely fine, but requiring more cultivation, she will quit the stage for some time and diligently resume her studies." A little sincerity like this would at least have the charm of novelty.

THAT three pieces by an English composer, and four native vocalists should have been heard at a "State Concert" at Buckingham Palace must, we imagine, have astonished even the Court newsman, who has had to chronicle the names of foreign artists for so many years that he no doubt thought British musicians to be incapable of singing, playing or composing. The vocalists thus honoured—Miss Edith Wynne, Madame Patey, Mr. Lloyd and Mr. Santley—have every reason to congratulate themselves upon this mark of favour; yet we cannot but regret that Sir Sterndale Bennett—whose works were on this occasion selected to adorn the programme—should have been allowed to pass away before Royalty could thus publicly recognise his genius.

AT the recent dinner in aid of the Artists' Orphan Fund Mr. Leighton, R.A., proposed, as one of the toasts of the evening, "The Sister Art of Music," to which Mr. Arthur Sullivan responded. This tardy recognition of a long neglected member of the family is a welcome sign of the time; and we feel certain that when her claims to an equal share of the world's sympathy shall have been fully admitted, the "sisters" will work most amicably together. We may now reasonably hope that at the next banquet of the Royal Academy of Arts something may be said of the power of music, as well as of painting and sculpture, to refine and educate the people; and meanwhile beg sincerely to tender our thanks to Mr. Leighton and Mr. Arthur Sullivan for their united efforts in behalf of the cause.

WE should like to ask those who have interested themselves in a subject lately ventilated in our columns whether, in parliamentary language, they have had their "attention called" to a pamphlet, recently published, entitled "Degrees and 'degrees'." If not, we can conscientiously recommend it for perusal. Considering, too, that candidates for degrees ought to know tolerably well how to proceed to acquire such an honour, what can the following advertisement mean which we copy from a contemporary, suppressing only the names and addresses: "Gentlemen desiring to obtain a Degree in Theology, Law, Arts, Science, Literature, Philosophy, Music, Medicine or Dentistry should apply to * * *"!

THE BENEDICT TESTIMONIAL.

A BRILLIANT assemblage of artists and amateurs, including His Royal Highness the Duke of Edinburgh, was gathered together in the saloon of Dudley House, Park-lane, on the afternoon of the 19th ult., the occasion being the presentation of a testimonal to Sir Julius Benedict, as a mark of respect not only for his exceptional artistic qualities, the proofs of which, both as an executant and a composer, have been so frequently displayed during a period of forty years in this country, but in acknowledgment of his genial disposition, and the generous aid he has invariably given to those who needed a helping hand at the commencement of their career. Earl Dudley, who had kindly granted the use of his house for the meeting, occupied the chair, and in presenting the testimonial made a most eloquent speech, in which he spoke in the highest terms of Sir Julius, and made many graceful allusions to the estimation he was held in by the most eminent artists, and the popularity obtained by his innumerable compositions, especially alluding to the honour conferred upon him by Her Majesty. Sir Julius Benedict, in returning thanks, said:—"I cannot find adequate words to express the feelings that come upon me at this moment. I cannot thank you sufficiently for this splendid testimonial which you and other friends have just presented to me under this hospitable roof by the hands of Lord Dudley. I wish I had one-tenth of the eloquence with which his lordship has spoken in order that I might fully express my thanks to you all; but as that cannot be I must throw myself on your kind indulgence. I could wish to say a great deal, but I am almost paralysed by your kindness. I could have wished to tell you of times gone by, and to have spoken to you of great masters with whom I have had the honour of being associated. I could have desired to say something of Weber, Bellini, Rossini, Donizetti, and Mercadante, and to have gone on to advert to Sir George Smart, Sir Henry Bishop, Balfe, Loder, Wallace, Macfarren, and last, not least, Sir William Sterndale Bennett; but I will not attempt to inflict on you a long speech, which would be entirely out of place. I can only muster words to thank His Royal Highness for the great honour he has done me in being present on this occasion—a distinction I shall never forget; to thank you, Lord Dudley, for the part you have taken in presiding on this occasion, and for the kind words you have spoken of me; and to thank all the ladies and gentlemen here present, and the other subscribers to this splendid testimonial, for having so generously responded to the appeal by one to whom I owe a great debt of gratitude. When I first arrived in this country, though a stranger, he took me by the hand and gave me my first appointment as conductor of opera, and for many years gave me excellent assistance and advice—I mean the late Mr. John Mitchell. He would have been pleased to have come to witness so gratifying a demonstration in my favour, and to have crowned his many great kindnesses by that last act. He was not spared to do so, but I think I owe it to his memory to take this opportunity of acknowledging his great kindness. I will not detain you much longer. I only wish to say that, whatever small merits there may be in my music, I may claim some others which, perhaps, are the chief reasons for your so kindly coming forward and presenting me with this handsome testimonial. I think I may claim the privilege of saying that I am not envious of anybody, but am always glad to try, whenever I can, to forward the interests of other artists. I will conclude my few remarks by returning you again my most hearty and sincere thanks, and to ask you to excuse my imperfect utterances and peculiar Germanisms being in the way of making my feelings, which are much better than my speech, understood." His Royal Highness the Duke of Edinburgh, in an appropriate speech, proposed a vote of thanks to the Testimonial

Committee, which was briefly acknowledged by Mr. T. Chappell; and, after a similar compliment to Earl Dudley, who had returned from Italy for the occasion, the proceedings terminated. The testimonial, which was universally admired, consists of an ornamental silver table service, comprising a centre ornament, pair of candelabra, and dessert stands. The centre ornament, bearing eight branches and glass tazzas for flower decoration, is surmounted by the figure of Apollo (a copy of the celebrated statue in the British Museum), and supports on its base figures of St. Cecilia and Sappho. The inscription is as follows:—"Presented to Sir Julius Benedict, Kt., at Dudley House, on the 19th of May, 1875, by a large circle of amateurs and artists—the Earl of Dudley, president—in appreciation of his labours for forty years for the advancement of art, and as a token of their esteem." On the reverse are engraved Sir Julius Benedict's arms and the various decorations which have been conferred upon him. The candelabra, each of which carries seven candles, are designed strictly in accord with the centrepiece; they are enriched with reliefs of suitable subjects, viz.: Orpheus releasing Eurydice from the infernal regions, Ulysses charmed by the Sirens, Orpheus playing to the wild animals, and Pan leading a dance of wood nymphs. The dessert service also carries out the general design, and bears figures of a musical character.

CRYSTAL PALACE.

WE have often wondered why the classical character of the winter concerts at this establishment should be abandoned in the summer, and music-lovers be compelled to seek for good works at other places, or to listen to operatic scraps in an atmosphere where they have been taught to expect only the highest specimens of the art. At last we are enabled to record that the seasons of the year are no longer to influence the nature of the music. The programme of the first summer concert, on the 15th ult., could scarcely perhaps be at all distinguished from one of the series just terminated; and when we say that on the following Saturday the selection included Beethoven's Choral Symphony, it may be concluded that these entertainments can be fairly accepted as models of those which are to follow. All the instrumental works have been, as usual, finely rendered, under the able conductorship of Mr. Manns; and the vocalists have comprised most of the leading favourites of our concert-roooms.

HER MAJESTY'S OPERA.

WE have little to record at this establishment during the past month. Madame Nilsson's return has, of course, necessitated the re-production of Balfe's feeble Opera, "Il Talismano," but we can scarcely believe that any amount of "forcing" can make this composition a stock piece in the *répertoire*. Madlle. Varesi has materially strengthened her position since her *début* in "Rigoletto" especially as the heroine in "Lucia di Lammermoor," her success in which was most decisive. "Lohengrin" is, we are told, in active preparation; but Opera four nights a week must be rather trying to choral singers who are expected to do any justice to the exacting music of Wagner at the daily rehearsals.

ROYAL ITALIAN OPERA.

AT length Herr Wagner has been fairly placed on his trial in this country. Fairly, we say, because he has had the advantage of a stage and its accessories, but German disciples of the composer will scarcely perhaps admit that such chorus singing as was heard at the Royal Italian Opera on the production of "Lohengrin" on the 8th ult., can convey anything but a faint impression of that poetical feeling which, according to Wagner, should pervade every portion of a work designed for the lyrical stage. It is late now to discuss the theory so ably put forth by this composer, but something may be said of the effect of this theory when, for the first time, we see and hear it in action. It is remarkable, considering how Wagner first thought solely as a poet, and became a composer from the absolute necessity of calling in music to aid him in the development of an ideal conception, that, apart from any such considerations, the whole work should fall upon the ear as an artistic and appropriate setting of a *libretto* written for a conventional audience in a conventional Opera-house. The excessive tenderness of the melodies which colour the love scenes between *Elsa* and *Lohengrin*, the chivalric character of the music accompanying the stage pageantry, the tumultuous and exciting nature of the choruses of the people, and the masterly power displayed in the instrumentation must be felt by all who have ears to hear, and judgment to return a verdict according to the evidence before them. Something indeed there is much deeper than this—something which no man better than Wagner knows must make its way; but the process will be slow—at least in England—for art must cease to be fashionable before its real value can be gauged, and Opera in this country has not yet become National. The truth cannot be disguised that the Teutonic element in the house had a marvellous effect in teaching the audience that "Lohengrin" was not to be judged by the ordinary standard; so when the usual round of applause was given for the favourite singers on their entrance and the boisterous marks of approbation burst forth after an effective *morceau*, a very decided "hush" convinced the astonished Opera *habitués* that the vocalists must be considered as secondary to the work they were interpreting, and that any congratulations to individual performers must be reserved for the fall of the curtain. Thus far then has Wagner influenced us for good; and whatever may be the ultimate fate of his works in England, there can be little doubt of the truth of his conviction that the composer has a higher mission than that of administering to the frivolous taste of a frivolous audience.

"Lohengrin" must not be accepted as the latest embodiment of the theory of its composer. There may be—and probably is—as much difference between "Lohengrin" and the "Ring des Niebelüngen" (which has not yet been heard), as there is between "Der Fliegende Holländer" and "Lohengrin." Wagner's books must be consulted by all who wish to trace the growth of the idea which has ruled his artistic life; but the result of his philosophy may be found in his Operas, and so progressively developed as to convince even those who disagree with him of the singleness of purpose with which he has worked. Some feeling of disappointment may be widely felt when we are told that the "art work of the future" is to be based upon mythical legends, and that consequently "Lohengrin" "the type of the sole, real classical subject," and Elsa, "woman—woman, as not previously understood," should be characters which never could have had any real existence; but those who would judge Wagner are bound to come into court with an unbiassed mind; and when we say that for five and twenty years the Opera now submitted to our notice has been gradually rising in public estimation; that it has been played to enthusiastic audiences not only in Germany, but at Bologna, Florence and in the United States, there can be little doubt that it contains within it an element of vitality which cannot fail to preserve it even in the most uncongenial atmosphere.

The story of "Lohengrin" is exceedingly well adapted for musical treatment. The scene is laid in Antwerp. Henry the Fowler, King of Germany, who has come to summon his subjects in Brabant to aid him in resisting his Hungarian invaders, finds Telramund claiming the right to the sovereignty of the Duchy, Godfrey the son of the late Duke having unaccountably disappeared. Elsa, Godfrey's sister, is accused by Telramund of having made away with the young Prince, and the King decrees that the case shall be decided by combat, Elsa choosing her champion to do battle with the accuser. In her dreams, Elsa has beheld a Knight whom she imagines will aid her in her distress, and prays to him to appear. After a summons from a trumpet, a Knight is seen on the river, in a boat drawn by a swan, and Lohengrin (one of the keepers of the holy "Grail") steps on the land and offers to become Elsa's champion, on condition that, if the victor, she will become his wife, and will promise never to question him as to his name or whence he came. In the duel,

Telramund is defeated, and the marriage of Elsa and Lohengrin takes place. Ortrud (the wife of Telramund), however, persuades Elsa to ask the fatal question as soon as they are left alone after the marriage service. Telramund, who enters the bridal chamber to assassinate Lohengrin, is himself killed by the Knight, and before the King, and court the secret is revealed, Lohengrin departing in the boat which brought him, having first restored the young Prince, Godfrey, who had been transformed into a swan by the magic arts of Ortrud, a white dove descending to occupy the place of the bird. The first thing that strikes us in listening to the music with which the composer has illustrated this poem is the continuity of idea—that one distinguishing feature which, whether for good or evil, separates this Opera from all others that we are acquainted with. The pieces which have latterly been so much heard in our concert-rooms seem no longer melodious fragments which may be legitimately detached from their places, but appear to spring up as naturally from the action of the drama as the long string of accompanied recitative into which they are woven. As abstract music of the highest class we may instance *Elsa's* dream, *Lohengrin's* Farewell to the Swan, the scene between *Elsa* and *Ortrud* in the second act, the duet in the bridal chamber, the chorus where the people first behold the champion knight on the river, and the bridal chorus; the purely orchestral pieces already known—the fanciful and poetical prelude to the Opera, and the introduction to the third act—gaining immeasurably in significance by being heard in the situations assigned to them by the composer. Madlle. Albani's conception and execution of the part of *Elsa* must have fully satisfied the most exacting admirer of the composer. Her delicacy of phrasing in the love scenes, the tenderness with which she compassionated the condition of *Ortrud*, and the utter despair which she exhibited on the departure of *Lohengrin*, and the consequent frustration of all her dreams of happiness, were amongst the finest displays of artistic power we have ever seen on the operatic stage. Madlle. D'Angeri, too, in the somewhat thankless character of *Ortrud*, sang well throughout the Opera, occasionally, perhaps, displaying a somewhat hard style, but always showing an intelligent appreciation of the dramatic exigencies of the part. In Signor Nicolini we had quite an ideal *Lohengrin*, every phase of the character having evidently been studied with an earnestness in the highest degree to be commended. The music, too, lies well within his register, and both his declamatory and *cantabile* phrases were finely delivered. M. Maurel was excellent as *Telramund*; Signor Capponi's voice told well in the music assigned to the Herald, but Herr Seideman (a new comer), as the King, showed more zeal than power in the important solos which fell to his share. As we have before hinted, the choruses were rough and uncertain throughout. Granted that they are enormously difficult, there is of course additional reason why they should have been rehearsed until competent authorities pronounced them sufficiently perfect to be submitted to a public audience. We are not of those who believe, that because an Opera has been hurried forward, every allowance should be made for all the shortcomings which such a system necessitates. The scenery and dresses were superb, and reflect the utmost credit upon the management. Indeed, the glittering and brilliant armour of the soldiers proved that Henry the Fowler was not a man to be trifled with, for many well disciplined troops, after so long a march, might have found it difficult to look their best with such a lime light as was thrown upon them on their arrival in Brabant. A good word must be said for Signor Vianesi, the conductor, to whose untiring exertions much of the success of the Opera was due, and who shared with the principal singers, on the fall of the curtain, the warm congratulations of the largest audience ever assembled, we should think, within the walls of this establishment. Imperfectly as Wagner's ideas have been realised by the production of one of his representative works with so little preparation, we are thankful to the lessee for at length redeeming the pledge which some time ago he so emphatically gave in his prospectus. Whether English people will grow to the theory which is embodied in this Opera, is still an open question; but neither hostile criticism nor derision are to be dreaded by those who desire to advance the views of the composer in this country. A subscription-list may still be essential for the support of an Opera-house, but it has little effect upon the progress of art; and in pronouncing a true opinion upon the Wagnerian Opera, we have more faith in the public than in the subscribers.

ROYAL ALBERT HALL.

THE Whit-Monday Concerts given here, both in the morning and evening, although of a popular kind, were exceedingly good, and supported by vocalists whose ballad singing is always welcome. Mr. Sims Reeves made a genuine hit in Arthur Sullivan's song, "The love that loves me not;" Madame Lemmens-Sherrington in "John Anderson my Jo," and her husband's song, "Down in my heart a little bird," was warmly received; and Madame Patey in Wallace's "Sweet and low," and Barnby's "Thou whom my heart adoreth," elicited the most enthusiastic applause. Madlle. St. Alba, Mr. W. H. Cummings, and Signor Foli also contributed songs with much success; and Madlle. Clarita Sanjuan gave two of De Beriot's violin solos so well as to encourage the brightest hopes for her future. The glee singing was excellent; and a word of commendation is due for Mr Hoyte's performances on the organ. The vocal music was ably accompanied by Mr. W. H. Thomas.

PHILHARMONIC SOCIETY.

HERR WILHELMJ'S performance of the first Allegro and Andante of Rubinstein's Violin Concerto in G, at the third concert, was in every respect admirable. The composition, too, is highly interesting, the Allegro, especially, being a finely written movement and containing some most effective conversational passages between the solo instrument and the orchestra. The principal orchestral piece—Schumann's Symphony in B flat, No. 4—was a welcome item in the programme, and was on the whole extremely well played. At the fourth concert, on the 10th ult., a very good performance of Beethoven's Choral Symphony was given, the principal vocal parts being carefully rendered by Madame Blanche Cole, Miss Enriquez, Mr. Henry Guy and Mr. Wadmore. A new pianist, Herr Lodovico Breitner, displayed much power and facile execution; but we should like to hear him in more exacting music than the showy Concerto in E flat, of Liszt, before pronouncing any judgment upon his artistic qualifications. A feature in the selection was Schumann's charmingly fresh and tuneful chorus, "Gipsy life," which was capitally sung, and pleased so much as to elicit an enthusiastic encore. At both the concerts noticed Mr. W. G. Cusins, as usual, conducted.

VERDI'S REQUIEM.

THE performance of this work at the Royal Albert Hall, under the direction of the composer, has been one of the great events of the musical season. A full rehearsal of the composition was given at the Hall on the 12th ult., to which a large number of artists were invited, and the judgment on the music upon that occasion was so highly favourable, that the verdict of public approval emphatically pronounced at the representations on the morning of the 15th and the evening of the 19th ult., might have been confidently anticipated. The minute analysis of the work which has recently appeared in this journal, will absolve us from the necessity of any detailed description of the music; but the presentation of the score to the ear revealed beauties which the eye could scarcely detect, and even those who will insist upon judging this "Requiem" by comparing it with other "Requiems," must admit that it contains much that is thoroughly original, earnest, and effective. When we say that the treatment of the "Tuba mirum" (with its several trumpet calls) is not to our mind, and that the "Sanctus"—although displaying much ingenuity in the contrapuntal writing—is based upon somewhat common

materials, we have nothing left but praise. The "Agnus Dei" is a perfect gem. The theme, commenced in octaves by the two soprani, and afterwards joined by the chorus, then given in the minor by the solo voices, and harmonised in the instrumentation, came as a veritable inspiration upon the audience, and at its conclusion the applause could scarcely be subdued, even by the repetition of the movement. Beautiful also is the "Lachrymosa," the effect of the plaintive notes of the mezzo-soprano against the bass solo, giving a depth of expression to the words almost indescribable. These two movements are perhaps amongst the purest specimens of spontaneous writing in the work; but we must also instance the "Recordare," the bass-solo "Confutatis" (although we can scarcely reconcile ourselves to the sequence of fifths which accompanies it), and the final "Libera me;" but in naming these we need scarcely say that they comprise only a small portion of the many charming pieces in a composition which cannot fail to take a permanent place amongst the accepted works of modern composers. The solo parts were admirably sustained by Madame Stolz, Madame Waldmann, Signor Masini, and Signor Medini, the first named lady displaying a clear and liquid soprano voice, eminently suited to give the utmost effect to Signor Verdi's music. Madame Waldmann was also in every respect highly satisfactory, and both tenor and bass acquitted themselves of their arduous task most successfully, Signor Masini, however, occasionally indulging in a *tremolo* which much detracted from the effect of his really beautiful voice. The choruses were finely sung by the Royal Albert Hall Choir (which had been previously well drilled by Mr. Barnby), and the orchestra was everything that could be desired. Signor Verdi, who conducted, received quite an ovation, and was evidently much pleased with the manner in which his music had been prepared. In consequence of the great success of the work, two special representations, at popular prices, were given on the 22nd and 29th ult. (both under the conductorship of the composer), before large audiences.

AT the May Concert of the St. George's Glee Union the programme consisted entirely of a selection from the works of the late Sir Sterndale Bennett. The concert commenced with "The May Queen," the solo parts being excellently rendered by Misses Horden and Clara Buley, and Messrs. G. T. Carter and Thurley Beale. In the second part, "Come live with me," and "Sweet stream," were well sung by the choir. The first and last movements of the "Maid of Orleans" Sonata were excellently played by Miss Julia Augarde. Mrs. Odell and Mr. J. F. Smith accompanied, and Mr. T. Garside conducted.

THE recent first production at Berlin of a new Opera by T. H. Franz, entitled "Der Wärwolf," (the words by Paul Frohberg) is looked upon as an event of considerable importance in those musical circles of the northern capital where the reformatory ideas of Richard Wagner are favourably received, The work in question had to be produced under the same disadvantages against which the operatic music of the composer of "Lohengrin" had, until very recently, to contend in this country; the performance took place in the concert-room, and, by being thus divested of the dramatic action and stage surroundings, those elements were wanting which ought to be *inseparably* connected with the music of the modern "art-work." Such at least is the theory of its founder, and, as applied to his own opera-dramas, it is undoubtedly true. Looking however, at the subject of Franz's Opera and the dramatic action it indicates, we begin to doubt whether the absence of the latter, as in the present case, would not, in some parts at least, be rather an advantage to the music than otherwise. The following is the plot (we are quoting the *International Gazette* of April the 24th):—"'Der Wärwolf' is laid in the time of the thirty years' war. The beast itself had the misfortune of being a wolf by night, and a man by day instead of a wolf all the time; and he is also endowed with certain magical powers. One of these was represented by a magic ring, which comes into possession of *Merode* a trooper under Tilly. *Merode* gains possession of the lovely *Oda*, the daughter of Count Busso, a magnate of the Harz region, while *Oda* is loved by and loves *Eginhard*, a neighbouring Count. The fortunes of those make up the course of the play. As the climax *Oda* escaping from *Merode* on a powerful horse is pursued by him in the same equestrian manner, when the Wärwolf springs from the roadside, seizes the steed of *Merode* and drags it with its rider off a precipice. *Oda* escapes to Eginhard, and there is joy and a chorus." We fear it will be some time before stage-managers will venture upon the representation of this dramatized version of an otherwise poetical legend; nor do we see how the composer in dealing with the mysterious man-wolf himself, can escape the dangerously close proximity to that extreme which, according to the proverb, is but one step removed from the sublime. This, however, is an objection which may be obviated by the skill of an ingenious manager. Meanwhile it is but just to add that the music was well received by a very select audience and is said to possess sufficient power and originality to have warranted the keen interest with which its first rendering had been awaited. According to the above journal, T. H. Franz had already published one Opera, which was not unsuccessful at the Stettin Theatre, as well as less ambitious pieces, which, though the work of an amateur, were those of an amateur of no ordinary share of talent.

THE opening of the Alexandra Palace, on the 1st ult., was a great success, in spite of the inclement weather, the building being crowded even to inconvenience. Musically we have but little to record. There was a good band, led by Mr. Weist Hill, and a tolerably effective choir; but the selection was most uninteresting, save to those who delight in a concert made up of operatic shreds and patches, and believe in Sir Michael Costa as much as (by the fact of his name appearing three times in the programme) he seems to believe in himself. Madlle. Titiens, Madame Trebelli-Bettini, Signor Campanini and Herr Behrens were most successful in their vocal efforts, and were rewarded, as they deserved, with the warmest applause. The whole performance was conducted, and we presume arranged, by Sir Michael Costa.

AT the fourth concert of the British Orchestral Society an *Intermezzo* and *Scherzo* by Mr. Henry Gadsby produced so marked an effect as to make us long for the Symphony of which we presume they are intended to form movements. The themes are good, the writing clear, and the instrumentation masterly throughout, a freshness pervading the entire composition which amply justifies us in anticipating a successful career for this rising composer. A *Concerto di Bravura*, for the violin, by Mr. Henry Holmes (excellently played by the composer) may also be commended as a composition of decided merit, and one in every respect worthy of this eminent artist's reputation. Mr. J. L. Hatton's Overture, "The Tempest," at the fifth concert, was received, as it deserved, with marked favour; and although not perhaps taking rank amongst the highest class of descriptive works, it is written with the fluency of an accomplished composer, and contains some excellent orchestral effects. At the same concert a Notturno, for orchestra, by Mrs. Julian Marshall, a student of the Royal Academy of Music, was given with sufficient success to nerve the composer to future exertion, the melodious character of the themes and the constructive power shown throughout the work giving unmistakable proof of a talent which will undoubtedly be cultivated to a good result. Mr. Wingham's Symphony in E flat (a very clever composition) has already been heard at the Crystal Palace, where its merits were thoroughly appreciated. The concerts have been well attended.

ON the 13th ult. the London Gregorian Choral Association held its annual Festival in St. Paul's Cathedral. The voices, numbering more than 1,000, showed evident signs of improvement since they were last heard. The precision with which the unison music was given was highly creditable to all, but in the harmonized music, especially the Magnificat, some slight unsteadiness was apparent. The harmonies of the Canticles, which were

Lift thine eyes to the mountains.

TRIO FROM MENDELSSOHN'S "ELIJAH."

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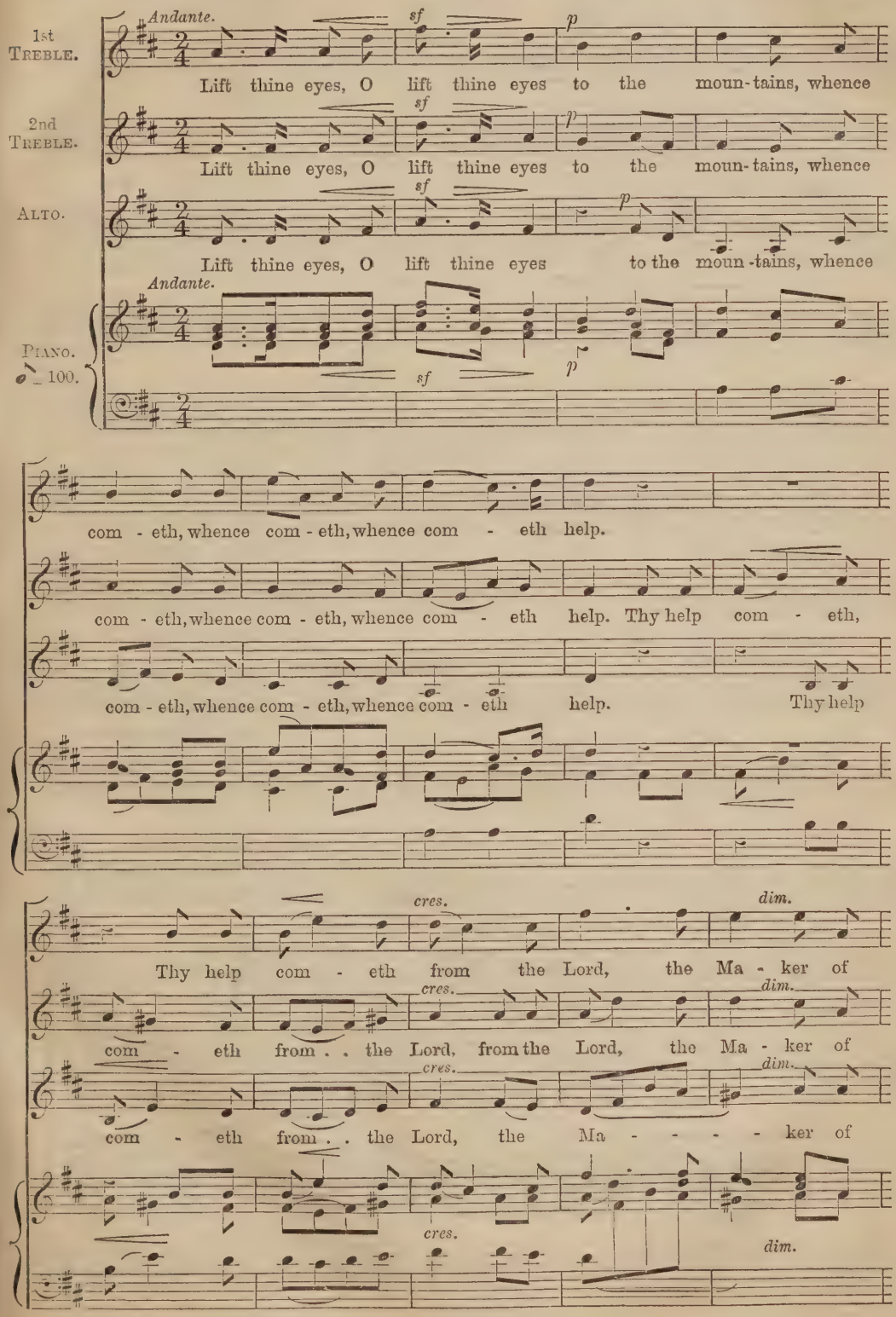
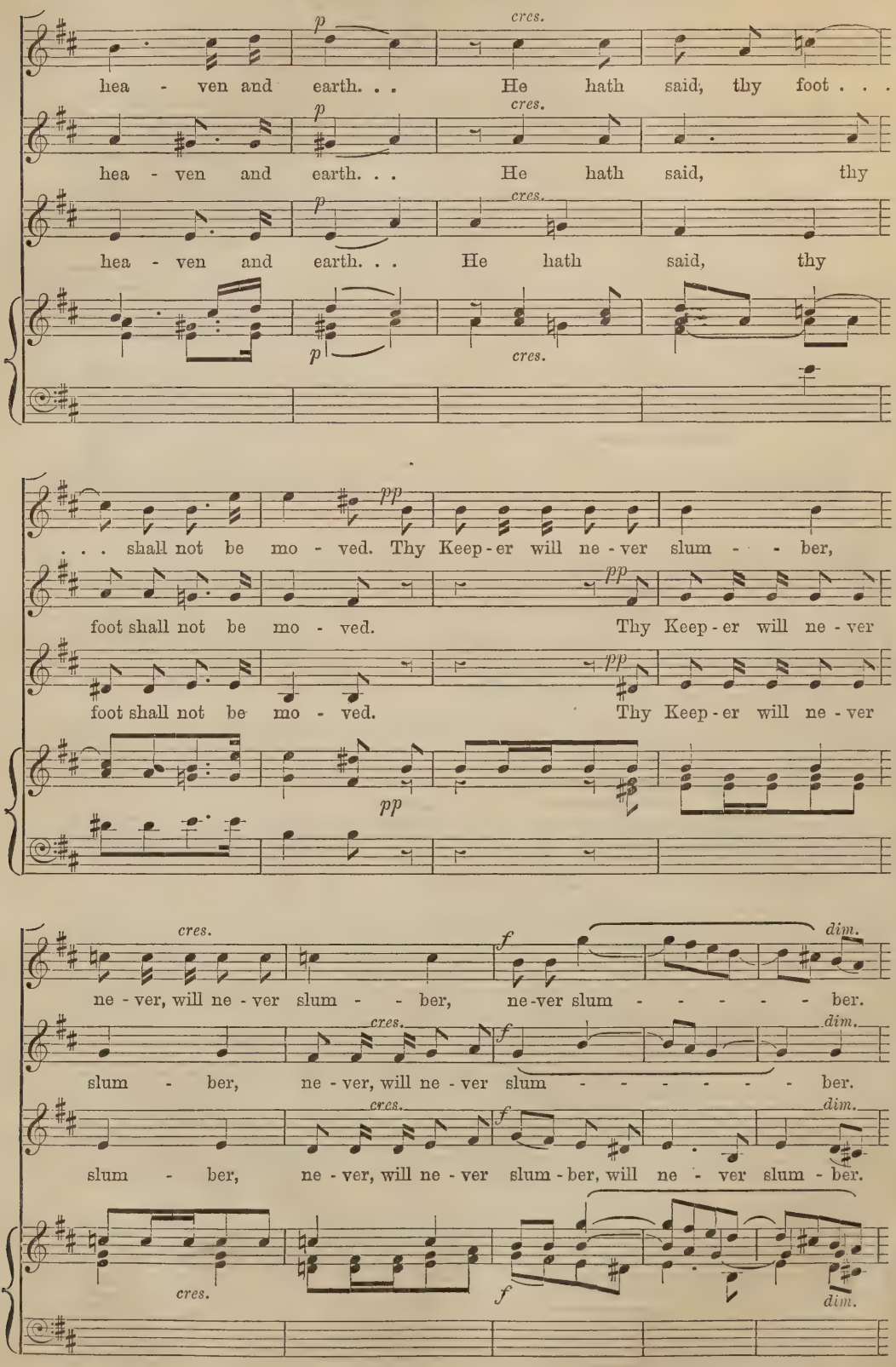
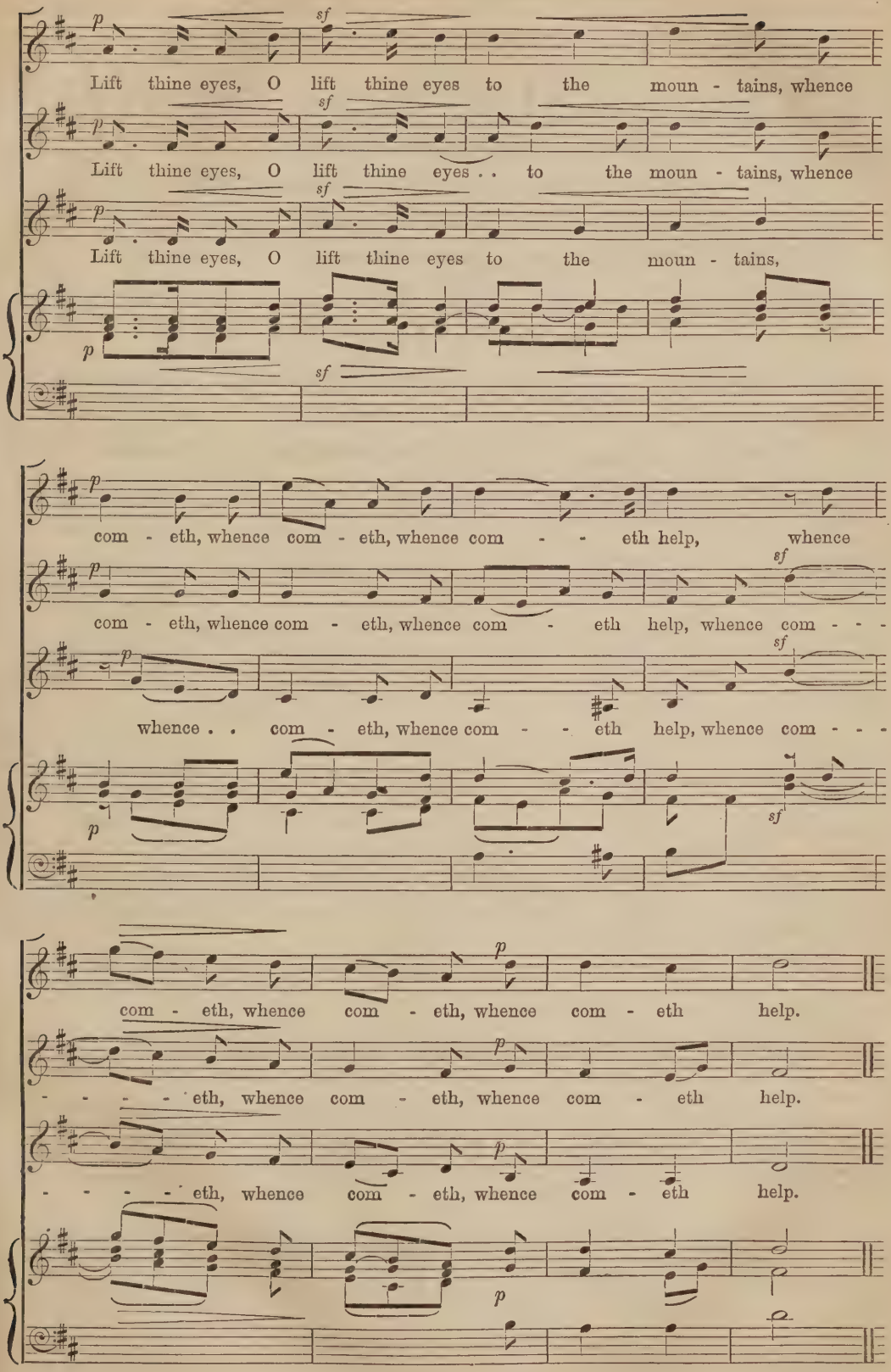

1st Treble.
2nd Treble.
Alto.
Piano.
Andante.
sf
p
Lift thine eyes, O lift thine eyes to the moun-tains, whence
com - eth, whence com - eth, whence com - eth help.
com - eth, whence com - eth, whence com - eth help. Thy help com - eth,
com - eth, whence com - eth, whence com - eth help. Thy help
cres.
dim.
Thy help com - eth from the Lord, the Ma - ker of
com - eth from . . the Lord, from the Lord, the Ma - ker of
com - eth from . . the Lord, the Ma - - - - ker of


p cres.
hea - ven and earth. . . He hath said, thy foot . . .
hea - ven and earth. . . He hath said, thy
hea - ven and earth. . . He hath said, thy
pp
. . . shall not be mo - ved. Thy Keep - er will ne - ver slum - - ber,
foot shall not be mo - ved. Thy Keep - er will ne - ver
foot shall not be mo - ved. Thy Keep - er will ne - ver
cres. f dim.
ne - ver, will ne - ver slum - - ber, ne - ver slum - - - - - ber.
slum - ber, ne - ver, will ne - ver slum - - - - - - ber.
slum - ber, ne - ver, will ne - ver slum - ber, will ne - ver slum - ber.


Lift thine eyes, O lift thine eyes to the moun - tains, whence
Lift thine eyes, O lift thine eyes . . to the moun - tains, whence
Lift thine eyes, O lift thine eyes to the moun - tains,
com - eth, whence com - eth, whence com - - eth help, whence
com - eth, whence com - eth, whence com - eth help, whence com - - -
whence . . com - eth, whence com - - eth help, whence com - - -
com - eth, whence com - eth, whence com - eth help.
- - - - eth, whence com - eth, whence com - eth help.
- - - - eth, whence com - eth, whence com - eth help.

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77. BUT THE LORD WILL GATHER ALL THEM THAT HAVE ERRED	Doch der Herr er leitet		2	0
78. THOU, WHO HAST DOOMED MAN TO DIE	Der du die Menschen		2	0

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varied and interesting, were from the pen of Mr. Warwick Jordan, the able organist of the Association. But, it is to be hoped, that at some future festival settings of the tones may be found *harmonized in their own modes*. All who have heard such harmonies in foreign churches must have been struck with the broadness and beauty which they possess. Any efforts of the Association in this direction will exercise an important influence on the true position of Gregorian music in this country. With the selection of music only one fault can be found. If it is necessary or advisable to have an anthem, let it be a fine specimen of its class, however simple in structure. The weak thirty-seven bars, arranged from Mozart, called in the service-book "anthem," stood out from the rest of the music like some strange excrescence. Before the commencement of the service some voluntaries were performed by Dr. Stainer and Mr. Warwick Jordan, and the accompaniments throughout the evening were excellently played by the latter. A short and admirable sermon was preached by the Rev. Thomas Helmore, in which he advocated temperately the cause of Gregorian-song, and disclaimed any wish, on the part of its promoters, to limit or retard the progress of the art of music.

AN excellent performance of Sir Sterndale Bennett's Cantata "The May Queen," was given at the first concert of the Welsh Choral Union, on the 3rd ult., at St. James's Hall. The solo parts were effectively sung by Miss Edith Wynne, Miss M. Jane Williams, Mr. Henry Guy and Mr. Lewis Thomas, a large number of the students of the Royal Academy of Music assisting in the choir. The Welsh music in the second portion of the programme was an interesting feature, a band of harps accompanying the choruses. Messrs. W. H. Thomas, Puddicombe, Bampfylde and T. Sylver presided at the pianoforte, and Mr. John Thomas conducted with his usual care and intelligence.

MR. H. WALMSLEY LITTLE gave a concert in aid of the organ fund for Christ Church, Woburn-square, at Store-street, on the 3rd ult., assisted by the Misses E. Blair, J. King, A. E. Bolingbroke, Messrs. W. A. Howells and A. F. Jarratt, vocalists; Miss C. Aptommas, harp, and Miss E. Edridge and Mr. G. F. Smith, pianoforte. The concert-giver was highly successful in his pianoforte solo, Chopin's second Scherzo, Op. 31, and in a duet with Mr. Smith, "Allegro Brillante" (Mendelssohn). A very elegant song by Mr. Little, "The fountains mingle with the river," was charmingly sung by Mr. Howells, Mr. Jarratt gave a good rendering of "The young mountaineer" (Randegger), and the vocal solos by the ladies were received with enthusiastic applause, many of them being encored. Some part-songs, under the conductorship of Mr. Little, were sung by a select choir.

AN amateur concert was given at the St. Mark's Schools, Regent's-park, on Wednesday evening the 5th ult. Mr. George Calkin conducted, and the Rev. E. D. Galloway accompanied the solos and choruses. The programme commenced with Mendelssohn's "Lauda Sion," which was rendered in a very effective manner by the St. Mark's Choral Class; the solo "Lord, at all times" being well given by Miss Fogarty, and encored. Miss Steele, Miss Johnstone, Miss Janet King, Miss Goodall, Mr. G. Calkin, Mr. Conrad King, and several others contributed to the vocal music. Miss Grassman played one of Beethoven's Sonatas on one of Messrs. J. and J. Hopkinson's pianos (kindly lent by them for the occasion), and Miss May a movement by Hummel. Much praise is due to Mr. Calkin for the training of the chorus. Mr. Galloway accompanied.

THE annual performance of the "Messiah" in aid of the funds of the Royal Society of Musicians, took place at St. James's Hall on the 7th ult. The solo vocalists were Miss Edith Wynne, Mesdames Blanche Cole, Osborne Williams and Patey, and Messrs. W. H. Cummings, J. Williams, Stanley Smith, and Lewis Thomas. Mr. Willy led, Mr. E. J. Hopkins presided at the organ, and Mr. W. G. Cusins conducted.

UNDER the denomination of "Public Rehearsals" the Concordia Choral Society, conducted by Mr. T. Carisbrooke Merrick, is giving a series of performances, the fourth of which took place on the 5th ult., at the Ladies' College, Little Queen-street, Holborn. It is an interesting feature of these concerts that the programme of the evening is devoted entirely to the works of one master, and on the occasion referred to C. M. von Weber ruled supreme with his "Jubel Cantata" and selections from his operas and pianoforte compositions. The solos were on the whole well interpreted by members of the choir, and the effective rendering of the choruses, reflected credit on the zealous conductor, whose manifest desire to increase the appreciation of sterling music among his audience we gladly welcome. He was ably assisted by Miss Merrick and Mr. A. Merrick, who acted as accompanists.

A PERFORMANCE of "Saul" was given by the Brixton Choral Society at the Angell-Town Institution, on the 10th ult. The solo vocalists were Miss Bessie Stroud, Miss A. Newton, Mr. G. T. Carter and Mr. Theodore Distin. The accompanists were Mr. Jas. Coward and Mr. J. G. Boardman, and Mr. W. Lemare conducted.

THE Chamber Concerts given by Mr. Alfred Gilbert and Madame Gilbert at the Gallery of the Society of British Artists, are in every respect entitled to the highest praise. The programmes contain an excellent selection of classical music, both vocal and instrumental, and are so arranged as to afford opportunity at the termination of each concert for the inspection of the Gallery of pictures.

MISS AGNES ZIMMERMANN gave an evening concert at St. James's Hall on the 29th April, which was attended by an audience evidently prepared to appreciate a programme framed rather for the select few than the many. The concerted pieces were Beethoven's Sonata in A major, for pianoforte and violoncello (Op. 69), a Sonata in A, for pianoforte and violin, the composition of the concert-giver, and Schubert's Trio in B flat, for pianoforte, violin and violoncello (Op. 99). The refined and intellectual performance of Miss Zimmermann was the theme of general admiration in all these pieces; and as she had the co-operation of Herr Straus (violin) and Herr Daubert (violoncello) it is needless to say that the general rendering of each work left nothing to be desired. Of Miss Zimmermann's Sonata we recorded our highly favourable opinion when played by the composer and Madame Norman-Neruda last year at the Hanover-square Rooms; and we have now only to say that it was received by the audience with equal marks of favour. Schumann's "Etudes Symphoniques," dedicated by the composer "to his friend W. S. Bennett," were excellently played by Miss Zimmermann; and, although rather "severe" for a concert-room, were warmly applauded. The vocalist was Madame Lemmens-Sherrington, who was enthusiastically encored in a graceful song by Miss Zimmermann, "Only a year ago, love," and also sang with much success two songs by Rubinstein.

ON Monday evening, the 10th ult., Miss Florence Wydford gave her annual concert at the Horns, Kennington. The artists engaged were the Misses Agnes Drummond, Josephine Pulham, Marian Haigh, Florence Wydford, and Messrs. Henry Guy, Theodore Distin, E. Stone, and Thurley Beale. Miss Adelaide Pulham, Miss Fanny Henman, and Mr. George F. Smith, R.A.M., presided at the pianoforte, and Mr. C. P. Mann conducted. The programme comprised many well-known songs, several of which were encored. A pianoforte and concertina duet by Mr. C. P. Mann and Mr. E. Stone, on "Scotch Airs," was loudly applauded.

A CONCERT and operatic performance was given at the City of London College, Leadenhall-street, on Thursday, the 20th ult., under the direction of Madame Liebe Konss. There was a good programme. Miss Clara Perry, a pupil of Madame Konss, was highly successful in her songs, and in the Trio, "My lady the Countess," with Miss Reid and Madame Konss, which was enthusiastically encored. The entertainment concluded with Offenbach's Operetta "Breaking the spell," in which Miss Clara Perry took the part of *Jenny*, and Messrs. Oakland and Baylis *Peter Bloom* and *Old Matthew*, the Chelsea Pensioner.

At St. Mary, Aldermanbury, an effective choral service was held on the evening of Ascension-Day, when the music was rendered by the members of the Aldermanbury Musical Society, numbering 200 voices, assisted by the ordinary choir of the church. A short address was delivered by the Rev. C. C. Collins, M.A. Mr. Edward Craig, the musical director and conductor to the Society, presided at the organ.

We understand that the Plymouth Vocal Association has in rehearsal for the coming season Handel's "Solomon" and "Messiah," Mendelssohn's "St. Paul" and Macfarren's "St. John the Baptist" (second time of performance). This will be the eighth season of this Society, which is under the conductorship of Mr. F. N. Löhr.

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Novello, Ewer and Co.

Magnificat and Nunc dimittis, set to music in the key of B flat, for four voices. By Berthold Tours.

This is a very clever and effective setting of the two canticles, and exemplifies to the best advantage the character of modern church music. The ancient narrow view of the progression of 5ths and 8ths have been happily expanded of late, and the ear has been taught to approve what the eye of old condemned. There is no doubt that our ancestors would have disapproved of a progression that occurs in the organ part at the bottom of page 10, where a chord of G minor is followed by one of B flat major, with the parts in exactly the same relative positions. Whether their decision would be endorsed or not by the more recently acquired liberality of the sense of hearing, we confess to having a prejudice against the sound as well as the appearance of such progressions. It can hardly be expected that musicians should abstain from writing for the church, music which meets with the approval of the majority. A man must be more than human who has an eye for principle and duty alone, and until we return to the simple rushlight and the primitive mystery of the Gothic temple, we must expect blazing harmony and a gaseous flavour in our church service. The call to write for the church is assumed to be universal, while the mantle of the prophet falls on but a few. We do not say that Mr. Tours is not one of the minority, but recognizing his musicianly power and the resources he evidently has under control, we regret that he does not entirely devote himself to the secular branch of his art. Let us hope that he has not gone beyond his noviciate, so that his return to the world can be effected without scruple or remorse.

Cantate Domino and Deus misereatur, set to music in the key of F major. By Arthur H. D. Prendergast.

This is a melodious and well-written work. The use of the triad on the flat 7th of the scale gives a quaint character to the phrases where it occurs. We would, however, counsel the author to compare the effect of the dissonant 5th on the 3rd of the scale when it has been previously prepared, with its effect taken without preparation in the first bar of the Cantate Domino. Preceded by a tonic, and followed by a supertonic triad, that on the mediant is particularly harsh. Mr. Prendergast is evidently a thoughtful writer, and he will therefore consider this point well before he makes his final decision. We can confidently recommend the Service.

A Morning Cathedral Service, consisting of Te Deum, Jubilate, and Kyrie eleison. By Sir George Elvey.

We cannot but regret that the modern unbridled use of chromatic harmonies should have enthralled composers who devote their talents to the Church. From excess, however, springs reaction, and hence we see to-day a school of pre-Raphaelite painters, the Gothic revival in architecture, and the Gregorian chant resuscitated. To take up the traditions of the school from the point where the high road was deserted, is a task we can only expect to be undertaken by earnest, able, and humble minded men. Whether Sir George Elvey has written the work before us actuated by philosophy or inclination, we welcome it as a proof that there are still musicians living amongst us who appreciate the principles upon which church music should be founded, and who, while rejecting the extremes of severity and sentimentality, attach themselves to a style which is at once noble, solemn, and lasting.

The Offertory Sentences. Set to music composed by James Fitzgerald, Organist of St. George's Parish Church, Kidderminster.

No doubt Mr. Fitzgerald has been induced to undertake this task by the exigencies of his immediate surroundings. Some of the sentences seem to us to be hardly adaptable to musical rhythm. In the sentence "It is a great thing" the accent may be on the word "is" or "great" but not on the word "it." The 5ths between extreme parts in the accompaniment to the words "for this" at the bottom of page 3, though out of place here, are harmless, but we much dislike the doubled 7th in the last bar of the second line of the previous page.

Benedicite, a Chant Service. By H. E. Havergal, Vicar of Cople.

The difficulty of treating the continually recurring words of this canticle may account for its neglect by composers, and the scarcity of competition would alone warrant our author's production. It will be found useful wherever the Benedicite is chanted.

Six Settings of the Kyrie eleison. Composed by Dr. C. G. Verrinder.

Though lacking simplicity, these settings will be acceptable in places where the Kyrie is the only part of the service which is sung, or on occasions when the musical service for the morning contains no Kyrie.

Grand Chant. Te Deum. Compiled from authentic sources by F. H. Hodges.

Although this piece has a somewhat portentous title, it is difficult to see in what consists the grandeur to distinguish it from ordinary works of the class. It is certainly not extensive enough to warrant Miss Hodges in giving it an epithet which has been applied to certain of the works of the great masters. The composition in itself would be harmless but for a few cases where the third of a triad is doubled, and for a progression in the key of A♭ from $\begin{matrix} B♭ \\ F♭ \\ D♭ \\ G♮ \end{matrix}$ to $\begin{matrix} A♭ \\ D♮ \\ B♮ \\ F \end{matrix}$ the first being the first inversion of a dominant minor 9th, the second a second inversion of a super-tonic minor 9th. The effect of the minor 9th and 7th in the first chord descending to the 3rd and minor 9th of the second chord is very disagreeable. The Te Deum is, however, singable enough.

I was glad. Psalm cxxii. Anthem written for the Consecration of Trinity Chapel, New York, April 17, 1855.

O pray for the peace of Jerusalem (from the Anthem "I was glad").

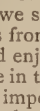
Gloria in Excelsis.

Shout the glad tidings. A Christmas Hymn.

I heard a voice from heaven. Funeral March.

By Edward Hodges, Mus. Doc., Cantab.

Of these compositions by the late Dr. Hodges, the chant and the Gloria in Excelsis have been published (with other works not here enumerated) since his death by his daughter, Faustina H. Hodges, who has thus had an opportunity of at once paying a tribute of affection to her father's memory, and of respect to a musician whom she naturally holds in reverence. It is doubtful whether in principle it is advisable to give to the sacred text a dramatic and personal character, at all events in works whose performance is confined to buildings consecrated entirely to religion. Whether this is so or not, Dr. Hodges has shown his carefulness for the meaning of the text by keeping the words "I was glad" for a solo voice, while the choir previously sing "Let us go unto the house of the Lord."

There is considerable life in the phrase with which the chorus opens, and this is admirably contrasted by the more dignified music given to the soloists, a phrase of whose song to the words "Our feet shall stand in Thy gates" is afterwards taken up by the choir and worked fugally. After a short recitative follows a trio to the words "O pray for the peace of Jerusalem," which is also published separately. This is called an "Exhortation" for three or more priests, and here again we see the intention of the author to separate the priests from the people, giving the former a didactic character and enjoining obedience on the latter. This may be practicable in the churches of America, but here, where the choir is as impersonal as the chorus in a Greek tragedy, such a procedure would be scarcely recognised. The Psalm terminates with a chorus embodying the idea of peace, which is interrupted near its close by a melodious song, "For my brethren and companions' sake." Making allowances for numerous errors of printing, there are some harsh progressions in the course of the work, notably a case where to the words "within thy walls," on the last page occurs the chord  and also on the seventh page last bar but one where a first inversion of a chord of D major is followed by a chord of F major. Still these occasional blemishes are not sufficient to mar a work which evinces great thoughtfulness and care besides considerable musical skill. Of the other compositions before us, which are generally tuneful and harmonious, we like best "I heard a voice from heaven," the harmonies in which are very earnest and intense; while we like least the chant in which, among other disagreeables, occurs a chord where the third is in the bass and the fourth suspended above. The latter, however, has been published since the death of the author. It is possible he would not have sanctioned its appearance before the world, and this brings to mind how, in the matter of posthumous publications, those who wish to pay a tribute of affection to the memory of a loved musician, should temper their enthusiasm with moderation and receive advice from competent authority.

God is our refuge and strength. A full anthem for four voices. Composed by Henry Hiles, Mus. Doc., Oxon.

THIS anthem was composed last year for the commemmoration festival at St. Michael's Church, Hulme, Manchester. It is a work of some length, and consists of three movements, well contrasted, effective and brilliant; the whole terminating with a fugue which cannot fail to enhance the author's reputation. We must, however, confess that the somewhat sensational nature of the harmonies, though fashionable now-a-days, gives the hearer a feeling of restlessness, and the work a somewhat similar character.

Sonata for the Pianoforte. Composed and dedicated to George Alexander Macfarren. By Charlton T. Speer.

EVERYBODY knows that it is not the custom to invite the public to a horticultural show until the flowers are in bloom. It may be interesting to those versed in the science to watch the process of nature in putting forth leaves and buds, and careful gardeners may take a pride in demonstrating how skilfully the plants have been tended, and how much the beauty of the flowers, which will appear in due time, is owing to the unwearied exertions of those who have nursed them into vigorous life; but it is not until the result is obtained that the popular verdict is sought, and then the more who are invited to the trial the better. In musical composition we cannot but think it should be the same: the bud may be promising, but we should prefer to wait for the flower before the crowd is called in to pronounce judgment. In the piece before us the intimation on the title-page that the composer is but fourteen years of age, bespeaks our sympathy for his inexperience, and compels us at once to qualify our critical remarks. We have rarely met with clearer or more thoroughly intelligible writing than is displayed throughout this Sonata; and we certainly see the germ of a good, if not a great, composer both in the themes and the manner in which they are treated. The first movement starts with a well-marked subject, in G major, the development of which is as orthodox as the most rigid teacher could desire. The harmony is remarkably good, and although there is nothing to startle by its originality, the music leaves a highly favourable impression of the author's orderly method of working, and of his skill in constructing legitimate passages for the instrument which he professes. The "Adagio," in C minor, is melodious, and contains sufficient contrast of style to prevent any feeling of monotony. The "Minuet and Trio" seem moulded upon the models left to us by Haydn, but both movements appear spontaneous enough to ward off any charge of plagiarism; and the final Rondo, which we consider the best movement, has a pleasant tripping theme, which, although not elaborately worked, is treated with much skill, the passages growing up naturally and easily, and lying well under the hand. The Sonata, we find, was composed for the "Sterndale Bennett Scholarship" at the Royal Academy of Music; and although, as we have already said, it becomes a question whether it was politic to publish it, there can be no doubt that it is a work which reflects the utmost credit upon the young composer, and one which will justify us in following his career with the greatest interest.

Grand Festal March. Composed for full orchestra, and arranged for the Pianoforte. By Frederic N. Löhr.

THERE is such a family likeness in the Marches that come before us, that we feel almost compelled to transfer our observations upon them from composer to composer with scarcely any alteration. There is a festal character about Mr. Löhr's composition which certainly justifies its title, and we can imagine that it would be much more effective in its grand orchestral dress than in the plain costume to which, by necessity, it must be reduced for presentation in a drawing-room. The opening subject is bold, and the Trio is melodious, and none the worse for a few reminiscences of Mendelssohn, especially that from the "Wedding March" in the twenty-third bar of page 4. The coda is well marked, and makes a spirited termination to the piece.

Guirlandes de Mai. Cantiques à la Ste. Vierge. Par le P. Philpin de Rivières, de L'Orat de Londres (originaux et traductions). Musique de Wilhelm Schulthes, Directeur de Musique a L'Oratoire.

THREE small volumes of this attractive work are before us, the music throughout, although unequal in merit, showing that earnestness and musicianlike feeling which might be expected from so accomplished an artist. The subdued and reverential tone which the words demand is usually well preserved, although—as, for instance, in No. 6, "Salve Regina"—to our thinking the impassioned nature of the text has occasionally tempted the composer into too secular a style, both in the melody and accompaniment. No. 1, a simple theme in 6·8 rhythm, No. 2, a beautifully accompanied *legato* melody, and No. 3, which most sympathetically speaks the words throughout, are our especial favourites. No. 4 we scarcely like so well, and No. 5, which we presume to be a duet, is somewhat commonplace. No. 6, of which we have already spoken, is a charming hymn, which, as abstract music, cannot be too highly commended. A flowing pastoral subject (like No. 5, written in two parts) is most appropriately wedded to the words of No. 7, and the "Daily Hymn," No. 8, is a truly religious piece. No. 9 is melodious and attractive, but in No. 10, "The Cradle of Mary," we have a highly effective and well written hymn, and of greater length than most of its companions. The change from A major to F is an extremely good point, and the alteration in the character of the accompaniment gives much freshness to the piece. No. 11 is scarcely perhaps equal in interest to the many other quiet and unpretending hymns in the collection; but No. 12 is a composition of importance. It is headed "Noël et Communion; Motet pour voix égales, avec solo et chœur," and has an organ or pianoforte

accompaniment, with an effective *ad libitum* harp part. The melodious and pure vocal writing in this Motet is highly creditable to the composer. The solos express the words with fidelity throughout, and the chorus is used with much judgment. There is a religious tone pervading the entire composition, which makes a worthy termination to the volumes. We may say that the work is beautifully got up, the title-page having an appropriate and elegantly designed illustration.

LAMBORN COCK.

Sterndale Bennett's Pianoforte Works. Vol. I.

MR. ARTHUR O'LEARY, who edits this attractive edition of the compositions of his lamented master and friend, says in his preface, "It was my privilege to submit him the earlier proofs on the last occasion I had the happiness of seeing him, and hear him express his entire approval of the manner it was proposed to bring out the present collection of his works." It is indeed satisfactory to feel that the form in which the many pieces which this gifted writer has given to the world is now issued, was thoroughly satisfactory to their author; and there can be no question that several of the fugitive sketches which have for years been known only to the profession and the most advanced amateurs will now have a chance of a more extended appreciation. The present volume includes the well-known "Lake," "Millstream" and "Fountain;" an "Introduzione e Pastorale" (a charmingly melodious and graceful piece); Six Studies, Op. 11 (dedicated to G. A. Macfarren); an "Allegro Grazioso," Op. 18, in A major (a well developed sketch, and thoroughly characteristic of the composer's style), besides many works which will be found highly valuable both for practice and performance. The music is clearly printed, and, as might be expected from the editor's interest in the cause, every care has been exercised in the supervision of the proofs. Another volume of so important a work will doubtless be anxiously watched for.

HOPWOOD AND CREW.

Hail to the Chief. Words by Sir Walter Scott. Music by Charles E. Tinney.

A BOLD and effective song, in D minor, which may be conscientiously recommended to baritone singers who desire to venture something less hackneyed than we have latterly been accustomed to hear, both in our concert-rooms and drawing-rooms. There is much character in the octave passages, which occasionally accompany the voice and sometimes form an independent part; and the harmonies are, with one exception, thoroughly satisfactory. This exception is where the accompaniment walks up with the voice part from subdominant to dominant, between the fourth and fifth bars, page 3; a chord of the sixth on B flat, on the last crotchet of the bar, would have been a great relief.

DALDY, ISBISTER AND CO.

Musical Composers and their Works. For the use of schools and students in music. By Sarah Tytler.

BOOKS like these do good, especially when mere facts are related, and readers are allowed to form their own opinions, instead of having them forced upon them by one who, having perhaps much talent for collecting materials, may have but little power in pronouncing a correct judgment upon them. Miss Tytler's work has at least the merit of being carefully put together; the most reliable information has been sought for respecting the career of each composer, and students who begin by reading the lives of those who have shed such lustre upon the art, will probably end by playing and endeavouring to understand the undying compositions which they have bequeathed to us. The authoress need not have apologised in her Preface for devoting so much space to the "sketches of Mozart, Beethoven, Mendelssohn, and Moscheles," for one of the great objects in a book of this kind is to interest readers; and all young persons like to linger over the biographies of those whose names they are constantly hearing. We are especially pleased with the manner in which the lives of Mozart and Mendelssohn are treated, and quite agree with our authoress that, apart from the right which Moscheles, by virtue of his talent, has to a high place in the history of music, his intimate connection with the first composers, makes the record of his career highly valuable. Strange however is it that in a book so well digested, where space does not allow more than a short catalogue of some of the minor composers who have contributed to preserve, transmit, and make popular in their own way, the gentle science in England, the only names mentioned should be "Chappell, Brinley Richards, D'Albert, and the brothers Godfrey."

SIMPKIN, MARSHALL AND CO.

Plan for Teaching Music to a Child. By Mrs. Frederick Inman.

THE earnestness with which this book is written should obtain for it a ready acceptance were all teachers inclined to endorse every view of its authoress. There can be no question that the subject has been deeply considered by the writer, and we are certainly bound to respect the "practical experience of many years" which she mentions as having had in putting her plan into action; but we cannot help thinking that she must have had exceedingly clever children to teach if she has in the majority of instances obtained the results she so confidently predicts. It is manifest that the attempt "to make the introduction of every fresh truth as gradual as possible" has been strictly attended to throughout the work; but will not the accumulation of these "truths" perplex a young student so much as to make her consider music a dry and uninteresting study, instead of a pleasure? For instance, is it not forcing a child's mental power too much to be told, only in the fifth page of the book, that to avoid using double sharps after the scale of C♯ major we make what is called an "enharmonic change;" and in the ninth page to have such shadowy scales as D♭♭, with twelve flats, mentioned? Surely such knowledge, however necessary afterwards, is hardly to be expected from a little reasoner of tender years, and scarcely accords with our authoress's previously expressed opinion that "to hamper a child's memory with things for which there is no present use is, above all, to be avoided in music." Again, we do not quite agree with the manner in which certain "truths" are enforced. "Tell the child," it is said, "that the first note (or key-note) of any new scale is to be found five notes above the old one." What is the pupil to understand by the words "five notes?" If she be clever enough to arrive at the conclusion that the white keys only are to be counted, she will certainly, on starting from B, find her next key-note on F♯. Then does this direction to the teacher appear well considered? "Make a point of showing the signature, and asking what scale or key it stands for. The knowledge, later on, of the common chords will tell the child, as soon as she is able to play anything in a minor key, whether the signature is of the major or minor." If the pupil is to wait for a knowledge of the common chords before she can tell what key a piece is in, of what use is it to ask her previously to name the key by merely looking at the signature? This plan of making the major key the rule and the minor key the exception lies at the root of all the false notions on the subject. That the authoress of this book, however, differs from us in this opinion is proved by the words we have quoted "as soon as she is able to play in a minor key." She evidently believes that there is something exceptional and perplexing about a minor key, the mystery of which is to be cleared up in the course of time, whilst we think that a child can play as easily in one as the other, if she were only to dismiss the old-world notion of "relative minor," and be taught from the first that the key-note is her home, *from* which she departs, and *to* which she finally returns, and that the signature determines whether the key is major or minor. Apart from such objections as these, we may say that much will be found in the book worthy of warm commendation. The chapter on "Time" is care-

fully written, and the accent determined by the figures placed at the commencement of a piece is clearly explained. There is sound truth, too, in many of the observations relating to the care which should be exercised in inculcating a feeling for expression, and for the acquisition of a good touch. In one of the "notes," for instance, the authoress says, "And here I would plead for all children that they may, if possible, be taught on a good instrument. The touch can never be mended which has been ruined by a worn-out piano. The ear can never be so keen that has not heard, from the first, the sustained sound of an instrument which can *sing*." Unfortunately this is a matter which few persons think of much importance; and we are glad to see attention called to it by one who has evidently her heart in her work. In conclusion, we cannot but believe that this little treatise might be considerably condensed with much advantage. Children, for example, do not require to be told anything about "impossible scales;" and we can well imagine the horror of a little pupil who, opening the book at page 13, happens to light upon the fearful scale of "B♭♭ minor."

WILLIAM CZERNY.

Andante and Rondo, for Pianoforte.
Capriccietto Marziale, for Pianoforte.
Capriccietto, for Pianoforte.

Composed by A. Ergmann.

THESE three pieces are highly favourable specimens of the powers of a composer who is likely to make his way even in the present crowded state of the market. There is a very decided originality in the treatment of the themes, and a freshness in the design of the movements which should recommend them to the attention of pianists who are wearied with the set forms of the majority of modern compositions. The "Andante et Rondeau," commencing with a melodious subject in D flat major, derives much character from a syncopated accompaniment, and the graceful flowing theme in E major, gives a welcome contrast to the opening motive. The "Allegro," in the tonic minor (although written in C sharp minor), contains some really excellent writing, and the skill with which the subject is developed shows that its composer has studied in a good school. The passages will certainly test the executive powers of even an advanced pianist, but there is sufficient merit in the piece to repay any trouble demanded for its due rendering. The second composition is martial in character, and although not equal in pretension to the one just noticed, is worthy of much commendation. The themes are bold and effective throughout, and there is good solid passage playing for both hands. The "Capriccietto" is not so difficult as either of the pieces already mentioned; but what it pretends to do it fully accomplishes. Beginning with a marked subject, in D minor, we have an excellent second theme on a tonic pedal in the relative major. The melody in D major, with the syncopated bass, is both tuneful and effective; and after the return to the minor, the piece ends unpretentiously with a plagal cadence. This group of compositions will, we trust, cause a desire for other and more important works from the same pen.

HODDER AND STOUGHTON; NOVELLO, EWER AND CO.

The Congregational Psalmist. Church Anthems, edited by Henry Allon, D.D.

THE learned editor remarks in his Preface that "nothing is more to be deprecated than the delegated worship of a choir performing an anthem with the congregation for an auditory. Whatever may be said in favour of this theoretically, above most things it has been found practically to destroy the worship-song of the people." There can be no doubt that the introduction of elaborate musical compositions into the church service does preclude the possibility of a popular participation in their performance, but if the congregation are not to listen to an anthem, why should they be expected to endure a sermon? Each is sometimes didactic, at others rhapsodical, and each has the same object in view—instruction, praise, or both. The fact is, that if the congregation is to meet with Dr. Allon's approval, the anthem must be discontinued, for the day is, we regret to say, far off when the people will be able to join in the performance of extended compositions without spoiling the effect. If Dr. Allon dislikes to see the congregation silent, the whole character of our church music must be changed, for although it may be subordinate to worship, we refuse to sanction the sacrifice of the proper interpretation and effect of a musical work upon any consideration. Though, however, we do not agree with the principle which originates the volume, we have no doubt the publication will be of great use to numbers of persons who care to follow the music, and so join more closely in the act of praise. The collection comprises more than one hundred well-known pieces, either original or adapted. Of the latter, the selection of a portion of the "Faust" music of Schumann seems to us somewhat incongruous, while such compositions as No. 11 (the first movement of a motet of Bach for a double choir) lose their character and suffer materially when arranged for four voices, however faultless the performance may be. There are eight new anthems written expressly for the work by Dr. Gauntlett and Mr. E. Prout. Nos. 55, 76 and 103 by the latter gentleman are not only capital examples of what modern church music may be, but are admirably suited for the period of general musical education, which the compiler of the volume sanguinely awaits. In No. 84, which is descriptive of the exultation of the Jews after the passage of the Red Sea, there is a certain Pagan vigour which points to a view of Jewish life and history compatible no doubt with its author's position as the descendant and modern representative of Ambrose and Gregory, but hardly suitable for the purposes of the volume. On the whole we can only conclude by saying that whether the hopes of the editor are realised or not, this collection of anthems will prove acceptable to many who attend and enjoy the choral services of the Church.

ASHDOWN AND PARRY.

Voluntaries (Original and Selected). Composed and arranged for the Organ by Thomas Kilner, late organist of Christ Church, Highbury.

WE presume that these compositions, though divided into parts, each containing two to four pieces of music, are meant to form a volume, which will no doubt be found useful by many organists. Now that the shortest interval of inaction in the church service has to be filled up by a few bars of music, we feel grateful to those who will take the trouble to supply the want by compositions or arrangements which may relieve us from the rambling extempore playing we have so frequently to endure. There are twenty-two of these voluntaries, containing about fifty original and ten adapted compositions. The former contain flowing melody with generally correct and not too elaborate harmony, but suffer somewhat from a want of variety and an evident mannerism. In No. 3 the cantabile movement, though slightly marred by a leap in the bass from a second inversion directly after the first double bar, is a graceful piece, which will be found pleasing and useful. Of the two Marches in Nos. 4 and 5, we prefer the Festival March. That for a Funeral is decidedly unworthy of the author. Commencing in D minor, after six bars we find ourselves in G major, G minor, G major again, C major, and finally in the 16th bar we come to a close on the dominant. The whole piece being only a page long, within four bars of the last chord of D minor the key of D major makes its appearance, and we do not understand on what principle a funeral procession should be disturbed by so total a disregard for tonality. In No. 6 the Larghetto in E♭ is quite charming, and is nearly equalled by the Andante in No. 7. We have a capital specimen of a march in No. 9, although the boldness of the transition from a $\frac{6}{4}$ on G♯ to a minor triad on D would have gained musically if a longer interval had elapsed between the two chords. The Jubilant March in No. 11 is not so satisfactory, and

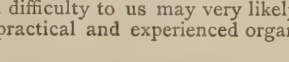
the consecutive 5ths from the 2nd to the 3rd and the 10th to the 11th bars of the episode in F do not add to the effect. The remaining pieces present very similar features for blame or praise, and it is unnecessary to speak of them more in detail. The adaptations are selected from the works of Bach, Handel, Pergolesi, Haydn, Mozart and Beethoven. In No 2 we find a movement of Pergolesi, but we do not think he could have been guilty of the 8th between extreme parts and the 5th in third and fourth lines of page 11. Whether the progressions appear in the original or not we must blame the editor's powers either of adaptation or selection. Apart, however, from the musical merit of the series, it seems to us inexpedient to write for the organ on two staves, except in cases where, as in the St. Ann's Fugue of Bach, the pedal part is omitted for a while, or when only three or four parts move at once. Some confusion arises in the pieces under consideration from the crowded appearance of the two staves, although what seems a difficulty to us may very likely be a matter of course to practical and experienced organists like Mr. Kilner.

ORIGINAL CORRESPONDENCE.

MEDDLING WITH THE OLD MASTERS.

TO THE EDITOR OF THE MUSICAL TIMES.

SIR,—Absence from home has prevented me from replying sooner to "Allegro's" letter on the 2nd April. The bars



are correct and stand so in Beethoven's revised copy. Of the two versions of the passage quoted from the Sonata, Op. 81, the second is the original.

From a note in Thayer's Chronologisches Verzeichniss (Berlin 1865), it appears that the alteration mentioned by "Allegro" was made first by a Viennese publisher, Mollo, in Beethoven's life-time. There is no reason whatever for supposing that Beethoven authorized the change.

Yours truly,

Malvern, May 24, 1875. AN OLD SUBSCRIBER.

TO CORRESPONDENTS.

*** *Notices of concerts, and other information supplied by our friends in the country, must be forwarded as early as possible after the occurrence; otherwise they cannot be inserted. Our correspondents must specifically denote the date of each concert, for without such date no notice can be taken of the performance.*

Our correspondents will greatly oblige by writing all names as clearly as possible, as we cannot be responsible for any mistakes that may occur.

Correspondents are informed that their names and addresses must accompany all communications.

We cannot undertake to return offered contributions; the authors therefore, will do well to retain copies.

Notice is sent to all Subscribers whose payment (in advance) is exhausted. The paper will be discontinued where the Subscription is not renewed. We again remind those who are disappointed in obtaining back numbers that, although the music pages are always stereotyped, only a sufficient quantity of the rest of the paper is printed to supply the current sale.

JOHN PHILLIPPS.—*We cannot recommend any particular work on the subject.*

A. WILLIAMS.—*If the boy our correspondent mentions "understands the theory of music perfectly well," we cannot imagine why he requires a book.*

W. J. F.—*Make an application to the Musical Professor of either of the Universities.*

AN ANXIOUS ENQUIRER.—*Write to the Secretary of the Royal Academy of Music, Tenterden-street, Hanover-square, for a Prospectus of the Institution.*

BRIEF SUMMARY OF COUNTRY NEWS.

We do not hold ourselves responsible for any opinions expressed in this Summary; as all the notices are either collated from the local papers, or supplied to us by occasional correspondents.

ARMAGH.—On Pentecost Sunday the grand organ at St. Patrick's Cathedral, built and erected by Messrs. Telford and Telford, of Dublin, at a cost of about £1,400, was opened with every accompaniment of solemnity and splendour employed by the church to dignify and commemorate such occasions. His Grace the Lord Primate presided at the religious function; Dr. Devitt, Bishop of Raphoe, officiated as bishop celebrant at the Pontifical High Mass. The other suffragan prelates assisting were Dr. Donnelly, Bishop of Down and Connor; and Dr. Conaty, Bishop of Kilmore. The music selected was Haydn's Imperial Mass in C, with selections from Gounod, Liszt, and Rossini, ending with the "Hallelujah Chorus." The vocalists were Miss Herbert, Mrs. Scott-Fennell, Miss Lumsden, Mr. M'Nevin, and Mr. Hayes, supported by a chorus of sixty voices. Mr. R. S. Swaby, professor of music, St. Charles College, Notting-hill, London, was the organist, and Mr. Telford, junior, conducted. The organ is of large size and singularly beautiful appearance, the case being forty feet high and thirty feet wide. There are in all forty-three stops and 2,200 pipes, the double open diapason is thirty-two feet high.

BRADFORD.—The Festival Choral Society gave the first concert of the year in St. George's Hall, on the 26th April. The concert opened with Bach's Cantata, *God's time is the best*. The solos were taken by Miss Wild, Mr. Leach, and Mr. Thornton Wood. The alto solo, "Into Thy hands," was impressively sung by Miss Wild, and the concluding chorus, "All glory, praise, and majesty," although by no means perfect, was, considering its exacting nature, fairly successful. The quartett from *The Woman of Samaria*, was beautifully rendered by Miss Myers, Miss Wild, Mr. Leach, and Mr. Wood. Mendelssohn's "As the hart pants," was excellently given. The second part of the programme was devoted to part-songs, &c.

BRIGHTON.—On Wednesday evening, the 5th ult., Madame Cassinello gave her annual benefit concert at the Royal Pavilion. The programme was composed of sacred and secular pieces, very well rendered by Madame Cassinello, Madlle. Teresa Bonini, Mr. Nicholson, and Mr. Lucas S. Palmer. Mr. Robey officiated in the double capacity of pianoforte soloist and accompanist.——MR. WORSLEY STANIFORTH gave an organ Recital in the Dome on Thursday evening, the 6th ult. In addition to three Improvisations, Mr. Staniforth played the "Cantilene Pastorale," of Guilmant, a "Pavaune favorite de Louis XIV.," a Gavotte in F by Reyloff, the G minor Fugue of Bach, and pieces by Lefebure-Wely, Scotson Clark, Hewlett, Spencer, &c. Mr. Edward Lloyd was the vocalist. Various glees and madrigals were sung by Mr. Staniforth's choir.——MR. KUHE gave an Italian concert in the Dome on Thursday evening, the 13th ult., which was well attended. The vocalists were Madlle. Albani, Madlle. Marimon, Madame Vilda, and Signori Pavani, Scolara and Capponi. Sir Julius Benedict was accompanist, and Mr. Kuhe played several pianoforte solos.——ON Whit-Monday two concerts were given by the Band of the Royal Artillery in the Dome. Mr. J. Smyth, the regimental band master, conducted.——AT the daily concerts given by the Aquarium Company during the past month, the following artists amongst others have appeared: Madame Patey, Madame Antoinette Sterling, Madame and Signor Garcia, the Tyrolese Singers, and Miss Martha Harries, the new contralto.

CHELTENHAM.—The last concert for the season was given by Mr. Matthews's Choral Society on Thursday, the 13th ult., at the Assembly Rooms, before a large audience. The first part of the programme consisted of selections from the works of Mendelssohn. Especial mention should be made of the hymn, "Hear my prayer," which was rendered to perfection, the solos being effectively sung by Miss Julia Jones. The second part opened with Sterndale Bennett's quartett, "God is a Spirit," sung by Miss Jones, Messrs. Bucknell, Twining, and Phillips, and encored. The same composer's Cantata, *The May Queen*, concluded the concert, which was in every respect a success. Messrs. Hooper, Bruton, Bartlett, and Matthews presided at the pianoforte and harmonium, and Mr. J. A. Matthews conducted.

CLAPTON.—On Thursday the 13th ult. a concert was given at Brooke House by the choir of that establishment, assisted by members of the choir of St. Matthew's Church, under the direction of Mr. Batchelor, the singing master at Brooke House. The programme comprised songs, duets, glees, and quartetts, which were exceedingly well performed. The solo singers were Mrs. Batchelor, Miss E. Thompson, Messrs. G. Eagleton, Hagan, F. O. Stevens, Wickes, and Master Moorley. "The village choristers" (Moscheles) was sung in a spirited manner by the St. Matthew's Choir. A word of praise is due to Mr. J. A. Jopp, the organist of St. Clement's, Eastcheap, who presided at the pianoforte, and whose admirable solos, and accompaniments to the singing, contributed much to the success of the entertainment.

CLIFTON.—On Friday evening, the 7th ult., Mr. James C. Daniel, brought his season of winter entertainments to a close with a *soirée musicale* at the Victoria Rooms. The special feature of interest was the performance on the grand organ by Chevalier Lemmens, first organist to the King of the Belgians, who played a series of pieces (chiefly his own compositions), in a manner that proved him to be a perfect master of the instrument. The vocalists were Madame Lemmens-Sherrington and Mdlle. Josè Sherrington. Miss Townsend, a local pianist, made her *début* on this occasion. The concert, on the whole, was much enjoyed by a large audience.

CORSHAM.—The Choral Society gave its second concert at the British Schools on the 4th ult., when there was a very good attendance. In addition to the members of the Society, Mr. W. H. Brinkworth, of Chippenham, and Mr. C. H. Hulls, of Corsham, assisted in the vocal music, and the principal members of the band of the Chippenham Musical Society rendered good service in the instrumental portion of the programme. A good selection of glees, trios, and part-songs was effectively rendered. Mrs. Kenway was highly successful in "When the tide comes in" (J. Barnby), and Miss Poock sang with much feeling the beautiful song "Parted" (Geo. Garrett). Miss Southey gave a solo on the pianoforte, and Mr. C. H. Hills, of the Chippenham Musical Society, contributed a violin solo. The principal part of the second portion of the programme was Locke's *Macbeth* music, the whole of which was well rendered. Mrs. Baines and Mr. Lewin Spackman presided at the pianoforte and harmonium, and Mr. H. G. Spackman conducted.

DERBY.—Mr. W. W. Woodward, organist of St. Mary's Catholic Church, recently gave a recital on the new organ erected in his studio. The instrument contains eighteen stops, three manuals from CC to A in alt. and pedal organ with thirty notes, with two independent stops on the pedals. It is built by J. M. Granwell, of Derby, and gives great satisfaction. The selections performed from the works of Mendelssohn, J. S. Bach, and other eminent writers for the organ, displayed the instrument to great advantage.

DEVIZES.—The Choral Society gave a performance of the *Messiah* on Tuesday, April 27th, in the Corn Exchange. The principal artists were Miss Edith Wynne, Madame Poole, Mr. Harper Kearton, and Mr. Thurley Beale, all of whom were highly successful. The band and chorus, numbering 160 performers, were under the direction of Mr. J. T. Abraham. Mr. Waite, of Clifton, ably led the band, and Mr. Millington presided at the harmonium.

DUBLIN.—Miss Kate Croft gave an evening concert on the 12th ult. in the Antient Concert Rooms, which was a brilliant success. She was assisted by Mrs. Scott-Fennell, Mr. and Mrs. Sydney, Dr. O'Donoghue, Mr. Hamilton Croft, and two amateurs, a lady and a gentleman. The programme was judiciously varied, comprising Italian and English songs. Miss Croft sang Braga's "La Serenata," and Maton's "Charmant Espoir," besides taking part in several duets and concerted pieces. Pinsuti's glee, "Good night," was exquisitely rendered by Miss Croft, Mrs. Sydney, Dr. O'Donoghue, and Mr. Crotty; Mr. Hamilton Croft sang with great effect Gounod's "The valley," and Dr. O'Donoghue, Cowen's song, "It was a dream." The band of the Constabulary rendered effective assistance.

GLOUCESTER.—The third and last concert for the season of the Choral Society took place at the Shire Hall, on Tuesday evening, the 18th ult. The Oratorio was Haydn's *Creation*. The principal vocalists were Miss Ferrabee, Mr. Bywater, and Mr. Brandon. Mr. Bywater's singing of the tenor music was highly successful, the air, "In native worth," being encored. The choruses were well rendered. Mr. E. G. Woodward led a small string band, Mr. J. A. Matthews presided at the organ, and Mr. J. Hunt conducted.

HENLEY-ON-THAMES.—The Psalmody Class, conducted by Mr. H. J. Hendy, gave its first open meeting in the Congregational Chapel on Monday evening the 24th ult. The Class, numbering eighty voices, sang several anthems and hymns in a very creditable style, and the duet "O lovely peace" (*Judas Maccabæus*), given by Miss Pullen and Mrs. Cooper, was loudly applauded. During the evening Mr. Hendy played the following pieces on the organ: overture "The Occasional" (Handel); Offertoire in G (Wely); march from *Placida* (Carter); aria, "In native worth" (Haydn); "Hallelujah Chorus" (Handel).

ILFRACOMBE.—On Tuesday evening the 18th ult., the Choral Society gave its first concert at the Oxford Music Hall to a large audience. The concert, considering that all the performers were amateurs, was a great success, and argues well for the future of the Society. The choruses were remarkably well sustained, and the solos were in many instances above the standard of amateur performances. The first part of the programme consisted entirely of selections from the *Messiah*, and the second part was miscellaneous. Mr. Webb conducted, Miss Hawken presided at the piano, and Mrs. B. P. Willis at the harmonium.

LEAMINGTON.—Mr. C. Sydney Vinning, organist of Trinity Church and also of the Leamington College, gave an organ Recital at the former church on the 22nd ult. The programme comprised Bach's Prelude and Fugue in D minor, and pieces of Batiste, Smart, Handel, &c.

LEEDS.—On Friday, the 14th ult., Dr. Spark gave two recitals on the large organ erected by Messrs. Gray and Davison in the Edinburgh Hall of the Yorkshire Exhibition. The programme comprised selections from the works of Bach, Haydn, Mendelssohn, Bennett, Guilmant, Martini, &c., all of which were excellently rendered.——A CONCERT was given in the Town Hall on Saturday evening the 15th ult. The vocalists were Miss Smythe, Miss McDonagh, Mr. E. Kemp, Mr. Charlesworth Prince, and the Part-Song Union, Dr. Spark conducting and presiding at the organ. Miss McDonagh made her first appearance at these concerts. Dr. Spark played the new Festal March, composed by him in anticipation of the opening of the Yorkshire Exhibition, and dedicated to the Duke of Edinburgh.

LINCOLN.—An excellent concert was given in the Wesley Chapel on Friday evening, the 7th ult., by the choir and a few friends. The first part of the programme consisted of Sir W. S. Bennett's Cantata, *The Woman of Samaria*, which was well rendered. The second part included two organ solos from the works of Alex. Guilmant, played by Mr. Barratt, organist of the chapel, Mendelssohn's "Hear my prayer," "Nazareth," "By Babylon's wave," (Gounod), &c. The whole of the performance reflected great credit upon all concerned, and especially upon the organist, Mr. J. Barratt, and the conductor, Mr. Barraclough. The solo singers were Miss Smyth, Miss Crosland, and Mr. Adolphus Phillips.

LIVERPOOL.—A complimentary concert was given by the members of the Societa Armonica on the 5th ult. to their conductor, Mr. Armstrong, and leader, Mr. Lawson. The orchestral music consisted of the overtures to *Zampa* and *Martha*, Schubert's *Rosamunde* ballet music, and a violin solo by the leader, all of which were warmly received. The vocalists were Madame Billinie-Porter, Miss Armstrong, Mr. T. S. Hughes, and Mr. Harrison. The concert, on the whole, was highly successful.

MACCLESFIELD.—A lecture upon music, its nature, history of the art, and different styles of compositions, was delivered on the 11th ult. in the Town Hall by the Rev. J. Phillips, A.K.C., curate of the Parish Church. The lecture was illustrated with examples of every style of vocal music by a select choir, under the direction of Mr. Charles Leal, organist of the Parish Church. The proceeds were devoted to the funds of the Infirmary.

NORTH BERWICK, N.B.—The season of the Musical Society (of which Sir Henry Dalrymple, Bart., is president) was brought to a close on Friday, the 7th ult., by a most successful concert, under the conductorship of Mr. Frank Bates, organist of the Episcopal Church of St. Baldred. The first part of the programme was sacred, and contained selections from *Elijah*, *Judas Maccabæus*, &c. The second part consisted of a well chosen selection of glees, part-songs, &c., the whole of which were rendered in a manner reflecting the greatest credit upon all concerned.

PERTH.—The Euterpeon Society, conducted by Mrs. Hempel, gave the second rehearsal of this season in the City Hall, on Tuesday, the 11th ult. The evening's programme consisted of Mendelssohn's *St. Paul*. The solos and pianoforte accompaniment were rendered by members of the Society. Mr. Richmond, of Dundee, presided at the harmonium. The performance was a great success.

PICKERING.—A concert was given by the Choral Society in the National School-room on the 14th ult., which attracted a crowded and enthusiastic audience. The soloists were Miss Blakeley, who sang "The skipper and his boy" and "The sunshine of the heart," with much taste; Mr. B. Johnson, who gave "Eily Mavourneen" and "Come into the garden, Maud," and Mr. D. Spink, whose rendering of "Bonny Jean" gave much satisfaction. Miss Blakeley and Mr. B. Johnson were also greatly applauded for the duets "O Maritana" and "Home to our mountains." The Leeds Glee Union was enthusiastically received and gave several glees, &c., in excellent style. Miss Tyson performed a Gavotte by Bach, and a Saxon air with variations by Dussek, and the concert generally was a great success.

STAFFORD.—On Tuesday, the 4th ult., the leading members of the congregation of St. Paul's Church assembled in the Forebridge School-room for the purpose of presenting an address and a ladies' Davenport to Miss Birch, who for upwards of twenty years has kindly undertaken the duties of honorary organist at that church. The Davenport, which is a most handsome one, was thoroughly furnished with every requisite, and on a silver plate is inscribed, "To Miss Birch, from the congregation and choir of St. Paul's, Forebridge, in grateful recognition of valuable services most kindly and faithfully rendered during twenty years as honorary organist of the above-named church. April, 1875." The presentation was made by the Rev. S. Gilson, the vicar, and Mr. Nevitt returned thanks for Miss Birch. A vote of thanks was proposed to Mrs. Cookson by Mr. John Morgan, she having acted as hon. sec. throughout the proceedings.

STAMFORD.—Ascension-Day was celebrated this year in most of the churches. At St. Michael's the anthem "Lift up your heads" (*Messiah*) was sung at the evening service and repeated on the Sunday following; the members of the choir acquitted themselves very creditably. Mr. Nicholson presided at the organ and played as voluntaries Mendelssohn's "O rest in the Lord" and Handel's "Hallelujah Chorus."

STOCKPORT.—On the evening of the 11th ult. the Choral Society gave an excellent performance of Dr. Bridge's *Mount Moriah*, under the direction of the composer. The band (ably led by Mr. Seymour, of Manchester) and chorus numbered about 100 performers. The principal singers were Miss Bristow, Master Whitehead, Mr. R. R. Ambler, and Mr. Ellis. The reception of the work was most enthusiastic, Dr. Bridge receiving quite an ovation at the close of the Oratorio. The second part comprised a miscellaneous selection, which was performed in an equally successful manner, the most notable items being two organ solos by Dr. Bridge, and "Waft her angels" (*Jephtha*), well sung by Mr. Ambler.

TEIGNMOUTH.—The members of the Philharmonic Society gave a performance of the *Messiah* at the New Assembly Rooms on Friday evening, the 30th April. The choir, numbering between thirty and forty voices, was most ably assisted by orchestral accompaniments, and the various choruses were well rendered. The solos were taken by members of the Society. Miss Brooks, Miss Pearse, Miss Elrington, and Messrs. Beaven, Wills, and Pedrick, sang with their usual ability. The concert was a great success, much credit being due to Miss C. Linter, who presided at the pianoforte, and to Mr. M. G. Rice, the conductor.

VICTORIA (VANCOUVER'S ISLAND).—On Tuesday evening, March 30th, the second Easter festival took place at St. John's Church. The service commenced by the singing of the Gloria from Haydn's Mass, No. 1. The Rev. Percival Jenns read the prayers, &c., and also delivered from the pulpit an excellent discourse on music. Ebdon's Magnificat and Nunc dimittis in **C** were admirably sung. The anthems "Hear my prayer" (Kent), and "Call to remembrance" (Novello), were also well rendered; Miss Branks taking the solo. After the sermon the Gloria from Haydn's Third Mass was sung. Miss Branks, Miss Rhodes, Messrs. Redfern and Powel taking the solo parts. The choir, which numbered about forty performers, was under the direction of Mr. Thomas Wilson. Miss Ada Wilson, the organist of St. John's, presided at the organ.

WELSHPOOL.—The Montgomeryshire Choral Union gave a performance of the *Creation* on Friday morning the 30th April, and a miscellaneous concert in the evening. Miss Edith Wynne, Mr. Kerr Gedge, and Mr. Orlando Christian were the principal artists engaged. Several part-songs were well rendered by the members of the Union. Mr. Bervon and Mr. Gittins conducted; Mr. C. A. Stephenson led; and Miss Helen C. Porteous was the accompanist.

WESTBURY.—A festival of church choirs of the Warminster District of the Salisbury Diocesan Choral Association was held in the Parish Church on Wednesday afternoon the 12th ult. The service was effectively intoned by the district precentor, the Rev. J. H. Pearson; the processional hymn was by Sullivan; the hymn following was by Hopkins, "Songs of praise;" the Psalms were sung to Anglican Chants, and the Canticles to Dr. Wesley's Service in unison; the anthem was by Sir John Goss, from Psalm 148; the hymn before sermon was by Sir G. J. Elvey, "There is a blessed home;" the hymn after the sermon was by Sir John Goss, "Praise, my soul." During the offertory the district organist and choirmaster, Mr. Leach, played "With verdure clad" (Haydn); the hymn after the offertory was "Give of thy goods

to God," by Arthur Brown; the recessional hymn was "Brightly gleams our banner" (Smart). The concluding voluntary, Wely's Offertoire, No. 6, was played by Mr. Leach, who effectively brought out the tone of the fine organ, built by Bevington and Sons. The festival was a great success, the music being well rendered by the choirs under their able conductor.

WINCHESTER.—The new organ for the College Chapel, built by Messrs. Bishop and Son, was used for the first time on Ascension-Day; Mr. W. Hutt, the organist, presiding. On Thursday, the 13th ult., being the octave of Ascension, a recital was given by Mr. Jekyll, of St. George's, Hanover-square, and the Abbey, Westminster, which fully proved both the sweetness and power of the new instrument. The rendering of an excellent selection of classical works gave the greatest satisfaction to an appreciative audience. The quality of the swell organ, and two stops, the open diapason, violin and violin principal, was much admired. There is a fine oboe in the swell, and a full-toned clarionet in the choir. The pneumatic apparatus is in a vestry below the organ, and the wind reaches the instrument by a trunk 25 feet long. The case is of Gothic stained oak.

WINDSOR.—The third and concluding concert of the season of the Windsor and Eton Choral Society, took place in the Town Hall on Thursday evening, the 13th ult., when Handel's Oratorio *Judas Maccabæus* was performed. The solos were taken by Miss Bessie Stroud, Master Whitehouse, Mr. A. Marriott, Mr. Mellor, and Mr. O. Christian. Miss Stroud gave a charming rendering of "From mighty kings," Mr. Mellor was very successful in "Call forth thy powers" and "Sound an alarm," Mr. Christian sang with good effect, "Arm, arm, ye brave" and "Rejoice, O Judah." The duets, "Come, ever smiling liberty" and "Oh, never bow we down," were well rendered by Masters Whitehouse and Smith, two of the choristers of St. George's choir. Master Whitehouse joined Miss Stroud in the duet, "O lovely peace," which gained the heartiest expressions of approval during the evening. The orchestra numbered some 60 or 70 performers, the choral portion being strengthened by members from the choirs of St. George's and Eton College chapels. The choral parts were executed in a manner which speaks highly of the careful training the members have undergone. Mr. Liddle officiated as leader of the band, Mr. C. Hancock presided at the harmonium, and Sir George Elvey conducted.

WISBEACH.—The second concert for the season of the District Musical Society took place in the Public Hall on the 13th ult. The sacred portion comprised the second and concluding parts of Handel's Oratorio, *Samson*. The air "Thus when the sun," was well rendered by Mr. E. Gregory, and Miss Langford's voice showed to advantage in the air, "Let the bright Seraphim." Of the choruses, "Fix'd in His everlasting seat," and "Let their celestial concerts" may be noticed as the most successful. The second part consisted of part-songs, &c. Pinsuti's "We'll gaily sing and play," was effectively sung, the solos being taken by Mrs. H. Sharpe and Mr. E. Gregory. Barnby's "Sweet and low," received a well-merited encore, and Mr. G. Carrick in his song "Martin, the man at arms," was accorded a similar honour. Mr. F. J. Turner, organist of SS. Peter and Paul, conducted, and the Philharmonic Band rendered good assistance.

WORCESTER.—The Philharmonic Society gave a very successful performance of Macfarren's Oratorio, *St. John the Baptist*, on the 12th ult., in the Music Hall, under the direction of Mr. Done. The solos were effectively rendered by Mrs. A. J. Sutton, Miss Watkiss, Mr. W. M. Dyson, and Mr. Orlando Christian. Mrs. Sutton produced a good effect in the part of Salome, and Mr. Christian was heard to advantage in the rôle of St. John. The quartett, "Blessed are they," unaccompanied, was redemanded. The audience was very numerous.

WREXHAM.—The Gorsedd for the National Eisteddfod of 1876 was held on the 17th ult. with more than ordinary display. In the evening Mr. Brinley Richards gave a lecture upon Welsh national music, illustrated by vocal selections from the music of that and other nationalities by Miss Mary Davies and Miss Lizzie Evans. Mr. Richards, in his lecture, repudiated the statements indulged in by some historians that England had no national music, and that the music of Wales was derived from Ireland, giving data which proved his position. The lecturer was also assisted by Owain Alaw (Mr. J. Owens), of Chester. Like every other portion of the day's proceedings, the lecture was a great success.

ORGAN APPOINTMENTS.—Mr. William Prendergast to the Parish Church of Wem, Salop.——Mr. A. W. Constantine, choirmaster and organist to St. George-the-Martyr, Queen's-square, W.C.——Mr. William Jackson, of the Conservatoire, Stuttgart, to Morningside Parish Church, Edinburgh. —— Mr. Claude L. Ferneley, to the Parish Church, Melton Mowbray.——Mr. J. Locke Gray, to Bombay Cathedral. ——Mr. James Halle, to the Parish Church, Sevenoaks.

CHOIR APPOINTMENT.—Mr. Albert George Harding, tenor, to St Mary-le-bow, Cheapside.

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71	Hilarity	Dehn
72	The Recompense ...	Mendelssohn
73	The Request	Bertelsmann
74	The Wood Nymph ...	Sutor

BOOK XII.

75*	Hark, hark! the lark ...	F. Kücken
76*	Lord, have mercy ...	Mendelssohn
77	Hope and fear ...	F. Otto
78	Boat Song	F. Schubert
79	The dying child ...	J. J. Viotta
80	Soldier's love	F. Kücken
81	The Complaint ...	F. Otto
82	Gondolier's Serenade ...	F. Schubert

Second Series.

BOOK XIII.

1*	The Woods	Mendelssohn
2*	Spring is come ...	do.
3*	Departure	do.
4*	The Nightingale ...	do.
5*	The Vale of rest ...	do.
6*	Hunting song... ...	do.

BOOK XIV.

7	Turkish drinking song...	do.
8	The hunter's farewell ...	do.
9	Summer song	do.
10	The Voyage	do.
11	Love and wine ...	do
12	Spring's journey ...	do

BOOK XV

13*	On the sea	do.
14*	In the woods	do.
15	Hie thee, shallop ...	Klocker.
16	War song	do.
17	The miller's daughter ...	Härtel

BOOK XVI.

18	Go, speed thy flight ...	Otto
19	Let us be joyful ...	Schneider
20	The trooper's song ...	Weber
21	Not a spot on earth ...	Winter
22	Shall e'er my heart ...	do.
23*	May song	Mendelssohn
24*	The morning walk ...	Gade
25	Che bel contento ...	Seyfried

CONTENTS OF THE ORPHEUS (CONTINUED).

BOOK XVII.

25	The merry Wayfarer ...	Mendelssohn
27	Farewell meeting ...	do.
28	Serenade	do.
29	Eastern drinking song...	do.

BOOK XVIII.

30	Song of the worthy man	Mendelssohn
31	The Rhine	do.
32	'Tis the song whose spirit	do.
33	Students' parting song	do.

BOOK XIX.

34	The 31st of May ...	Molique
35*	Love	Cherubini
36	Where's the gain? ...	L. De Call
37	Convivial Song ...	Molique
38	Evening comes ...	Belcke

BOOK XX.

39*	For the New Year ...	Mendelssohn
40*	The happy lover ...	do.
41*	The Shepherds' Song ...	do.
42*	The Wood Minstrels ...	do.
43*	The Victors' Return ...	do.
44*	The Wandering Minstrels	do.

BOOK XXI.

45	Tell me on what holy ground	Fuss
46	When the hues of day-light fade	Reissiger
47	What is life?... ...	Blum
48	I think and dream of thee	Sutor
49	Old Bacchus	Ackers
50	Serenade	Busse

BOOK XXII.

51*	Remembrance ...	Mendelssohn
52*	Praise of Spring ...	do
53*	Spring Song	do.
54*	In the Forest... ...	do.

BOOK XXIII.

55* Life's bright dream ... F. Geyer
(A Cantata for mixed voices with Pianoforte.)

BOOK XXIV.

56	The Young Musicians...	Kücken
57	The Rhine	do.
58	O wert thou	do.

Third Series.

BOOK XXV.

1*	An old Romance, in three movements ...	Mendelssohn
2*	I would that my sorrow	Reissiger
3*	The Brook	do.
4	Winter Song	Dorn

BOOK XXVI.

5	Love beareth patiently	Ries
6	The time of song has come	do.
7	Good night	Kücken
8*	The Secret	Reissiger
9*	It is decreed	Mendelssohn

BOOK XXVII.

10*	The unknown land ...	Fanny Hensel *née* Mendelssohn
11*	In Autumn ...	
12*	Morning's greetings...	
13*	The Woodland Valley	
14*	The Woods are glowing	

BOOK XXVIII.

15	Love and Courage ...	Spohr
16	Toast	Zöllner
17	Serenade	Kücken
18	Hard Times	Dürrner

BOOK XXIX.

19*	The deep repose of night	Mendelssohn
20*	Autumn Song ...	do.
21*	The Lark's Song ...	do.
22*	The Primrose ...	do.
23*	Homage to Spring ...	do.

BOOK XXX.

24 O world, thou art wondrous fair ... Hiller
(Sopr. Solo & Men's Chos.)
25 The Image of the Rose.. Reichardt
(Ten. Solo & Men's Chos.)
26 Canzonetta, Tears of Anguish ... ... do.
(Bass Solo & Men's Chos.)
27 Serenade ... ... Müller
(Bass Solo & Men's Chos.)

BOOK XXXI.

28*	Song of Night ...	Mendelssohn
29*	An old Love Song ...	do.
30*	Alone	do.
31*	Greeting	do.
32*	Spring Song	do.

BOOK XXXII.

33*	Home	Benedict
34*	Faith	Franz
35*	Spring	Müller
36*	On the water	Cuvry
37*	The Waterlily ...	Gade

BOOK XXXIII.

38*	Swiss Volkslied ...	Kücken.
39*	Volkslied	(Swabian)
40*	Tyrolese Volkslied ...	Kücken
41*	Farewell	(Swabian)

BOOK XXXIV.

42*	How can a bird help singing	Abt.
43*	In Spring time ...	do.
44*	The Rover's joy ...	do.
45*	Evening Song ...	do.
46*	The Flower's review ...	do.

BOOK XXXV.

47	Laura's Prayer ...	A. Diabelli
48	The Morning Stroll ...	H. Esser

(both with Pianoforte Accompaniment).

BOOK XXXVI.

49	O Fatherland... ...	Abt.
50	Merry May (with Tenor Solo)	do.
51	Thuringian Volkslied ...	do.
52	Farewell, thou lovely Forest Glade ...	do.
53	Evening (with Bass Solo)	do.

Fourth Series.

BOOK XXXVII.

1	Hasten to the fight ...	Mozart
2	Union	Marschner
3	The Battle-field ...	H. Werner
4	The United Band ...	J. Otto
5	On the March... ...	Becker

BOOK XXXVIII.

6*	Thy Goodness spreads...	Beethoven
7*	God is my song ...	do.
8*	I love my God ...	do.
9*	Swiftly fades my life ...	do.
10*	The Heavens proclaim Him	do.
11*	God my help	Hauptmann
12*	Look up to God ...	do.
13*	Prayer	do.

BOOK XXXIX.

14*	A Lament	Volkslied
15*	To the Sunshine ...	do.
16*	Annie of Tharaw ...	do.
17*	A Spring Lament ...	do.
18*	Farewell	do.
19*	The Lurley	do.

BOOK XL.

20	Vineta	F. Abt.
21	The Three Chafers ...	H. Truhn
22	The Northman's Song ...	F. Kücken
23	The Dance	J. Otto

BOOK XLI.

24*	The Inconstants ...	Schumann
25*	The Heath Rose ...	do.
26*	The Recruit	do.
27*	The Highland Lassie...	do.

BOOK XLII.

28*	Rattlin' roarin' Willie...	Schumann
29*	Fellow Passengers ...	do.
30*	The lovely Adelaide ...	Volkslied
31*	To the wood we'll go ...	do.

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6. TYRANNIC LOVE. do.
7. LORD, REMEMBER DAVID; and HOLY, HOLY. Handel.
8. WISE MEN FLATTERING. Handel.
9. WHAT THOUGH I TRACE; and PIOUS ORGIES. Handel.
10. THY REBUKE HATH BROKEN HIS HEART; and BEHOLD AND SEE. do.
11. HE WAS CUT OFF; and BUT THOU DIDST NOT LEAVE HIS SOUL IN HELL. do.
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17. See the Moonlight Beam (*Non fav Motto*) ... ... " " "
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19. Happy and light ... ... From Balfe's "BOHEMIAN GIRL."
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THE MUSICAL TIMES
AND SINGING-CLASS CIRCULAR.
JULY 1, 1875.

TO PARENTS AND GUARDIANS.

By HENRY C. LUNN.

I RECOLLECT once being told by a celebrated Professor that in his classes there was always one pupil who profited by every lesson, and that was himself. So conscientious an admission as this is indeed rare from one constantly engaged in tuition; but all who know how much more difficult it is to teach than to learn must feel that every year adds to their store of experience, and cannot but admire the genuineness of the reply given by an eminent pianist to a lady, who applied to him for "finishing" lessons, that "he would be happy to do his best, but that he had not yet finished himself." The truth is that, as a rule, although persons may admit the necessity of bestowing time and attention upon the acquisition of an art, they do not consider that an almost equal amount of time and attention is necessary to study how to convey a knowledge of that art to others; and thus it is that, trading upon the ignorance of parents and guardians who desire that those entrusted to their care shall "learn music," showy pianists, unformed singers, and shallow theorists often make a better income than those who have always zealously laboured to place their pupils in the right path, unmoved by the gentle admonitions directly or indirectly conveyed to them during their course of instruction. Let the truth not be disguised that at many private seminaries Professors of music are engaged, not because they are talented and hold a high position in the world of art, but because they can "introduce a pupil." At others, ladies who have studied music as an accomplishment are themselves the proprietors and teachers of the establishment, placing, however, the name of an eminent player or singer in the prospectus, at ruinous terms, if such instruction "be desired;" and at some schools it is well known that so little is music regarded that even those who send their daughters there are not aware by whom they are taught. To enlarge therefore upon the utter want of musical knowledge displayed by the majority of amateurs whilst the opportunities for acquiring it are so limited, would be manifestly absurd; but a few observations upon the subjects most commonly ignored or misunderstood in early training may perhaps meet the eyes of those who select Professors, or have them selected for them, and lead them to make enquiries before committing a pupil to their charge.

In the first place, as our hands are not formed for the Pianoforte, it is obvious that we have to form them. Four fingers and a thumb are not easily brought under such perfect subjection as to ensure equality of execution, without a long course of diligent and patient study; and at the commencement, therefore, it is as necessary to be taught how to hold our fingers over the key-board, in order to play, as to be taught how to hold our pen over the paper in order to write. It is true that the fingers may be dabbed down on the key-board, so as to produce a sound, as the pen may be dashed on the paper to produce a mark; but the intelligent master foresees the necessity of preparing for rapid execution in the one case, and for rapid writing in the other, and will not therefore allow a pupil to commence in a position which he knows to be a wrong one. Seeing that the thumb is short, strong, and separated from the fingers, like an unruly child, it will unquestionably baffle all attempts at discipline, if vigorous measures be not adopted at first. "Five finger exercises" are all very well if practised in all keys, and so that a coin placed upon the hand shall remain undisturbed; but if the thumb be allowed to slide off the key-board, and remain there until it is wanted again, how long will it be before the four fingers can be joined with a fifth? "Practising the scales" every day is usually considered as easy a matter as going out to take a walk; but the truth is that it requires a trained ear to detect whether two consecutive notes, even, are played with precisely the same tone. How much more difficult then to play three, and pass the thumb under upon a fourth without the slightest perceptible jerk to the player or listener; and yet this is what children are permitted to attempt, either without any supervision at all, or under the direction of a Governess who, although a "brilliant pianist" has never perhaps studied even the elements of the art she professes to teach. No wonder, then, that "playing the scales" is too often regarded by children as a sort of treadmill for the fingers, to which they are condemned for the crime of being young; and the fact of their ardently longing for the time of their emancipation is pretty evident from their almost invariably ignoring scale practice as soon as they possibly can; indeed I was once told by a pianist of the ripe age of thirteen, that her little sister "ran up her scales," but that she had "got beyond them." That in the majority of schools the great aim is to "play fast" may be proved by the number of Exercises for "velocity," and the very few for "equality," which are used; and as rapid music, with juvenile players, always generates rapid practice, there can be no wonder why the touch is often irretrievably destroyed at an age when it should be steadily in the process of formation. All this is, of course, bad enough; and hard, indeed, is the task of the master who is called upon in after years to "finish" what has never been commenced; but when we consider the blank state of the young pupil's mind upon the principles of the art on leaving school, it would in truth be strange, even supposing that her executive powers had been carefully trained, if she could give the slightest meaning to the simplest piece until she had been, bar by bar, coached up in it by a teacher who would continue to think for her. Such a statement may seem strange to many; but I speak from experience, and an official investigation on the subject (which must some day come) will prove that at numerous Educational Establishments where the highest terms are paid, the pupils, who have for years scrambled through pieces in imitation of the manner in which they have heard them performed by their master, are utterly ignorant of what key they are playing in, the value of notes and rests, the various species of time, the merest rudiments of phrasing, or the correct method of executing any one of the various embellishments to be met with in the simplest composition.

And now, to take these subjects in the order here mentioned, I would ask how any accurate knowledge is to be gained by the method in which they are usually attempted to be taught in schools. A pupil is told to look at the signature of a piece in order to know what key it is in, and always to believe that it is in a major key, unless she finds that the fifth (which is *not* the fifth, but the seventh) is continually raised. Of course, if she had never been "taught" there would be some hope for her, as she would then

have no confused ideas about the "relative minor," and simply name the note upon which the whole piece is founded, reckoning whether the third from it is large or small. Beethoven's *Sonata pathétique*, for example, would be said by any child to be "in C" (if she were not tempted by her "teaching" to say that it is in E flat major), and it would then require but small calculation to find that the third is minor, according to the signature. That the minor key is constructed out of the materials used for what is termed its "relative major" is a matter of musical history, with which a pupil should have nothing to do at first. The *fact* is, that in modern music the question should be whether a piece is in a certain tonic major or minor, and it is absurd to suppose that there is any difficulty in determining this. Granted that by adopting this method we get rid of many time-honoured notions inseparably bound up with obsolete scales, we at least teach in accordance with the age we live in; and from experience I can say that I never heard a young pupil succeed in naming the key by adhering to the old system, and never heard her fail by following the new.

Were we to see a child throwing down shillings, sixpences, florins, half-crowns, and threepenny pieces in a heap upon the table, and, without noticing their relative differences, pettishly exclaiming that she "cannot make up a pound's worth of silver," we should certainly reprove her and say that her task will be hopeless unless she patiently counts the precise value of each piece of money, and thoroughly understands the fact that twenty shillings make a pound. Yet this is what is daily going on at many of our schools with notes instead of coins. Minims, crotchets, quavers, dots, double dots, rests, &c., convey no idea to the performer, because she has never been taught from the first to count them; and when, thoroughly disheartened, she exclaims that she "never *can* play in time," she really means that her experiment of ascertaining the value of notes *without* counting them has been unsuccessful. To help her over this difficulty, and make both herself and her parents believe that she is "getting on," the passages are often played to her, and her imitation of what she hears (like a drawing "touched up" by the master) passes with those who know no better as the result of the excellent teaching she is receiving. Counting, in learning to play, like spelling, in learning to read, is merely a means to an end; and an experienced performer, therefore, can dispense with the first, as an experienced reader can dispense with the second: but both are necessary in early training; and were a child taught that the value of a note is as important as its pitch, no misapprehension on the subject could ever occur: indeed it may be said that any young player who pursues the method of carefully counting every note and rest will find that the real difficulty is to play *out* of time.

Coming now to the subject usually headed in instruction-books "The various species of time," it can scarcely be imagined that much sound knowledge can exist upon the matter, considering that, in reality, it has nothing whatever to do with the "time" in which a piece is to be played, but merely relates to the measure, or rhythm. As the word itself, then, conveys no meaning to students, it is not likely that the two figures usually placed at the commencement will help them in doing more than arriving at a knowledge of the number of notes contained in a bar; so that 2 means 2, 6 means 6, 12 means 12, and 9 means 9; the rhythm (of course represented by the grouping, which is utterly ignored) being, although the most important matter, scarcely spoken of. Ask a child what 6.8 time is, and you will be told (if she remember the words she has been taught) that it is six quavers in the bar, which is of course like saying that 6.8 signifies 6.8. Tell her that it has two beats in the bar, and she will wonder what you mean; for she will of course imagine that six quavers, made up anyhow, must be 6.8 time. All this false teaching arises from the fact of the quantity instead of the *measure* (in "compound time," as it is termed) being represented by the upper of the two figures. Were it ever the custom to teach that you may take four, two or three notes of any kind in the bar—that when these notes are without dots they must each move in *twos*, and when with dots they must move in *threes*, there would be nothing more to learn, for the licence of writing triplets in simple time is known to every child. That any young pupil will arrive at this fact herself I am inclined to doubt, for in the little teaching she has had, the truth (as far as compound time at least is concerned) is carefully hidden. How, for instance, can she discover that 6.4 or 6.8 is merely moving in two triplets in the bar, in the same time as two doublets, when she is impressed with the conviction that, in all cases, a "dot after a note makes it half as long again?"

Were pupils taught to *unbar* their music in order to get at the phrasing intended by the composer, they would at once be able to sing with their fingers as they should sing with the voice; but whilst the lingering notion prevails that the bar-lines do more than regulate the *measure*, there can be little hope of any clear ideas on the subject. To finger a passage as you phrase it, it is necessary to know how you *should* phrase it; and although this is clearly enough expressed upon the paper, we rarely find that pupils do more than imitate the master, because they are not taught those principles which can ever make the music come from themselves. Take, for instance, the second subject in Beethoven's Sonata in G minor (Op. 49, No. 1)—a well-known school piece—and were it taught as a child would be taught to read a book—in phrases instead of single notes—it could be fingered in no other way than with the fourth finger on the first F in the second bar, and the thumb on the next F, because the first ends a phrase and the second begins one; but the pupil who even fingers it correctly, having no reason for so doing, plays both F's with precisely the same touch, because all she knows is what she has been told—that the "principal accent takes place on the first of the bar," and can scarcely comprehend that the beginning or end of a phrase can occur in any part of the bar that the composer pleases: indeed that the first note of a bar is often the last note of a phrase never enters the mind, and the listener therefore hears each sentence chopped up into bars, precisely as he often hears a beautiful piece of poetry chopped up into lines, the *measure*, of course, with untrained pupils, in both instances taking precedence of, and therefore obscuring, the sense.

The manner of performing the numerous embellishments in the music both of the past and present time is so little systematised in teaching that the pupils seem left to grope out a method for themselves; so that turns and shakes are usually played rather as interruptions than as ornaments to the flow of a passage. Appoggiaturas, too, are often performed as acciaccaturas, and acciaccaturas as appoggiaturas; indeed in the majority of Instruction Books the two are positively confounded together. If this ignorance then exist in the teacher, how can we wonder at the

ignorance of the pupil? Turns, direct and inverted, over notes and over dots; shakes, beats, &c., are no doubt easily explained, but they are more easily played, by the master; and a pupil generally prefers hearing a thing done to being told the theory of doing it.

Of course I could extend these observations to a much greater length—for the theme is sufficiently fertile—but my object, as I have already said, is simply to draw the attention of those who have the care of young people, to the manner in which much of the musical education in this country is now conducted. The day may come when the possession of a diploma, granted by competent authorities, shall be considered—as in the medical profession—the only proof of thorough competence; but this time has not yet arrived, and it behoves parents and guardians, therefore, to think for themselves in the matter, and to exercise a little care in the choice of masters for a branch of education which is now rapidly ceasing to be treated, even in fashionable society, as a mere showy accomplishment. A sound musical training should be guaranteed in every establishment of any position; and this cannot be expected whilst either apathy or ignorance is permitted or overlooked at the lessons; for to ensure steady and satisfactory progress in the pupil, it is necessary that the master shall not only teach all he knows, but that he shall know all he teaches.

A RECENT ballad concert at Liverpool has brought the "encore" system to a crisis, which may, we hope, lead to some salutary reform. Mr. Sims Reeves, after singing "Tom Bowling," was of course called upon to repeat it: five times he came on the platform to acknowledge the applause, but those who had resolved to make their favourite vocalist do double work were not to be thus baulked. They refused to listen to Miss Brousil, who attempted to play a violin solo; they hissed and hooted Mr. Pyatt, who, after endeavouring to obtain a hearing, led Miss Brousil from the platform; and it was not until several of the audience, who were content to accept the programme as it was offered to them, had left the room in disgust, that anything like order was restored. Now certainly if a body of persons were, from any other cause, by persistent noisy demonstrations to prevent an entertainment from proceeding, they would be forcibly ejected from the room by the police; and we really can see no reason why the "encore" nuisance should differ from any other nuisance. We much regret that concert-givers have not the courage to abolish the system of repetitions altogether; but if this cannot be, it would be good if the matter were brought into a police-court, so that a magistrate might decide whether persons who purchase tickets to hear a concert are to have their enjoyment marred by the clamour of those who presume upon a supposed right to have any pieces they please over again.

THE conference respecting the proposed National Training School of Music, convened by His Royal Highness the Prince of Wales at Marlborough House on the 15th ult., may be described as a thoroughly commercial gathering, the Lord Mayor, the representatives of various City Companies, and others presumed to have the power of either giving or raising funds, having been invited to help in founding a scholarship in the school for the City of London. As no artists were present, it is not to be wondered at that the fact of a National School of Music, incorporated by Royal Charter, and under the patronage of Her Majesty, already existing, was not even mentioned. In justice to those who spoke upon the subject, however, it should be stated that they frankly owned they knew nothing about it—this ignorance being admitted by the Archbishop of Canterbury somewhat to stand in his way when granting degrees in the science—and we may therefore live in hope that, should the new Training School become a success in a pecuniary sense, somebody who not only *does* know something about music, but who has earned the confidence of the public, may be put forward as an earnest of the stability of the Institution in an artistic point of view.

THE musical performance given by the pupils of the Royal Normal College and Academy of Music for the Blind at Dudley House—kindly lent for the occasion by the Earl and Countess of Dudley—was exceedingly interesting. The gathering included many aristocratic patrons of the College; and when we say that during the afternoon the subscriptions received included £1,000 from the Duke of Westminster (President of the Institution) and £500 from the Earl of Dudley, it will be seen that the practical results of the meeting were in the highest degree satisfactory. The establishment of an Institution in which the musical talent of the youthful blind shall be carefully cultivated reflects the utmost honour upon its promoters; but we confess that we should like to hear to whom the musical direction of this College is confided, and also who are the professors engaged.

THE recent discussion in the House of Commons upon the subject of the proposed Opera House on the Thames Embankment, proves that our legislators are fully alive to the necessity of providing the fashionable musical world with a building which shall do credit to the nation. Yet, when the encouragement of the art in England is pressed upon the attention of the House, every effort is made to ignore the necessity of any governmental recognition of the matter. Musical education may struggle on by the help of private patronage, or die out altogether; but what a dreadful thing it would be if Mr. Mapleson were compelled to place the new Opera House "sideways."

WE have received during the month, "for review," a piece of music entitled, "A Sank(t)ey-monious Set of Quadrilles; founded on a 'Revival' of the most approved Haymarket Melodies, ancient and modern; by one of the 'Devil's Own.'" As we can scarcely consider the forwarding of such a production to a musical journal to be intended as a joke, and are charitable enough to believe that it is not intended as an insult, we cannot but express our astonishment at the low estimate which some persons entertain of the duty of a reviewer; and beg to assure both the composer and publisher of this elegant piece that we have quoted its title, not with the intention of advertising it, but solely to prove to our readers that such things are engraved, published, and circulated.

HER MAJESTY'S OPERA.

ALTHOUGH always loth to institute comparisons when criticising the operatic doings at our two lyrical establishments, we cannot avoid throwing aside our usual custom in noticing the production of "Lohengrin" at Her Majesty's Opera, more especially as the two lessees, after ignoring the works of Wagner season after season, have thought proper to enter into fierce rivalry by bringing forward the same Opera in the same year. It would certainly have been infinitely more satisfactory to those who, having no sympathy with managerial tactics, desire only

that the art creations of a composer who has been so much talked of should have been placed in the fairest manner before an English audience, if, after becoming partially acquainted with the "Flying Dutchman," an opportunity had been afforded of hearing "Tannhäuser" at one house, and "Lohengrin" at the other. But as this could not be, we must be thankful for what we get; and having said all we have to say upon the music of "Lohengrin" on its production at Covent Garden, we have now only to record our impression of the points of difference in the rendering of the work at Drury Lane. In the first place, then, we must mention the immeasurable superiority of Mdlle. Titiens over Mdlle. D'Angeri in the part of *Ortruda*. Both in her singing and acting this great artist proved that even in so thankless a character, and in music which certainly does not help her to enlist the sympathies of her audience, she could as securely calculate upon producing her effect as when representing a part into which the composer has thrown the main interest of his Opera. Neither Madame Christine Nilsson's *Elsa* nor Signor Campanini's *Lohengrin* pleased us so much as we anticipated from what we knew of both these vocalists in other parts. Madame Nilsson sang in many portions charmingly —especially in the scene with *Ortruda*, and in the great duet in the nuptial chamber—but to us, at least, there appeared a coldness, a self-consciousness, which made her seem to stand outside the picture, even in the scene with *Lohengrin* just mentioned, where with an impulsive energy which elicited a round of applause, she wrings the secret from her lover. Signor Campanini sang well; but seemed to struggle with the music throughout, and to be glad when it was over. His "Farewell to the Swan" was given with a *throaty* quality of voice which much marred the effect; and although some of the more impassioned parts were well delivered, he was throughout too much of the modern Italian tenor to realise a Wagnerite's conception of the Knight of the Swan. Signor Galassi was excellent throughout the trying part of *Frederick*, and the somewhat ungracious music of the King was well given by Herr Behrens. Signor Costa, too, was on the whole satisfactory in his declamation as the Herald, considering the difficulty of sustaining his many long holding notes perfectly in tune. The choruses were much better sung than at the rival establishment; but there can be no question that for anything like an adequate rendering of them we must wait for a German company. Either the rehearsals are insufficient, or a long course of Italian opera choruses has so precluded the possibility of doing justice to a severer style that a coarse approximation to the ideal of Wagner is all we can hope for. The accompaniments were steadily played, but the brass instruments throughout were so loud as seriously to interfere with the general effect. The introduction to the third act was marred by being taken too slowly, as was also, to a great extent, the Bridal chorus. In every respect the Opera was placed upon the stage in a manner which reflected the utmost credit upon the management, the scenery of Mr. William Beverley being a most attractive feature. Sir Michael Costa has certainly exercised the privilege—accorded to him by the composer—of "cutting" the music with a somewhat merciless hand. In some parts the excised portions may well be spared, but in others the gap was too apparent to pass unnoticed, even by those who do not pertinaciously cling to every note the composer has written. The singers and Sir Michael Costa were called upon the stage at the conclusion of the acts; but the Germans kept order, as at Covent Garden, during the performance of the Opera, and not only were calls for encores repressed, but the action of the scene was never allowed to be interrupted by the curtseying and bowing of singers in acknowledgment of undue bursts of applause. If we gain nothing else from the advent of Wagner in England, let us at least heartily thank him for this.

ROYAL ITALIAN OPERA.

THE return of M. Faure to this establishment has materially strengthened the cast of many of the Operas which have been given during the month, his reception we need scarcely say being as enthusiastic as ever. Mdlle. Zaré Thalberg has unwisely, we think, been put forward as *Cherubino*, in Mozart's "Nozze di Figaro." Her singing has of course many charms; but experience is wanting for the due rendering of a character which we have been accustomed to see represented by our greatest artists; and it is false policy to compel an audience to draw comparisons. The house has been well attended, and "Lohengrin" remains highly attractive, Signor Carpi having been well received in the title part, although he can scarcely be accepted as a satisfactory substitute for Signor Nicolini. The season is announced to terminate on the 17th inst.

PHILHARMONIC SOCIETY.

THE performance of Signor Papini—who chose for the display of his exceptionally artistic qualities the Adagio and Rondo from Vieuxtemps's violin Concerto in E—was the feature of the fifth concert; and we must also mention the successful appearance of Mr. W. Shakspeare as a vocalist. This gentleman was gradually making a name as a pianist and composer at the concerts of the Royal Academy of Music; but has been lately studying singing in Germany. His rendering of Sterndale Bennett's "Dawn, gentle flower," was better than that of Rossini's "Ecco Ridente," but in both he evidenced the possession of undoubted talent, and was warmly applauded. Raff's pianoforte Concerto (Op. 185) was well played by Mr. Alfred Jaell at the sixth concert, the programme of which also included Benedict's Overture composed for the Liverpool Festival in 1849. At the seventh concert, on the 21st ult., a selection from Sullivan's "Tempest" music was given, and cordially received. Signor Lodovico Breitner's performance of Beethoven's pianoforte Concerto in G proved his perfect command of the key-board; and in spite of a certain hardness of touch, no doubt fostered by the music of the Liszt school, he elicited the most enthusiastic marks of approbation. The vocal music was entrusted solely to Mdlle. Varesi, who created a marked effect in the "Shadow Song" from *Dinorah*.

WE regret sincerely to announce the death of Mr. Robert Barnby, which occurred, after a short illness, on the 1st ult., at his residence, St. George's Square, Pimlico. Mr. Barnby was a Gentleman of Her Majesty's Chapels-Royal, and a lay vicar of Westminster Abbey, both which positions he had held for many years, and was highly respected, not only for his artistic abilities, but for his private worth. At the annual service of the London Church Choir Association in Westminster Abbey, Dean Stanley, in his sermon, after alluding to the responsibility which rested upon all engaged in conducting the services of the Church, and especially upon the members of the choir, referred to the sad event in these words:—"If, like the departed member of the Abbey choir who was yesterday laid in his grave, any were able to fulfil perfectly not only his choral duties, but, as he did, his domestic duties towards wife and child, and brother, they could trace in such harmonies of home the sweetest music of a redeemed soul." In testimony of the esteem which he had earned in the exercise of his duties during so lengthened a period, we may also quote from the sermon of the Precentor, the Rev. S. Flood Jones, preached in the Abbey on the 6th ult.:—"It is only a month," he said, "or even less, ago, since he, whose departure the services of to-day commemorate, was in his own place and at his own work. Thirty years and more of connection with this Abbey proved his efficiency. Thirty years, in which no penalty for wilful non-attendance ever fell upon him. Thirty years, in which he most diligently performed his own duties, and gave good and ready help to others. You, his brethren in this choir, have shown your great respect for him by gathering almost to a man around his grave. With our friend and brother who has gone 'the old order changeth.' Only one now lives who was a lay-vicar of this Abbey when Robert Barnby was admitted to its choir. The names which then made Westminster renowned are now living only in distant memories; but the work is still before us. The great characteristic of our friend who has

gone was, that he was always, as it were, in church; hastening from services here to services elsewhere, with repetitions of the same words and acts, that can hardly be healthful to mind or body or soul. And now, with him, 'the old order changeth.' He served his own generation by the will of God, and has fallen asleep. Let us hope and believe that his power of song is not for ever hushed and stayed, but is to be exercised in that higher and holier sphere, where prayer can have no place, but where praise abideth for ever. Here, among us, he 'did what he could;' and we miss his help and skill, and his musical taste, and his lingering traditions of the olden days. Let us each do what we can, and we shall not have lived in vain. In the words of one erewhile our Dean (Dr. Trench), the trusted friend of him who, as Dean also of this Abbey (Bishop Wilberforce), presented our brother whom we miss to-day, to his place and office in our choir—

'If we our Guide obey,
The dreariest path, the darkest way,
Shall issue out in heavenly day:
And we, on divers shores now cast,
Shall meet, our perilous voyage past,
All in our Father's home at last!'"

At a meeting of the Noblemen and Gentlemen's Catch Club (of which the deceased was a member), his Grace the Duke of Beaufort passed a well-deserved eulogium upon Mr. Barnby, having known him, as he stated, for the last thirty years, and feeling for him the highest esteem. At the funeral, which took place in Highgate Cemetery, a large number of professional and other friends assembled to pay the last respect to the departed artist, and the service was most impressively read by the Rev. S. Flood Jones. Mr. Barnby was but fifty-four years of age at the time of his decease.

MR. E. SILAS gave an evening concert at St. George's Hall on the 17th ult., before a highly appreciative audience. The principal attraction was a Trio by the concert-giver "for violin, violoncello, and pianoforte," as the composer modestly prints it in the programme, although we can scarcely see why the instrument of which Mr. Silas is so perfect a master should not have been, according to custom, placed first. The writing in this composition is of the highest order and the themes so attractive as to win the sympathies of every listener. The second movement—strangely called "Intermezzo"—was enthusiastically and deservedly encored: it is full of character, and pleased so much that we believe many amongst the audience would have willingly heard it a third time. The "Adagio" is a stream of beautiful melody, the passages for each instrument being charmingly woven in rather for general effect than for the display of the individual performer; and the Finale, although perhaps not quite equal to the movements which precede it, is vivacious and effective. The applause at the conclusion of the work was loud and prolonged, and the composer —who was ably supported by Messrs. Holmes (violin) and Pezze (violoncello)—was warmly greeted. Mr. Silas also performed several minor pieces with his usual success—displaying in each that refined touch and facile execution which invariably characterise his playing—and the vocal music was well rendered by Miss Nessie Goode, Miss Butterworth, and Mr. Lithgow James; Miss Goode giving with much effect a ballad called "Polly Vanderdecken," by Mr. Silas, which contains all the elements of popularity.

A COLLEGE OF CHURCH MUSIC.—The Institution hitherto known as "The Church Choral Society and College of Church Music" has been incorporated by special licence under Act of Parliament, with the title of Trinity College, London. The Corporation consists of twenty persons called "Members of Council," who administer the affairs of the college, which has two departments, entitled respectively the Academical and Choral divisions. This latter department is in fact the old "Church Choral Society," and the corporation retains to itself the right to continue to apply that title to the choral division, local branches of which are being established in the various districts of London. The management of the academical division is delegated to an academical board, which is empowered by the college statutes to grant diplomas of efficiency in music, on examination, to "male members of the Church of England as by law established, or of any Church in communion therewith." Attached to this thereis a proviso, that of the examiners "one at least shall have graduated in music at Oxford, Cambridge, Dublin, or London." The college year is divided into four terms, viz., Lent, Trinity, Michaelmas, and Christmas; and the examinations, which must be public, can be held (not oftener than) once in each term. Of the diplomas there are at present to be three classes, as heretofore:—1. Senior Choral Fellows, who are examined in sight-singing, management of voice (the quality of voice not being taken into consideration), choir-training, harmony and counterpoint in not more than five parts, and musical history, all with especial reference to Church music. 2. Choral Fellows, who pass in the same subjects, excepting that the paper work is simpler in character, and limited to four parts. 3. Choral Associates, who are required to pass only in sight-singing and management of the voice. When the necessary arrangements can be made, qualified professors are to be appointed to lecture on subjects connected with music as a science and art. The college authorities also hope in course of time to establish a number of prizes and other inducements to candidates, in furtherance of the object they have in view—the improvement of Church music, and of Church musicians as a class.

THE list of prizes and certificates in Music granted by Mr. John Hullah at the Society of Arts Examinations has just been published. The first prize is taken by Mr. D. McGhie, and the second by Mr. W. Millar, both of Glasgow. The ladies' prize is awarded to Miss Louise Dickes, of London. The total number of certificates granted is 131, as against 102 last year. The two prizemen are both Tonic Sol-faists, as are also 75 out of the 131 who receive certificates.

A CORRESPONDENT sends us the following:—"Unquestionably the most advantageous place to erect an organ is as our cathedral organs were, in which case there is nothing to absorb the sound, and the tone distributes itself in the manner designed by One wiser than we poor puny creatures. The next best place is doubtless the end of the centre aisle, after which the better plan is to place the organ in a transept open to the ceiling or roof. It may be said that if the theory I state as to the original position of a cathedral organ be correct, how is it that in the present day we have so many removals of the organ from the organ screen? My ideas on this point are as follows:—At the period when all our cathedrals were built the clergy had a musical education. At the time the organs were first erected on the screen the only body of men who were learned in music was the clergy—after a time a race of architects came into existence, who esteemed music a noise, and an organ an eyesore. After a time people wanted organs of more importance. The organ builder then, instead of availing himself of the advantages of the screen to hide his organ in, gave the architect something bigger to talk down. The clergy, at the period I am now come to, are no longer educated in music, no longer taught what music really is. The architect now, in some instances, gets the object he aims for. In the present day how rare is it to find one of the clergy with musical knowledge; yet if one of the latter picks up only a smattering of this science, do not his brethren quote him as a great authority? I have at this moment in my mind's eye one such—one gifted by nature with a fine voice—one who can talk well on music and other subjects; yet the moment he tries to intone, or do anything else in which he has not been taught, he cuts a very sorry figure; yet if this gentleman had been instructed by a clever man he would (or might still, if he would learn) intone well. If a clever barrister be instructed by a more than ordinarily clever surgeon in a case, he could make one believe that he was learned in surgery, and his instructor nothing in comparison to himself. I name this to show how we may be carried away and believe in the talker in preference to the thinker. That the clergy universally were masters in the sciences of both music and medicine, history teaches us,

That is the reason why the archbishops (and I believe the bishops of our church also) being known to be duly qualified to judge, were invested with the power of creating, at pleasure, any one they chose, either a doctor of medicine or a doctor of music. This power has never yet been repealed. I have known of instances wherein men by archbishops have been made doctors of music (in one instance I can name a lawyer's clerk who was created a doctor of music); but I know of no instance in modern times wherein a dignitary of the church has created any one a doctor of medicine. Doubtless if the power still existing was put in force for the latter purpose, the evil would become generally known and prevented from being repeated. Thus the clergy were originally the parish doctors. It would doubtless have added to the love between an incumbent and his parishioners had the clergy kept up their learning in medicine, and performed the duties I name, which in ancient times their predecessors did; moreover, I doubt much if there would be so much dissent as there is. Had the clergy in Ireland kept up their learning in this science (medicine), and performed their duties to the poor in the way their ancient predecessors did, I much doubt whether the Irish Church would in our time have been disestablished. I believe also that, had our clergy maintained their love for, and pre-eminence in, the science of music, none of our cathedral organs would have been removed from the place they occupied. Supposing henceforth our clergy were required to be properly instructed in music, and that the same were a *sine quâ non* prior to ordination, might it not lead to the replacement of some of our cathedral organs in their original position?"

THE Corporation of Manchester has decided upon having a great clock and carillons for the magnificent new Town-hall, and have selected Messrs. Gillett and Bland, of the Clock Factory, Croydon, to carry out the work. The clock is to strike the hours upon a bell of seven tons, and to chime the four quarters on eight bells, the time to be shown upon four 16ft. illuminated dials. An automatic gas apparatus will be fitted to the clock for turning the gas up and down, and so constructed as to suit all seasons of the year. The clock will also have an electric connection with the Royal Observatory at Greenwich. The carillon machine, on Gillett and Bland's improved patented system, is to play 31 tunes (a fresh tune for every day in the month) on 17 bells weighing altogether about 30 tons, and will also have barrels for changes similar to ringing a peal and an ivory key-board, the same as a pianoforte, attached to the machine, so that any musician can play tunes upon the bells with the fingers as easily as playing a pianoforte or organ. Taken altogether, this will be the largest work of the kind in the United Kingdom, and will cost about £7,000. The seven-ton hour-bell will be the largest struck upon by a clock in this country excepting Westminster, and two tons heavier than the one at St. Paul's. The bells will be cast by Messrs. Taylor.

THE second concert of the Welsh Choral Union was given on the 31st May, at St. James's Hall, Mendelssohn's music to "Athalie" forming the first part of the programme. The choir was strengthened by some of the students of the Royal Academy of Music, and the solo vocalists—Miss Mary Davies, R.A.M., Miss Lydia Elsmore, and Miss Purdy—were thoroughly efficient. The reading of so much of the text as is necessary to make the several musical pieces intelligible was entrusted to Mr. Charles Fry, whose elocutionary powers appear to be gradually obtaining that recognition which we some time ago predicted; and the pianoforte duet accompaniment was skilfully played by Messrs. Puddicombe and W. W. Bampfylde, strengthened by a septet of harps. The second part was miscellaneous, and included many specimens of the Welsh adaptations of Mr. John Thomas, the conductor, all of which were received with much favour. The "Athalie" music was ably directed by Mr. John Thomas.

THE ninth concert of the Amateur Musical Union was given at Willis's Rooms on the 16th ult., with decided success. Much credit is due to the Union for selecting a portion of Schumann's fine setting of the scenes from "Faust" for performance, the dramatic power and poetical feeling displayed in this music making all unacquainted with its beauties wonder how it could be that such a work should be so utterly neglected in this country. On the whole the rendering of both the solo and choral parts was highly creditable, and the pianoforte accompaniments were excellently played. Weber's "Jubilee" Cantata was afterwards given with equal success.

MR. BRINLEY RICHARDS'S earnest and interesting lecture upon National Music, delivered at St. George's Hall on the 27th May, under the presidency of Lord Clarence Paget, deserves honourable mention from all desirous of promoting a knowledge of the history of the art amongst the general public. Certainly the illustrations—excellently rendered by Miss Marian Williams, Miss Mary Davies and Miss Lizzie Evans—were a powerful attraction; but, unlike many similar entertainments we have attended, they did not draw the attention away from the main subject of the discourse, but rather served to heighten the force of the lecturer's remarks. Mr. Richards was warmly applauded during the progress of his reading; and we trust that he may be emboldened by his success to repeat his lecture frequently in the metropolis.

THE "Grand Italian Concerts" at the Alexandra Palace have been highly attractive to those whose musical taste has not grown beyond such heterogeneous entertainments; but we must remind the Directors that they are behind the fashion, for at the Crystal Palace such concerts have been abandoned in favour of the performance of those solid works which have built up the musical fame of the Sydenham Palace. The orchestra, under Mr. Weist Hill, is thoroughly efficient; and although the pieces selected have not been of a very high order, their execution was everything that could be desired. The Hall is by no means well adapted for sound, and we cannot therefore but wonder that songs with a pianoforte accompaniment should be ventured upon.

THE present season of the Aldermanbury Musical Society terminated with a *Soirée Musicale*, at the Mart, Tokenhouse-yard, Lothbury, on Monday evening, the 7th ult., under the direction of Mr. E. Craig, the conductor. An excellent programme was provided, and encores were awarded to Miss Stiles, Miss Wood, Miss Easterbrook, Mr. Harris and Mr. Markham, the Hon. Sec. Accompanist, Mr. Fisher; solo pianoforte, Herr Lehmeyer, who performed several selections in his usual masterly manner.

ON Thursday evening, the 27th May, Mr. T. H. Wright delivered a lecture on "The History of Bardism—the National Songs of Wales, and the Music of the Harp," before the members of the Society for the Encouragement of the Fine Arts. Mr. Wright treated his subject in a most exhaustive manner, demonstrating the intimate connection between music and freedom in the early period of Welsh Nationality. Several of the pieces selected by the lecturer as illustrations to his text were loudly applauded, as were also the songs, given with much taste and expression by Madame Harriette Lee.

AT the June concert of the St. George's Glee Union on the 4th ult., the choir was heard in "Now is the month," "Ye spotted snakes," "To Thee, Great Lord," "Who shall win?" and "Hunting Song" (Mendelssohn). Miss Janet King sang "Tell me, my heart" and "Why throbs" ("Lurline"). Miss Marian Cecil, who made her first appearance, has a good contralto voice, and was well received. Mr. Williams sang "Myrrha" (B. Tours), and Mr. Odell gave a Cavatina from "Lucrezia Borgia," and also played two pianoforte solos with much effect. Mr. Thomas Garside conducted.

MR. JOHN THOMAS'S Harp Concert took place at St. James's Hall on the 24th ult., when he was assisted by Miss E. Wynne, Mdlle. Angèle, Miss J. Wigan (who replaced Mdlle. Gaetano), Mdlle. Enriquez, Mr. Shakspeare, Mr. Tessemann and Mr. L. Thomas. Mr. Cusins contributed a pianoforte solo, and joined the concert-giver in a duet for pianoforte and harp; and a violin solo was successfully rendered by Mdlle. Castellan. Mr. Thomas's own performances received the hearty applause of his audience.

REVIEWS.

NOVELLO, EWER AND CO.

Corelli's Sarabande and Gigue, in E minor.
Corelli's Allemande, Sarabande and Gavotte, in F.

Transcribed for the Pianoforte by Jules Brissac.

NOW that the taste for the sound and healthy music of the old masters is rapidly growing, it is not likely that the compositions of Corelli will be permitted to die out. His violin pieces are not only full of vigour, but so overflowing with the ever attractive quality of tunefulness, that they will no doubt be as welcome in pianoforte transcriptions as when given forth by the instrument for which they were written. Jules Brissac has evidently a special faculty for reproducing the original effects upon our household instrument; indeed few listeners would ever guess that they were adaptations at all, so well do the passages lie under the hand. The Sarabande, in E minor, is charmingly melodious, and an excellent study for young players, the flowing bass, which is carefully fingered, being really good practice for the left hand. The Gigue is certain to become a favourite; and we cordially commend it to the attention of amateur pianists who have no objection to a "pretty" movement being also one of sterling worth. The Allemande, in F, has a graceful subject, the phrasing of the passages for the left hand, however, being so important a feature in the composition that none but those who have trained themselves in part-playing can give it due effect. Both the Sarabande and Gavotte are short, but they cannot fail to please, the Gavotte, especially, having a theme of much character. Transcriptions as good as these will be a real boon to those teachers who desire that their pupils should know something of the music of the past, as well as of the present and future.

No more Alone. Song. Words by J. Wilce. Composed by John Francis Barnett.

SONGS by composers who have already given ample proof that they are capable of producing works of a far higher character, are always certain to please the musician, although they may not be so popular in character as to be as remunerative to the musicseller as those of the mere song-makers of the day. Mr. Barnett's graceful vocal piece has a merit far above the average ballads, but the melody will hardly strike the uncultivated ear. It is, however, extremely vocal, and the accompaniments are written with the fluency of a practised hand. We especially like the temporary modulation into the relative minor in the third bar from the close. The song will no doubt prove effective in a public concert room, where it is likely to receive a more finished rendering than in a private drawing-room.

Luna. Song. Words by Meta Orred. Composed by Virginia Gabriel.

THE attractions of this composer's vocal works usually lie upon the surface, and the song before us is no exception to the rule. Without any particular trouble either to singer or accompanist, a certain effect is produced by this class of composition; and there can be little doubt that this fact will always ensure for such pieces a ready acceptance with amateurs. "Luna" has an appropriate melody; and the lazy chords in the opening phrases form just such an accompaniment as a person "afloat in a silver boat" might be expected to help the voice with. The *staccato* quavers in the pianoforte part and the change to the relative minor prevent undue monotony; and the song may be recommended to all in search of simple vocal music.

Before the Fight. Song. Words by Desmond Ryan. Composed by Ciro Pinsuti.

THIS is a bold and musicianlike song for a baritone voice, which can scarcely fail to become a favourite both in the concert-room and drawing-room. The *staccato* chords at the commencement of the voice part, and the flowing quavers which follow, seem called up naturally by the varied character of the words, which are extremely vigorous. We especially like the change from B flat minor to G flat major; and the return to the original key, by the emphasised quavers in the accompaniment, on the dominant harmony, is a good and effective point.

Ephemeral (Only a year ago, love). Song. The words by G. J. Whyte Melville. Music by Agnes Zimmermann.

AN expressive composition in A minor to some poetical verses, which certainly lend themselves well to musical treatment. The flowing semiquaver accompaniment is effectively woven in with the voice part, and a sympathetic accompanist will be required to do full justice to the composition. When we say that at the recent concert of Miss Zimmermann the song was given by Madame Lemmens-Sherrington, and that the composer was at the pianoforte, it may be imagined with what unanimity an encore was demanded.

Hark! The Nightingale is singing. Serenade for four voices. Poetry by Robert Crompton. Music by Stephen Stratton.

THIS part-song, dedicated to the Birmingham Glee Union, has already reached a second edition, which we presume may be accepted as a proof of its success. The theme is vocal and the parts are well written, an effective change from G to E flat giving much life to the composition. Without being rigid sticklers for the due expression of the verses in part-songs, however, we cannot believe that the voices should be allowed to come in upon any words required by the music, exactly as if the notes had been written first and the poetry cut into patches to suit them. The bass, for instance, says "Seems to woo thee forth to rove," and the three other voices enter on the words "thee forth to rove," having sung no portion of the line before. Again, three voices have the words "Glitter in the clear blue skies," and the bass only "in the clear blue skies." This is indeed making verses wait respectfully on the music. The song is written for alto, two tenors, and bass, and is well adapted for a trained choir such as that to which the composition is inscribed.

Hymns, Carols, and Moral Songs for the Young. By William Metcalfe.

GREAT care should be taken in writing "for the young" to adapt the thought and its expression to their immature intelligence, for first impressions are apt to leave an indelible mark on character and tastes. Impressionable as children are, with their eagerness to receive information, and their charming trustfulness, it especially behoves those who indirectly administer to their mental and moral culture, to reflect deeply on the principles that should guide such work before they offer to the choice of mothers the produce of their labours. To be successful in this direction one must be more than musician; the heart must have been moved and stimulated by direct contact with children, and beat in unison with the intellect for their benefit and advancement. Mr. Metcalfe writes with freedom and evident knowledge, but there are some things in his work which we cannot forbear to point out as faults or errors of judgment. In No. 7, besides consecutive 7ths in the second bar, an unpleasant progression occurs in the first bar of the third line, which has all the bad effects of 8ths between extreme parts. In No. 14, first bar of the second line, the pedal is quitted before it is a note of the harmony. The monotony of rhythm in No. 3, the eccentric harmonies in Nos. 8 and 28, the commonplace setting of very serious words in No. 39, occasional false accents, excessive modulation, the unaccountable way in which inner parts appear and vanish, are faults that Mr. Metcalfe may overcome. Though, however, we do not think the book suitable for its object, for it is certainly marred by faults, there are many capital hymn tunes and pieces of lighter character, particularly Nos. 16, 18, 20, 23, and 50, which show that Mr. Metcalfe is capable of writing music which may indeed be strong meat for babes, but will prove attractive to adults.

Contributions to the Hymnody of the Church.—Te Deum. By Rev. J. S. B. Hodges.

THE hymns which Mr. Hodges has set to music are, most of them at least, well known to all Anglicans, amongst them occurring such familiar poems as "For thee,

oh dear, dear country," "Onward! Christian soldiers," and "My God, my Father, while I stray." The somewhat sentimental character of modern hymnody has necessarily induced a corresponding character in the music which springs from it, and Mr. Hodges has been thoroughly imbued with this spirit. It is difficult to select any conspicuous examples of merit in these contributions. The melodies are, as a rule, subservient to the sweet character of the harmonies, and there is a decided sameness throughout the series. Nos. 5, 14, and 17 please us most, but if Mr. Hodges contemplates further contributions, it would be well if he would forbear from making the tenor part habitually descend below the bass part in a previous chord. In No. 13 occur two cases of a 7th rising to the 5th, while the root descends to the 3rd of the next chord. If Mr. Hodges will consider the propriety of avoiding such errors in his future contributions, they will no doubt be welcomed with still greater favour by the many to whom this class of composition appeals. The Te Deum is a bright piece of music which entirely depends upon the organ part for its effect, the voices singing in unison. It will, therefore, be suitable only for churches which possess an instrument capable of carrying out the intention of the author.

J. B. CRAMER AND CO.

Eight Characteristic Pieces for the Pianoforte. 1. *Minuetto;* 2. *Præludium;* 3. *Air;* 4. *Album Blatt;* 5. *Barcarole;* 6. *Papillon;* 7. *Andante Serioso;* 8. *Capriccio.* Composed by Waldemar Bargiel.

THESE pianoforte pieces, although of small pretension, display an original power and a musicianlike skill sufficient to arrest the attention and to make us desire to cultivate a closer acquaintance with their composer. Nos. 1 and 2 are good solid sketches, artistically treated, the "Præludium" especially—in G minor, ending with the orthodox major chord—being exceedingly attractive. No. 3 is a charmingly written piece, an "Air" indeed, as its title affirms, but as pure a specimen of quiet melody and harmony as can be imagined, and an excellent study for *legato* playing. No. 4 has a melodious subject with a syncopated accompaniment, which, with a sympathetic performer, may be made extremely effective. No. 5, although not in the usual Barcarolle rhythm, 6-8, has an appropriate flowing theme, with a good second subject; and No. 6 has sufficient "Butterfly" character to justify its title, although we think it scarcely equal to its companions. In No. 7 we have a tranquil theme, in C minor, with a modulation into the tonic major; and No. 8 is a well-written Capriccio with some good and effective passages for both hands. All these sketches, as we have said, have sufficient individuality to lift them above the ordinary music of the day.

Caprice for the Pianoforte. By T. M. Mudie.

WE have on several former occasions called attention to the excessive refinement and poetical feeling displayed in Mr. Mudie's pianoforte works, which although tolerably voluminous, were they brought together in one catalogue, are by no means as well known as they deserve to be. The "Caprice" before us is written especially for moderately advanced players, and is eminently fitted to cultivate the taste for the due appreciation of compositions of the classical school. The themes are most attractive, and the writing throughout is that of a thorough master. All the passages lie well under the hand, but the due rendering of them will require mind as well as fingers. The publication of music like this should be warmly encouraged, for it has been too much the custom rather to write down to the level of the pupil than to endeavour to raise the pupil to the level of the music.

The Fairy Wedding. Duet for Soprano and Contralto. Words by Frederick Enoch. Music by Henry Smart.

THE musical verses of Mr. Enoch have been set with the usual success by Mr. Smart, and the result is a duet which cannot fail to prove highly effective for drawing-room performance. The melody is exceedingly attractive, and no vocal difficulties present themselves even to the most timid amateurs. Much character is given to the composition by the accompaniment, which is written throughout with all that grace and elegance which invariably distinguish the vocal pieces of this composer. There are short and melodious solos for both voices, so that, in the performance of the duet, the honours will be equally shared by each singer.

Are your minds set upon righteousness? Anthem. Dedicated to the Vicar and Choir of St. Stephen's, Lewisham. Composed by R. Stanley Brocklebank.

IT is impossible for us to speak favourably of this composition. It has the merit of being tolerably easy to sing, but the author must learn to write correctly harmony and notation. It is very often expedient to employ false notation to facilitate the reading of single parts, but it is manifestly incorrect and misleading to do so when no purpose is served. In the third bar of the introduction G♮ is written instead of F♯ in a chord which is the first inversion of a minor 9th or D. A similar fault occurring every time this or an analogous chord is written shows that the author is obstinate rather than politic in his view. Amongst other things too we must protest against the rising of the 7th of the dominant to the 5th of the tonic while the 3rd rises to the root. This occurs twice on pages 6 and 7, to the words "ponder, ponder," and "that dwell."

Benediction Service. By Charles W. Smith.

WE are not told where St. Joseph's Academy is situated to whose students this service is dedicated and for whom it was expressly composed, but we are convinced that this gushing kind of music which is becoming so general in the Roman Church, though it may attract, cannot have a good influence. If then attractiveness is the chief use, as it is the only merit, we can only wonder that the authorities at this academy sanction the production of such music in a place where the need of attraction is supposed to be no longer urgent. The piece under consideration is tuneful if commonplace, and we forbear to point out some faults of part-writing not knowing how far the author prefers progressions that are usually considered as signs of want of care or study.

ROBERT COCKS AND CO.

The Harvest Song (Herbstlied); Schumann. Transcribed for the Pianoforte by G. F. West.

AGAIN we must say that a "Transcription" is an adaptation of a composition for an instrument different to that for which it was originally written, and not a Fantasia upon a theme introducing showy variations. Mr. West writes graceful and useful school pieces; and beyond the objection to his title which we have offered, there can be no reason why the one before us should not be as acceptable as any he has yet put his name to. The manner in which the air is ornamented has certainly no claim to novelty; but the passages are brilliant, and well suited for moderately advanced players. We could wish, however, that the fingering were not so plentifully marked; in many parts it is quite unnecessary, and draws the attention away from the notes. The leading fingers only should be indicated, and there would be some chance then of a pupil being taught to think.

Poor Ellen. Song. Poetry by the Rev. E. Dudley Jackson. Composed by Ciro Pinsuti.

THE beautiful opening of this song, in E minor, tells the story of the forlorn maiden with much pathos, an appropriate accompaniment materially aiding the effect of the simple phrases to which the words are wedded. The change to the tonic major gives much intensity to the words "Poor Ellen, she's gone where no false tongues woo;" and an effect thoroughly sympathetic with the return to the verse expressive of weary waiting is gained by the recurrence to the minor. We cordially recommend this eloquent song to the attention of vocalists, both for public and private performance.

METZLER AND CO.

Songs for Children. Words by Willy De Burgh, Esq., and others. Music by W. Borrow.

LITTLE vocalists in the present day have no reason to complain that their wants are not provided for. "Nursery

Ye little birds that sit and sing.

BALLET.

Words by Thomas Heywood (1615). Music by Richard Mann.

London: NOVELLO, EWER AND CO., 1, Berners Street (W.), and 35, Poultry (E.C.) New York: J. L. PETERS, 843, Broadway.

Allegro vivace.

Treble. Ye lit - tle birds that sit and sing A - midst the sha - dy

Alto. Ye lit - tle birds that sing A - midst the sha - dy

Tenor. (8ve. lower). Ye lit - tle birds that sing A - midst the sha - dy

Bass. That sing A - midst the sha - dy

Allegro vivace.

Accomp. ♩ = 126.

val - leys, And see how Phil - lis sweet - ly walks With - in her gar - den

val - leys, And see how Phil-lis sweet-ly walks With - in her gar - den

val - leys, And see how Phil - lis sweet - ly walks With - in her gar - den

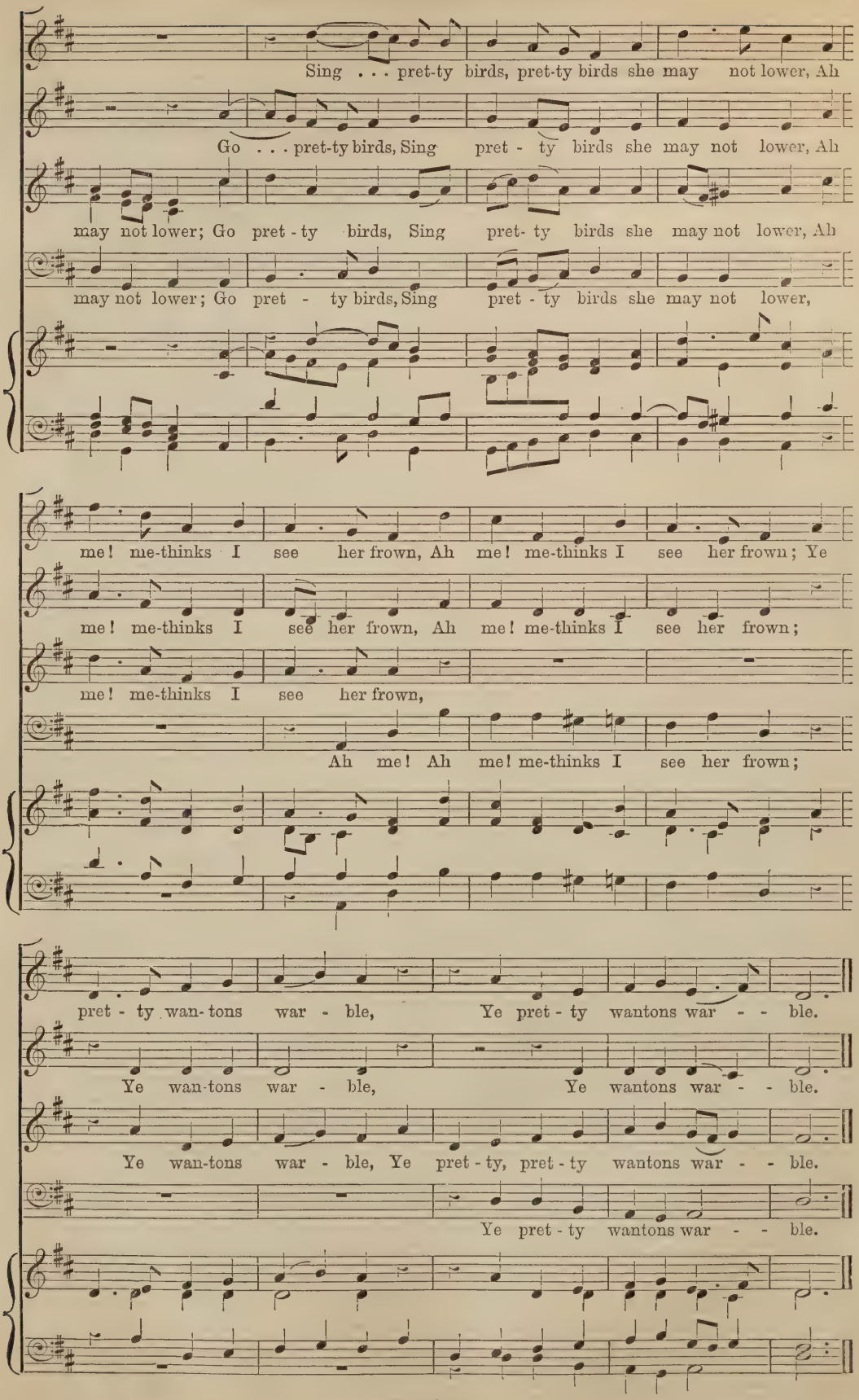
val - leys, How Phil - lis sweet - ly walks With - in her gar - den

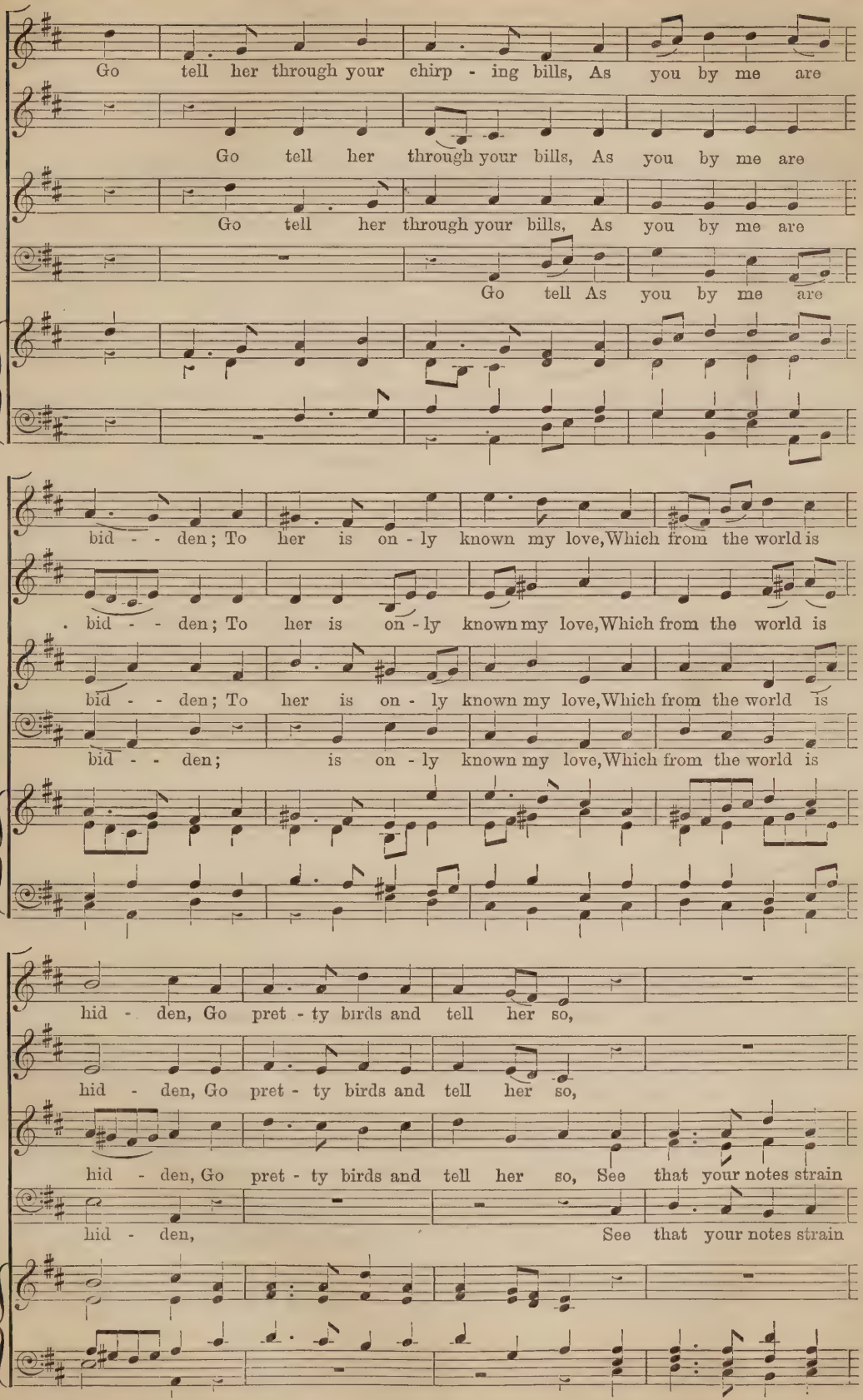
al - leys, Go pret - ty birds a - bout her bower,

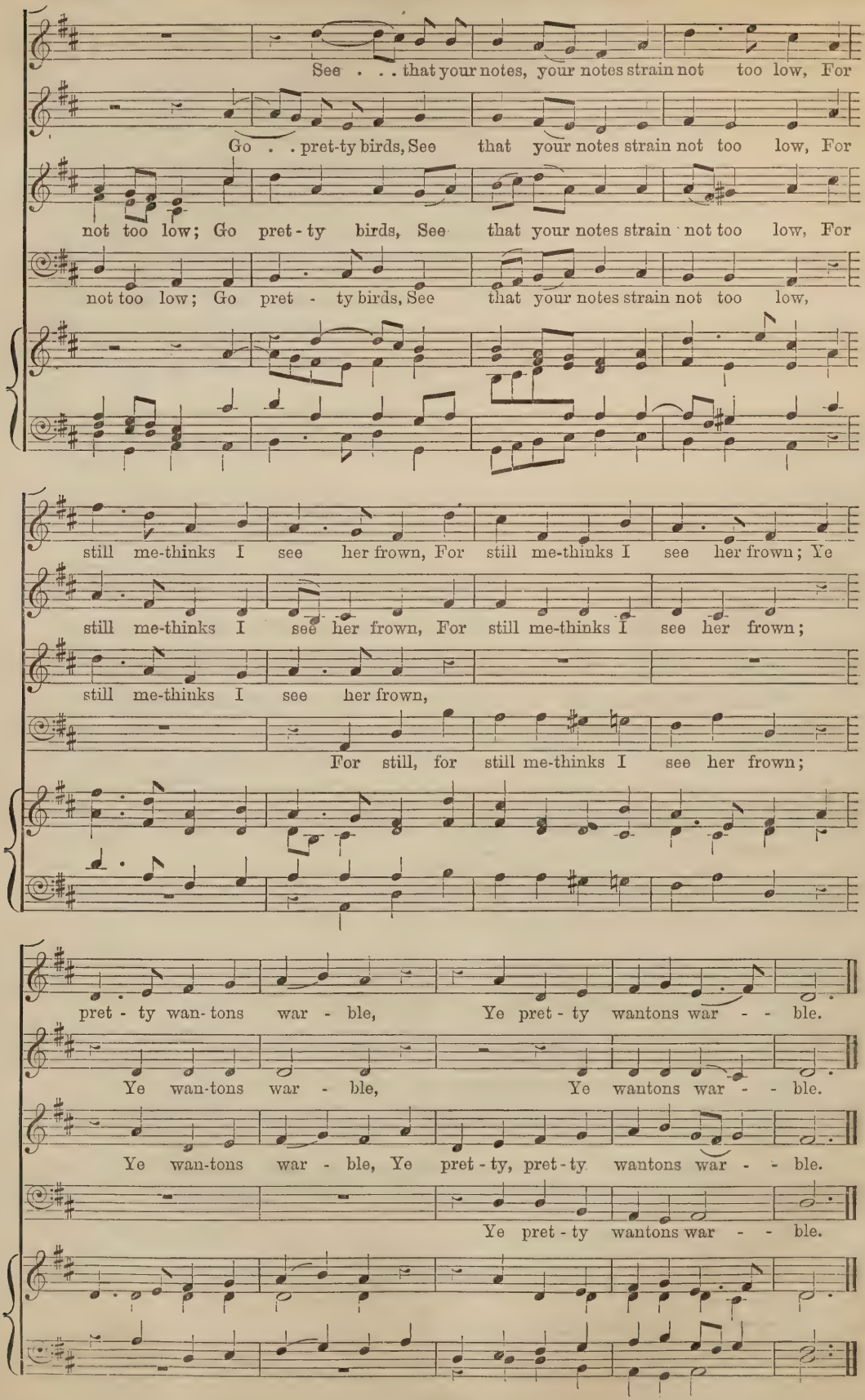
al - leys, Go pret - ty birds a - bout her bower,

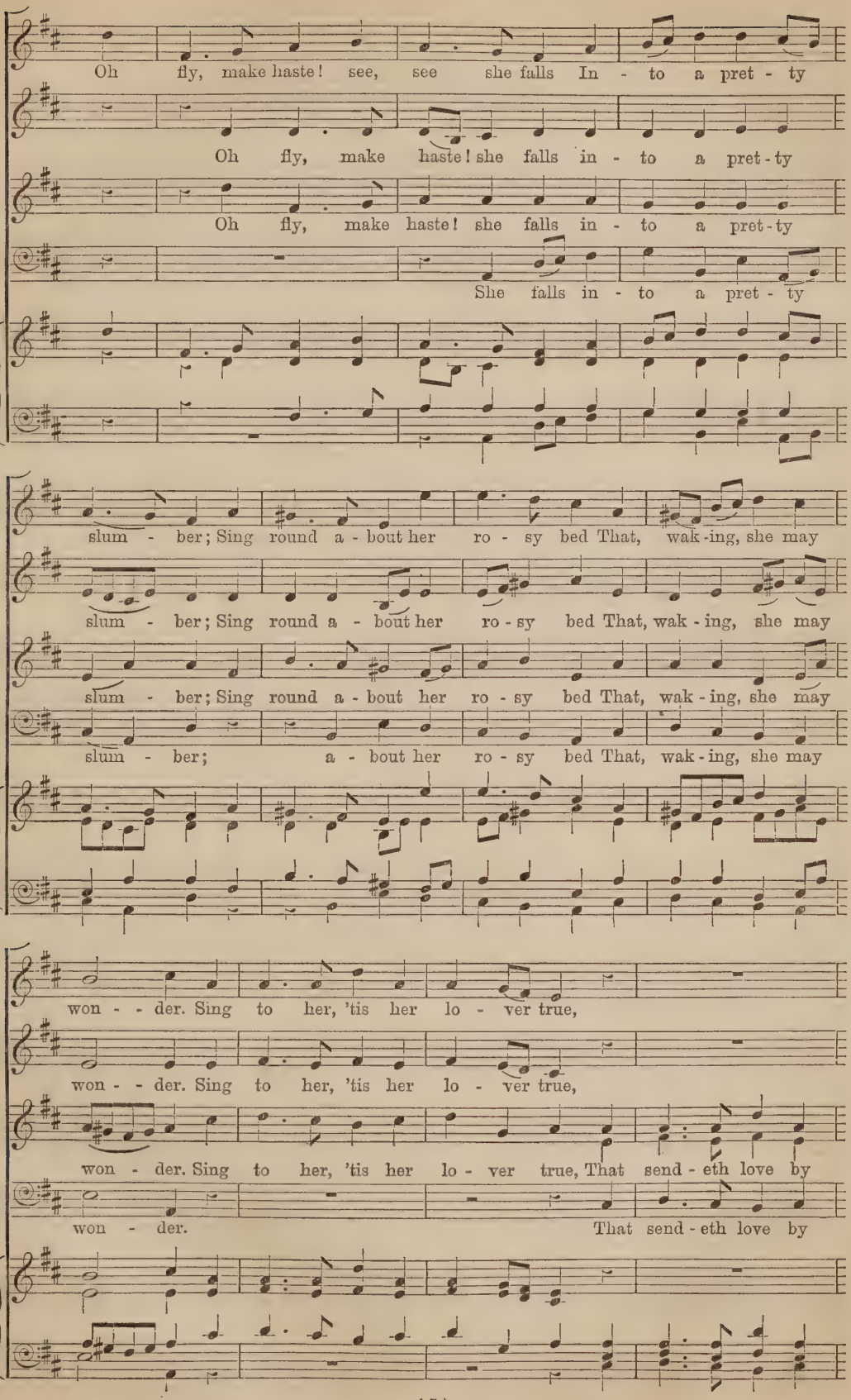
al - leys, Go pret - ty birds a - bout her bower, Sing pret - ty birds she

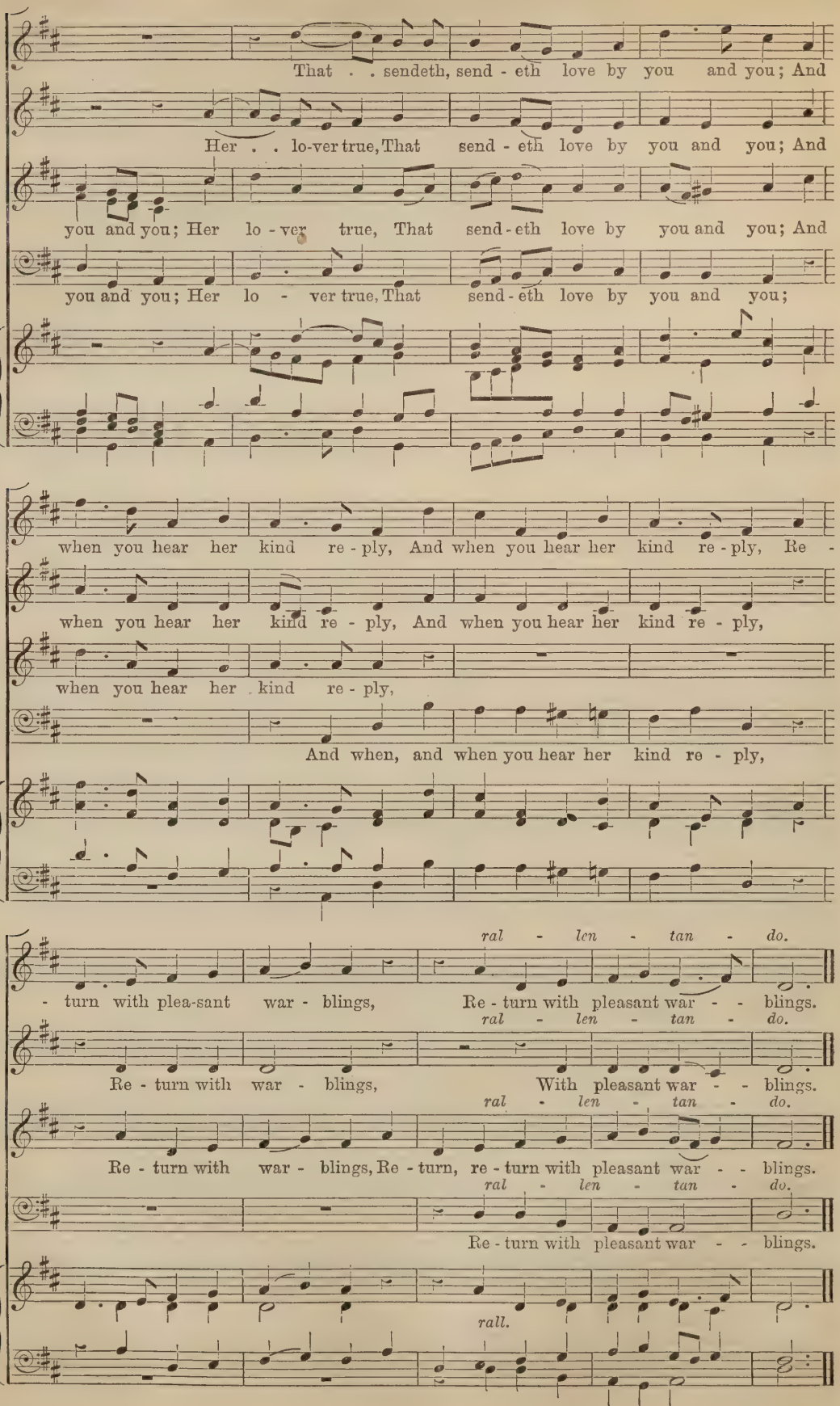
al - leys. Sing pret - ty birds she


Sing . . . pret-ty birds, pret-ty birds she may not lower, Ah
Go . . . pret-ty birds, Sing pret - ty birds she may not lower, Ah
may not lower; Go pret - ty birds, Sing pret- ty birds she may not lower, Ah
may not lower; Go pret - ty birds, Sing pret - ty birds she may not lower,
me! me-thinks I see her frown, Ah me! me-thinks I see her frown; Ye
me! me-thinks I see her frown, Ah me! me-thinks I see her frown;
me! me-thinks I see her frown,
Ah me! Ah me! me-thinks I see her frown;
pret - ty wan-tons war - ble, Ye pret - ty wantons war - - ble.
Ye wan-tons war - ble, Ye wantons war - - ble.
Ye wan-tons war - ble, Ye pret - ty, pret - ty wantons war - - ble.
Ye pret - ty wantons war - - ble.


Go tell her through your chirp - ing bills, As you by me are
Go tell her through your bills, As you by me are
Go tell her through your bills, As you by me are
Go tell As you by me are
bid - - den; To her is on - ly known my love, Which from the world is
bid - - den; To her is on - ly known my love, Which from the world is
bid - - den; To her is on - ly known my love, Which from the world is
bid - - den; is on - ly known my love, Which from the world is
hid - den, Go pret - ty birds and tell her so,
hid - den, Go pret - ty birds and tell her so,
hid - den, Go pret - ty birds and tell her so, See that your notes strain
hid - den, See that your notes strain


See . . . that your notes, your notes strain not too low, For
Go . . pret-ty birds, See that your notes strain not too low, For
not too low; Go pret-ty birds, See that your notes strain not too low, For
not too low; Go pret - ty birds, See that your notes strain not too low,
still me-thinks I see her frown, For still me-thinks I see her frown; Ye
still me-thinks I see her frown, For still me-thinks I see her frown;
still me-thinks I see her frown,
For still, for still me-thinks I see her frown;
pret - ty wan-tons war - ble, Ye pret - ty wantons war - - ble.
Ye wan-tons war - ble, Ye wantons war - - ble.
Ye wan-tons war - ble, Ye pret-ty, pret-ty wantons war - - ble.
Ye pret-ty wantons war - - ble.


Oh fly, make haste! see, see she falls In - to a pret - ty
Oh fly, make haste! she falls in - to a pret - ty
Oh fly, make haste! she falls in - to a pret - ty
She falls in - to a pret - ty
slum - ber; Sing round a - bout her ro - sy bed That, wak - ing, she may
slum - ber; Sing round a - bout her ro - sy bed That, wak - ing, she may
slum - ber; Sing round a - bout her ro - sy bed That, wak - ing, she may
slum - ber; a - bout her ro - sy bed That, wak - ing, she may
won - - der. Sing to her, 'tis her lo - ver true,
won - - der. Sing to her, 'tis her lo - ver true,
won - der. Sing to her, 'tis her lo - ver true, That send - eth love by
won - der. That send - eth love by


That . . sendeth, send - eth love by you and you; And
Her . . lo-ver true, That send - eth love by you and you; And
you and you; Her lo - ver true, That send - eth love by you and you; And
you and you; Her lo - ver true, That send - eth love by you and you;
when you hear her kind re - ply, And when you hear her kind re - ply, Re -
when you hear her kind re - ply, And when you hear her kind re - ply,
when you hear her kind re - ply,
And when, and when you hear her kind re - ply,
ral - len - tan - do.
- turn with plea-sant war - blings, Re - turn with pleasant war - - blings.
ral - len - tan - do.
Re - turn with war - blings, With pleasant war - - blings.
ral - len - tan - do.
Re - turn with war - blings, Re - turn, re - turn with pleasant war - - blings.
ral - len - tan - do.
Re - turn with pleasant war - - blings.
rall.

music" is becoming almost as plentiful as "drawing-room music;" and, from our experience, we may affirm that the former is—although less pretentious—very often infinitely superior to the latter. Some of our best composers have latterly turned their attention to juvenile songs, and our reviewing columns have proved that we consider them fully worthy of attention. The present collection appears entitled to a fair position amongst the many recent works of the kind. The words are just such as we should like to hear children sing—pure in thought and easily versified—and the music simple and tuneful enough to be readily caught up and remembered. Many of the airs are perhaps not very original—No. 1, for instance, reminding us somewhat too much of "The Minstrel Boy"—but they are all well adapted for their purpose, and the harmonies throughout are excellent. We can imagine that most of them will become favourites with young singers, but were we permitted to have a voice in the matter, we should especially mention the "Cradle Song," "Evening," "Spring Flowers," "The Holiday," "The Return of Spring," and "To the Woods."

Rejoice in the Lord. Anthem. By the Rev. William Statham, B.A.

THIS anthem is extracted from a quarterly publication "The Practical Choir Master," and is quite worthy to appear in its new shape. It is of a contrapuntal character throughout, carefully and thoroughly written, and welcome as an indication that amongst the clergy are to be found men who are willing and able to oppose sentimental novelties by work that is healthily traditional and well adapted for church use.

LAMBORN COCK.

First Sarabande, for the Pianoforte. By Walter Macfarren.

AMONGST the many specimens of these old dance tunes, both of past and present composers, recently published, there can be no doubt that Mr. Macfarren's latest contribution will stand prominently forward. The quaint opening subject, in D minor, is so fresh and characteristic as thoroughly to revive the feeling of the "Sarabande" days; and the *Cantabile* theme in the tonic major is tuneful enough to make us regret that such graceful music should sound antiquated. It may be that, as we see many past fashions now the rage, much of the newest music may be cast in the oldest forms; and, if so, great credit must be given to the composer of the Sarabande before us, who has been one of the most earnest labourers in the good cause, and not only proved by his editions of the classical pieces what a mine of wealth has been for years neglected, but by his own compositions that there are writers of the present time who can produce successful works formed upon the models which have been bequeathed to us.

Larghetto and Fugue for the Organ. Composed by Westley Richards.

THE first movement of these is melodious and well written for the instrument. The return from the episode in A minor to the first theme in C major is a happy surprise, and gives additional variety to what is already a well contrasted and effective piece. The Fugue is somewhat long, and as Mr. Richards, by keeping strictly to four parts till the pedal commences, seems to aim at correctness of part writing, it would have been better to avoid the 8ths in the third bar on page 8. Easy to play and well adapted for the instrument, these pieces will no doubt achieve popularity.

WEEKES AND CO.

God of Eternity. Sacred Song. Words by C. C. Sturm. Music by Böhrer. Arranged and in part composed by R. Andrews.

WE learn from the title-page that Mr. Andrews has already appeared before the public as the composer of "Our home's eternal rest." We hope he has been more successful in original composition than in adaptations. The one before us is incoherent in the extreme. After a short introduction hovering between A minor and C major, the song commences with a phrase in C minor which is repeated three bars later in A minor. This sufficiently indicates the author's ignorance of the laws of tonality, and raises a doubt whether the song is worthy of further perusal—a doubt which is speedily confirmed as we proceed.

Te Deum Laudamus, for Parish Choirs. Composed by J. H. Greenhill, Mus. Bac., T.C.D.

THIS Te Deum is well suited for its object, and though not particularly striking, will prove acceptable and useful wherever it finds its way. The harmonies to the words, "When Thou hadst overcome," &c., point to reflection on the writer's part, while good effect is made in many passages with a unison of all the voices. We must, however point out to Mr. Greenhill that at the top of page 2 in the last bar occurs a chord which can only be a diatonic 7th on E♮, *i.e.*, D♮ G♮ B E To resolve this upon a 7th o B, making the D♮ ascend to D♯, is contrary to the senses of sight and hearing. The piece is dedicated to Sir John Goss. Doubtless the dedication was induced by a feeling of admiration, which has produced a follower of an excellent example.

Hymn Tunes. Edited by E. H. Turpin.

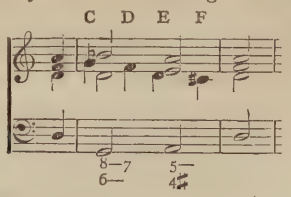
IF there is one subject which is supposed to have made progress under the influence of modern musical thought it is the consideration of the spirit, character, and accent of words in their alliance with music. This collection of hymn tunes is compiled upon the principle that one piece of music is adaptable to as many poems of the same metre as can be found. In the words of the Preface, "Any tunes of the same metre may be used for other hymns than those to which they are assigned." If with our modern prejudices we can accept this, we must not blame the editor for want of logic in taking various compositions of great masters and allying them with words and sentiments dissimilar to those which inspired the original thought. Nevertheless we must praise the judgment he displays in taking for his model in the fifty original tunes he contributes the purer traditions and manner of our early church writers, and avoiding the exciting and extreme treatment which mars so many modern compositions for church use.

RIVINGTONS.

The Chorister's Guide. By W. A. Barrett, Mus. Bac., Oxon.

IF practical experience gives the right to speak with authority on the subject in whose service such experience has been acquired, the choristers of England should look up to Mr. Barrett as to an oracle. The task of writing for a class is always a difficult one, and demands peculiar qualities in him who undertakes it, for besides a sympathetic insight into character, mere style and language must be subservient to the particular nature of the case. In writing for the young, correctness and simplicity of expression are essential, definitions must be clear, the information elementary, and disputed or doubtful points avoided. No one would think of broaching a new theory of harmony in a treatise for schoolboys; and few, we think, while giving them a cursory view of any branch of science, would take for an authority a work which, however able, is subversive of all received principle and acquired precedent. We cannot but admire the fervour with which Mr. Barrett attaches himself to the cause of his old friend and chief, Dr. Stainer, but we wish he had reserved his expression of confidence for a time when enthusiasm for a leader could have been manifested without endangering the success and merit of an enterprise. As, therefore, we are informed that Dr. Stainer is the authority for Mr. Barrett's views of harmony, we will forbear to criticise the chapter devoted to that subject beyond making two remarks. Firstly, too much or too little is said for the treatment of the subject to be either elementary or exhaustive. Secondly, we must draw attention to

our author's analysis of the following chords :—



"The chord D is the major ninth from E♭ and the chord E though often called the suspension 5-4 is really the chord of the major 13th from C." Surely this is original. To go *seriatim* through our objections—in the third lesson we read "All intervals within the compass of an octave are called simple; beyond an octave, compound, the ninth being a repetition of the second," &c. Now the ninth may be said to be compounded of the intervals of an octave and a second, but to say it is the repetition of the latter is not correct enough to form its definition. It is much clearer also to keep the word *bar* as descriptive of what is contained between two *bar lines*, and not make the former apply to both the lines and the space contained by them. What could a beginner understand by the following sentence, on page 23 : "Scales with sharps are a fifth above each other, scales with flats a fifth below." We must be behind the scenes to disentangle this. In the lesson on accents, page 40, we find this passage: "Accent is sometimes moved to those parts of the bar not naturally accented, by means of syncopation." Certainly this may occur, but to take the example in the text, syncopation alone does not alter the accent though it may annul it. On page 45 the minor scale of A with F♯ and G♯ ascending and descending is described as artificial, while on page 71, the same scale in the key of C is taken as the correct basis for the formation of chords in the minor key. On the next page, speaking of the leading note, Mr. Barrett tells the chorister boys that it is called "leading note or sensible because it creates a desire in the mind for the next note to which it leads in order that the sentence may satisfy the ear." Now as the last note mentioned is Do, and he is here speaking of Si, we have more reasons than the mere obscurity of the text for believing that the note naturally tends downwards, and have no right to presume that he means that it should resolve upwards. But the explanation of the character of this note, if touched upon at all, should have been treated at greater length, considering that a large proportion of the music of the church was written before the world became sensible of the upward tendency of the leading note; besides, the peculiarity is not an accident of the note as the 7th of the scale but as the 3rd of the dominant. The lesson on melody is the weakest in the book, for besides some confusion in the definition we find the two following sentences : "The difference of key does not alter the melody so much as a change of accent." We were not aware that mere transposition altered a melody at all. "The last rose of summer" may be more ineffective in one key than another, but it is always the same melody. "A melody is still a melody even though it be sung by many voices in unison." We never suspected the contrary. In the 25th lesson we find specimens of counterpoint ascribed to several learned writers, but the latter never could have intended them as such, at least in the cases of Sir George Elvey and Sir F. Ouseley. The examples are in two parts, and apparently form the two upper parts of compositions having originally other parts below them. In an earlier chapter of the work we are referred to Cherubini amongst others as an authority in these matters but we regret if approval of these examples results from a study of his work. "Canon is strict imitation in all the parts chosen," for what? With regard to the last chapters of the book on Chanting, the Order of the Service, the meaning of the Psalms, Hints on singing, &c., Mr. Barrett's remarks are admirable, and his great experience enables him to give good practical advice to his young audience. On the whole the book will be found useful by the author's compeers.

SIMPSON AND CO.

Only thee. Song. Words by Charles Swain.

Hurrah for Bluff King Christmas. Song. Words by Arthur Matthison.

Composed by John Cheshire.

ALTHOUGH little is attempted in the first of these songs beyond wedding a simple and appropriate melody to the words, there is so much musical feeling shown in the manner in which it is accompanied that we are inclined to award as much praise to Mr. Cheshire as so unpretentious a ballad can be expected to call forth. The unexpected close in C major, in the 12th bar of page 3, the chord of A flat, commencing page 4, and the holding-note for the voice, whilst the original subject is played before the final bars, are points of much interest. The second song is a bold setting of some well-written verses; but as both words and music are somewhat conventional, we have merely to say that we find no fault with either. When the season comes round for the usual talk about "yule logs" Mr. Cheshire's song may have a fair chance amongst the hundreds of similar effusions called forth by the occasion.

Marche des Fantassins, pour le Piano, par Guillaume H. Wall.

AN effective and melodious March in E flat major, military enough in character for the "Fantassins" to whose service it is devoted, and yet pleasing enough for performance in a drawing-room. It is a relief to find that the second subject, in the subdominant—usually termed the "Trio"—is not characterized by the triplets which modern composers seem to consider as a portion of the recognised pattern for this style of composition. The March is throughout well written, and easy to play.

MORGAN, SCOTT AND CO.

Thou, Lord, knowest Thy servant. Words by Anna Shipton. Music by M. L. Bradshaw.

WE recommend the lady if she intends to continue writing to go and have her first harmony lesson at once. Are people as a rule so very ignorant in musical matters that ungrammatical twaddle of this sort can receive attention ?

F. PITMAN.

Dr. Watts' 146th Hymn. For organ or harmonium. By E. Edgar.

ANOTHER case of picking out themes on an instrument and writing down notes anyhow. Mr. Edgar dedicates this medley to Wisdom, using Greek characters. Does he imagine music to have no connection with wisdom that he presumes to think she will accept the dedication ?

ALPHONSE BERTINI, SEYMOUR AND CO.

Organ Music for Church or Chamber. By Walter Spinney.

THIS volume consists of seven pieces of varied character and all partaking more or less of the flavour of Italian opera. Of these we prefer Nos. 5 and 7, though we do not see that any object is served by adopting the antiquated method of omitting the sharp of the leading note in the signature of the key. In No. 1 we object to the use of E♭ as a passing note in the key of A, and though the progression from a triad on any note to one on a semitone below is often effective, it would be as well to omit the 5th in the latter unless particular circumstances warrant its use. Here it seems to us a little extreme. In the 9th and 11th bars of the March the effect of 5ths between extreme parts is not concealed by the crotchet rest inserted. These subterfuges have had their day, and modern use demands consideration for the sense of hearing. Passing over certain cases of consecutive octaves between extreme parts which are disagreeable, and 5ths between dominant or sub-dominant and tonic which become trite by too frequent use, we must protest against the use of a second inversion on B♭ coming immediately after one on E♭ on page 4, line 3, bar 4.

TONIC SOL-FA AGENCY.

A Tract on Musical Statics. An attempt to show the bearing of the most recent discoveries in Acoustics on chords, discords, transitions, modulations, and tuning, as used by modern musicians. By John Curwen.

WE can readily understand that the author of this work should devote a large portion of it to the proof of the superiority of "Just Intonation" over what is termed "Temperament," but can scarcely agree with him that the former is "what the world is coming to," unless indeed the fact of all musicians being converted to "Sol-faism" were too apparent to be doubted. Without entering into this question, however, we may do Mr. Curwen and his disciples the justice to say that they are thoroughly in earnest; and the Tract before us shows that the founder of the system is desirous that his followers should be not only sound practical teachers but well versed in all the phenomena of the science which they profess. It would be impossible, in our limited space, to do more than call attention to the present book, which certainly does infinite credit to the study and research of its author. We admire his explanation of the difference between Musical Statics and Musical Æsthetics, in the preface, and are glad to find that the value of Professor Helmholtz's recent discoveries are fully acknowledged. A due consideration of Musical Statics is no doubt a matter of real importance; but let us hope that in our diligent study of causes we do not partially lose sight of the abstract beauty of effects.

W. R. BOWDEN, OXFORD.

Hymn for St. John Baptist's Day. Words by Rev. E. W. Benson, D.D., Chancellor of Lincoln.

Six Original Hymn Tunes. Words from "Hymns Ancient and Modern." (By permission.)

Twelve original Single Chants. (First Series.)

By Charles H. Lacon, St. Edmund Hall, Oxon.

THE duties of a reviewer are very onerous. After toiling through piles of music of a pretentious character, he naturally thinks that on arriving at a little budget like this of Mr. Lacon's, he will in its simplicity find a moment's relaxation. But the absence of apparent difficulty in the task perhaps induces a too conscious easiness, and consequent want of care. Here we find nothing original; of that we do not so much complain. Nevertheless pieces of this short and simple character if they possess no striking merit should be entirely free from grammatical faults. In the last of the hymn tunes and that for St. John Baptist's Day we find the root and the 7th of one chord descending to the third of the next at the same time. In chant No. 11 bad melody occurs in the tenor part where the A♭ rises to D♮. We hope Mr. Lacon will carefully revise the second series, the issue of which we understand he contemplates.

C. C. DE ZOUCHE, MONTREAL.

Te Deum in G. By Dr. P. R. Maclagan.

WE are at a loss to conceive how such nonsense as this can find a publisher. Besides innumerable other faults, we have only to mention that there are fourteen cases at least of consecutive 8ths and 5ths, and the inquiry naturally follows: Is the Doctor a graduate in music, and at what university?

TO CORRESPONDENTS.

*** *Notices of concerts, and other information supplied by our friends in the country, must be forwarded as early as possible after the occurrence; otherwise they cannot be inserted. Our correspondents must specifically denote the date of each concert, for without such date no notice can be taken of the performance.*

Our correspondents will greatly oblige by writing all names as clearly as possible, as we cannot be responsible for any mistakes that may occur.

Correspondents are informed that their names and addresses must accompany all communications.

We cannot undertake to return offered contributions; the authors therefore, will do well to retain copies.

Notice is sent to all Subscribers whose payment (in advance) is exhausted. The paper will be discontinued where the Subscription is not renewed. We again remind those who are disappointed in obtaining back numbers that, although the music pages are always stereotyped, only a sufficient quantity of the rest of the paper is printed to supply the current sale.

The notice of the concert at Farnham, which took place on the 23rd April, should have been forwarded in time for the May number.

WM. HODSON, JUN.—*The Royal Academy of Music, Tenterden Street, Hanover Square,*

T. W.—"*A General History of Music,*" *by Dr. Joseph Schlüter; published by Bentley.*

BRIEF SUMMARY OF COUNTRY NEWS.

We do not hold ourselves responsible for any opinions expressed in this Summary; as all the notices are either collated from the local papers, or supplied to us by occasional correspondents.

BALLARAT.—Mr. Austin T. Turner's Cantata, *Adoration*, was performed by the Harmonic Society on Good Friday. The principal soprano part was taken by Miss Pitts, the contralto by Miss St. Clair, the tenor by Mr. A. Ford (the leading trio of the Melbourne Philharmonic Society), and the bass and baritone by Mr. P. Cazaly. The chorus numbered about one hundred performers. There was a very good band, led by Mr. E. King; Mr. G. Herbert presided at the organ, and Mr. Turner conducted. The performance was highly successful.

BEDFORD.—The Amateur Musical Society gave the second concert of the ninth season on Tuesday evening the 8th ult. The first part consisted of Handel's *Acis and Galatea*. The solo vocalists were Madame Thaddeus Wells, Mr. Carter (in place of Mr. Kerr Gedge, absent through illness), Mr, Robson (of Cambridge), and Mr. Lewis Thomas. The band had the valuable assistance of Mr. Gunnis and Mr. F. Kendall, of the Philharmonic Society, Mr. Nicholson, solo flautist, and Mr. Rowlett, oboe, &c. The most effective numbers were "Hush, ye pretty warbling choir," sung by Madame Wells, with piccolo *obbligato* capitally played by Mr. Nicholson; "Love in her eyes," and "Love sounds the alarm," by Mr. Carter; and "O ruddier than the cherry," sung with great spirit by Mr. Thomas. The choruses went well, especially "Wretched lovers" and "Mourn, all ye muses." The second part commenced with a "Duo Concertante" for flute and piano, performed with great success by Mr. Nicholson and Mr. Diemer, and encored. Mr. Lewis Thomas sang "The death of the brave," by P. H. Diemer; and Miss Agnes Bartlett (a pupil of Mr. Diemer) played Moscheles' "Recollections of Ireland" with much brilliancy and taste. The concert terminated with an overture ("Thoughts of Home") by the Conductor of the Society, Mr. P. H. Diemer.——THE members of the choir of Holy Trinity Church recently presented an exceedingly elegant drawing-room timepiece to their organist, with the following inscription on a silver-gilt plate:—"Presented to P. H. Diemer, Esq., by most of the past and present members of the choir of Holy Trinity Church, Bedford, as a token of their sincere regard and esteem. June 14th, 1875."

BOSTON.—On Wednesday, the 2nd ult., a highly successful concert was given in Shodfriar's Hall, by the members of Mr. D. J. Wood's Choral Class, assisted by Madame Billinie-Porter, Mrs. Lee, Mr. Wilford Morgan and Mr. Chaplin Henry. The first part consisted of Sir W. S. Bennett's *May Queen*, which was well rendered, and the second part was miscellaneous. Mr. G. H. Porter, organist of Louth, presided at the harmonium, and Mr. Wm. Porter, of Bourne, at the piano; Mr. D. J. Wood, Mus. Bac., Oxon., conducted.

DERBY.—The Glee and Madrigal Society gave its second concert on Tuesday evening, the 25th May, at the Lecture Hall, to a very large audience. The programme was an excellent one. Mr. W. J. Kempton conducted. The principal vocalists were Miss Dalmaine, Mdme. Whitaker, Mr. Alfred Kenningham, and Mr. Tom Kempton. The first part of the programme consisted of works of the late Sir W. Sterndale Bennett—a selection from *The May Queen*, a song, "Castle Gordon," sung by Mdme. Whitaker, and the favourite part-song, "Come live with me and be my love." Between the parts the quartett, "God is a Spirit," was sung, in memory of Sir Sterndale Bennett. The second part of the programme was miscellaneous.

DUNDEE.—On the 21st ult., a *Soirée Musicale* was given by Mr. and Mrs. Thomas Smieton, at Panmure Villa, Broughty Ferry, on the occasion of the opening of a chamber organ built by Mr. F. W. Nicholson, Bradford, from specifications by Mr. W. H. Richmond, Dundee. The instrument is beautifully decorated by Mr. Drummond, and is in all respects a work of art. Although of considerable range—having 22 stops, 784 pipes, and 3 complete manuals—it is most delicately voiced, and specially adapted for chamber performances and concerts. Mr. Richmond and Mr. Smieton, jun., played a selection of music especially selected to display the beauties of the instrument; and the concert ended with a performance of a lyric opera, in two acts, composed by Mrs. Smieton.

DURHAM.—The Parochial Choir Festival took place on Thursday the 27th May, in the Parish Church. The Very Reverend the Dean of Durham preached an admirable sermon appropriate to the occasion. The Rev. T. Rogers, Precentor of the Cathedral Church of Durham, officiated as Conductor. The prayers were intoned by the Rev. F. T. Grey. Mr. Lawther presided at the organ. The singers numbered 520, of whom 263 were in surplices. Under the able direction of Mr. Rogers, the choir was kept together with remarkable precision, which was no easy matter, as the singers met together on that day for the first time.

GREENOCK.—At a public rehearsal of music given in the Town Hall on the 14th ult., by about 400 children belonging to six of the Greenock Sunday Schools, the choir of the George-square Congregational School was awarded the first prizes for hymn singing and sight tests.

The singing of the children was remarkably good. Mr. Merrylees and Mr. Anderson were the examiners, and awarded the prizes. The hymns were sung under the direction and conductorship of Mr. Tucker, Mr. Wilson, Mr. Turnbull, Mr. Magee, Mr. Cowan, and Mr. Walton, jun. Mr. Henderson, music teacher to the School Board, put the children through a series of sight tests.

JARROW.—On Wednesday evening, the 26th of May, the *Messiah* was performed in the Mechanics' Institute. The vocalists were Miss E. Liddle, Miss E. Moore, Mr. R. K. Vinycomb, and Mr. T. Moar. Miss E. Hill presided at the harmonium, and Mr. Waddington, A.R.A.M., at the piano; Mr. Guthrie led the band, and Mr. J. Hickman conducted. The chorus was very efficient, and the band of sixteen performers, ably supported by Miss Hill and Mr. Waddington, aided greatly in making the performance an excellent and creditable effort to cultivate a taste for high-class works.

LIVERPOOL.—On Saturday the 12th ult., at the Institute, Mount-street, a silver tankard was presented to Mr. Thomas Armstrong, who for many years has conducted the performances of the Societa Armonica. Mr. W. Laidlaw, the President of the Society, gave the testimonial, in presence of a large number of the members. Prior to doing so he alluded to the objects of the Association, and eulogized the Conductor, holding up Mr. Armstrong's punctuality and zeal as virtues to be imitated. Mr. Armstrong, having acknowledged the gift, spoke of the work of the Society, and pointed to the fact that within a comparatively short period it had introduced to Liverpool for the first time nine symphonies, six or eight overtures, and a similar number of marches, all of a very high order. Its labours were unattended by any pecuniary gain, being solely for the furtherance of the cause of music.

LOUGHBOROUGH.—A concert in aid of the Convalescent Home took place on Tuesday evening, the 1st ult., in the Town Hall, under the patronage of Mrs. Perry Herrick. A new Oratorio, *The Land of Promise*, by Francis Howell, formed the first part of the programme. Mr. Deane, senr., Mr. Frank White, and Mr. George Adcock were instrumental in getting up the concert; and great praise is due to the Philharmonic Band, and to the chorus singers. The solo parts were well sustained by Miss Gill (soprano), Mr. Jno. Adcock (tenor), and Mr. Chas. Lacey (bass). The second part of the programme was of a miscellaneous character.

OXFORD.—On the 4th ult., the Queen's College Musical Society gave a concert in the College Hall. Prince Leopold was present, and the performance was a great success. The first part of the programme consisted of Macfarren's Cantata, *May Day*. The choruses were rendered in a creditable manner; the recitative in the solo and chorus, "Loyal hearts," was taken by Master Bryan. The chorus, "Lads and lasses," which concluded the first part, was most enthusiastically received and encored. The quartett, "Lo the early beam," the solo parts in which were taken by Messrs. Pierson, A. J. Tuckwell, C. H. Murphy, and Master Bryan, was one of the most enjoyable features of the evening. Mr. Dodd's pianoforte solo was a brilliant performance, and Schumann's quintett, Op. 44, was splendidly played, the performers being—pianoforte, Mr. T. W. Dodds; violin, Mr. W. H. Eayres; second violin, Mr. W. Hayes; viola, Mr. W. Kay; violoncello, Rev. H. Dean. Mr. T. W. Dodds conducted.——A VOCAL and instrumental concert took place at Culham College on the 11th ult. Among the most noticeable features of the performance was the careful rendering by the choir of Bishop's "Winds whistle cold," and the vocal solos by Mr. Croomes, Mr. Colegate, and Mr. Vallis. The band, led by Mr. Brocklebank, played several classical pieces with expression and judgment. Mr. Bird accompanied, and Mr. Desborough conducted.

PARSONSTOWN, KING'S CO.—The first concert of the Choral Society was given on Thursday evening, the 17th ult., in John's Hall; Patron the Earl of Rosse. The first part of the programme consisted of Mendelssohn's 42nd Psalm, and Romberg's *Lay of the Bell;* the second part of vocal and instrumental solos. Miss Herbert, of Dublin, took the principal soprano part; the other soloists were Miss Harbourne, Miss Browne, Mr. R. Biggs, M.A., LL.D., Rev. W. Ewing, B.A., Herr Dreyer, and Mr. Arnold. Beethoven's Sonata, Op. 24, for piano and violin, was admirably rendered by Mrs. Biggs and Mr. M. Arnold, and Bach's Prelude, arranged by Gounod, for violin, piano and harmonium, with Dr. Biggs at the harmonium, was also a feature in the programme. Great credit is due to the Conductor, Mr. Matthew Arnold, for the manner in which the choral portions were given, considering the short time the Society has been in existence.

RICHMOND, SURREY.—An exceedingly good amateur concert (under Royal patronage) was given at the Star and Garter Hotel, on the 3rd ult., in aid of the new Cemetery Chapel. The first part of the programme consisted of *The Woman of Samaria*. The choruses were rendered by a choir of 60 voices, under the leadership of Mr. Hopper, organist of S. Matthias, Richmond Hill. The solos were sung by Miss Frances Courtenay, Miss Prothero, Sir George Innes, and Mr. Frederick Robinson. The second part was miscellaneous. Mdlle. Bartkowska sang "Bel raggio" in a brilliant manner, and Miss Courtenay was encored in Sullivan's "Where the bee sucks." Herr Oberthür played two effective harp solos, and the choir gave a spirited rendering of "Blanche" (Kücken), "A Vintage Song" (Mendelssohn), and "Good night, farewell" (Garrett). The interval between the parts was occupied by the presentation of a handsome silver-mounted ivory bâton to Mr. Hopper, as a mark of regard, and in appreciation of his musical skill. The presentation was made by Sir George Innes. Mr. Burnham Horner presided at the harmonium, and the Rev. Walter Miller, M.A., Mus. Bac., Oxon, at the pianoforte. The proceeds of the concert amounted to nearly £150.

SHEFFIELD.—The members and friends of the Amateur Musical Society "assisted" at an entertainment given in the Surrey-street Music Hall, on the 1st ult. Bach's sacred Cantata, *My spirit was in heaviness*, was performed in Sheffield for the first time, and was highly appreciated. The choruses were well sung, and the trying tenor solos especially were delivered with much intelligence, and considerable vocal skill. The second part of the programme consisted of Mendelssohn's Octett, arranged for pianoforte duet and string quartette, and Professor Macfarren's Cantata, *May Day*—one of the most charming illustrations of modern pastoral music. Throughout, the performances in point of musical quality reflected the highest credit upon all who took part in them. Herr Schollhammer conducted with his accustomed tact and judgment, and efficient organ and pianoforte accompaniments were furnished by Mr. Joseph Perkin.

SOUTHPORT.—The tenth Festival of the Wigan Church Choral Association was held at St. Andrew's Church on the 22nd ult., when the choristers present numbered over 280. The services commenced with early celebration at 9 a.m., the music used being Garrett's Communion Service in F. At the morning service, at 11 a.m., the following was the order of the music: Processional, "Benedicite," to a Gregorian chant; "Venite," and Psalms to chants by Hopkins and Turle in E flat; Te Deum and Jubilate, Berthold Tours in F; Anthem, Barnby's "O praise the Lord." During the collection, the presiding organist, Mr. Ffoulkes, played the Adagio from Mendelssohn's "Scotch" Symphony, and at the conclusion of the service a March in B flat by Fr. Lachner. The prayers were intoned by the Rev. G. A. E. Kempson, one of the hon. secs. of the Association, the preacher being the Lord Bishop of Chester. The evening service commenced at 7 p.m., the Rev. G. A. E. Kempson again intoning the prayers. The Psalms were sung to a chant by Major Lemon in D major; Magnificat and Nunc dimittis to W. T. Best's fine setting in chant form; the anthem was Sir John Goss's "Stand up and bless the Lord;" and the Recessional hymn, "Praise, my soul, the King of heaven," to Sir J. Goss's grand tune. At the conclusion of the service Mr. Ffoulkes played a march by Lemmens. The preacher for the evening was the Rev. Prebendary Cross. Altogether this may be considered as having been the most successful festival since the foundation of the Association; and the performance of the music reflects great credit on Mr. Ffoulkes, organist of St. Andrew's, Southport, and on Mr. P. de Soyre, the organizing choirmaster. The collections amounted to upwards of £30.

WALTHAMSTOW.—The Musical Society, under the direction of Mr. J. F. H. Read, gave a performance of Spohr's *Last Judgment*, in the National Schoolroom, on Monday evening, the 31st May, which was a decided success. The solos were sung by Miss Duval, soprano; Miss Reimar, contralto; Mr. Howells, tenor; and Mr. Ap-Herbert, bass. Mr. H. R. Bird presided at the pianoforte; the overture and symphony were played by Mr. Bird and Miss Read. The second part of the programme consisted of songs and part-songs.

ORGAN APPOINTMENTS.—Mr. J. D. Martin, Organist and Choirmaster to the Parish Church, Portobello, Edinburgh.——Mr. James Gregory, Organist and Choirmaster to St. Mary's Parish Church, Birkenhead, ——Mr. Billinie Porter, late of the Parish Church, Bromborough, Cheshire, to St. Andrew's Church, Liverpool.——Mr. T. Pettitt to St. Peter's, Onslow Gardens.——Mr. Edward Griffiths, F.C.O., Organist and Choirmaster to the Church of the Annunciation, Chislehurst.——Mr. R. à Beckett Evans to the Parish Church, Embleton, Northumberland.——Mr. Thomas Tallis Trimnell to the Parish Church, Sheffield. ——Mr. T. Capel Hullett, Organist and Choirmaster to St. Luke's Church, Caterham Valley, Surrey.

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THE MUSICAL TIMES
AND SINGING-CLASS CIRCULAR.
AUGUST 1, 1875.

ESTHER: AN ORATORIO BY G. F. HANDEL.*

By F. W. Davenport.

Published for the first time in a popular form, all musicians must rejoice in the hope that the Oratorio of *Esther* may now become popular also in acceptance. So important an event demands special attention, and is a fitting opportunity for a few remarks upon the history and character of the work.

It was on the occasion of his second return to London that Handel was persuaded to take the place of the amiable Dr. Pepusch, as director of the music to the Duke of Chandos at Cannons. While occupying that post, from 1718 to 1720, he wrote the two Chandos Te Deums and the twelve equally famous Chandos Anthems, and though much engaged with the schemes then afloat for the introduction of Italian Opera under the title of the Royal Academy of Music, he found time to write his first English Oratorio, the subject of the present notice, which was privately performed on the 29th of August, 1720, at the mansion of his patron. In 1750 an enthusiast, named Julius Plumer, placed the following inscription upon the organ in the parish church of the village of Edgware, which served as a temporary private chapel to the Duke during the erection of his residence:—

HANDEL WAS ORGANIST OF THIS CHURCH
FROM THE YEAR 1718 TO 1721, AND
COMPOSED THE ORATORIO OF ESTHER
ON THIS ORGAN.

Interesting as is the fact recorded, we cannot help remarking that, with his admiration for the great man, Mr. Plumer displays small acquaintance with his method of composition.

From its first production until 1731 the Oratorio was shelved; but in that year it was performed with action by the children of the Chapel Royal, under the direction of their master, Bernard Gates. Soon after this, the Academy of Ancient Music executed it, though on a more extensive scale. All these were private representations, but their success warranted a public performance, and on the 20th of April, 1732, the work was produced "at the great rooms of Villars-street," by a private speculator, whose venture, however, quickly succumbed when Handel himself brought out the Oratorio, revised and with several additions, at the King's Theatre in the Haymarket, on Thursday, the 2nd of May. The advertisements announcing these two representations will be found in the preface accompanying the present edition. After several repetitions in the spring of 1732, *Esther* was repeated during Lent, 1735, and in March, 1740; while in Dublin it was given in 1742, and again in London in 1751 and 1757. With the exception of a performance of extracts from the work at the Great Festival at York in 1825, it has not been heard in public for over a hundred years, although we may now look forward with confidence to its reproduction. We may mention that the poem, which is in part founded on Racine's Tragedy, has been attributed to several writers; but it seems most probable that it was the work of Gay, who also wrote the libretto of *Acis and Galatea* which was produced at Cannons immediately after *Esther*.

To come now to the work itself: the overture, which has been heard frequently apart from the rest of the work, is an extended composition in three movements; the last a fugue, which appears also in a trio for three string instruments. The argument closely follows the Bible version, although the author of the poem gives life to the various passages selected by introducing groups of Persians and Israelites, as well as individuals who, by little strain of the imagination, might be supposed to have been present on the several occasions.

In the first scene, Haman, the favourite of Ahasuerus, king of Persia, having apparently just received the royal assent to his plan for the massacre of the Jews, scorning the entreaty of one of his attendants, excites the Persians to let the "place" of the Jews "be no more found among them." They quickly respond to his appeal, and, defying the God of Israel, re-echo their leader's sentiments in a chorus, "Shall we the God of Israel fear;" where, after three bars, enters a counterpoint to the first phrase of Haman's song, "Pluck root and branch," the two being worked together, and several times repeated. In the next scene the Israelites, unconscious of their impending fate, are rejoicing in the news of the coronation of Esther, niece to Mordecai, a Jew, and, before Haman's treachery, a trusted councillor of the king. After a charming song, "Tune your harps," with an accompaniment of violins pizzicato and an oboe obbligato, a chorus, "Shall we of servitude complain?" a song, "Praise the Lord," for a treble voice, with an obbligato for the harp, and one for a tenor, "Sing songs of praise," all indicative of an attitude of trustfulness in God even through captivity and tribulation, the Israelites are interrupted by the sudden arrival of one of their countrymen, who tells them of the decree of Haman, and raises before their horrified visions a picture of the terrors that must soon ensue. The misery of the people at this announcement is depicted in a chorus, "Ye sons of Israel mourn," which is a wonderful example of intense and deep expression of the text. This number, after the introduction of an alto song, "O Jordan, sacred tide" is repeated, and forms a fitting termination to the first act or part.

In the next Act, Scene 1, Esther and Mordecai meet in presence of some of the Jews, and the Queen, perceiving that something unusual has occurred, inquires of her uncle the cause of his sorrow. His answer is the announcement of the recent decree and the declaration that she must act as mediator with the King. Knowing the law that death is the fate which awaits a subject venturing unsummoned into the presence, she hesitates, when Mordecai, in a most melodious air, "Dread not, righteous Queen, the danger," reassures her, declaring that love will pacify her husband's anger, and that, even should the worst befall her, death, in the fulfilment of her duty, would be preferable to a throne and remorse. Reassured and roused, Esther offers herself a willing sacrifice, if need be, and pours forth the expansion of her sentiments and intentions in a pathetic song, "Tears assist me," and hastens to the presence of the King; while the Jews, awaiting the result of the audience, and following her with anxious eyes, cry out to Jehovah to save them and "blunt the wrathful sword."

In the next scene we are introduced to the chamber of Ahasuerus, who is disturbed in his meditations by the sound of a footfall. Turning round indignantly, he demands "Who dares intrude into our presence without our leave! It is decreed he dies for this

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audacious deed." Immediately, however, he perceives Esther, and noting her look of misery and doubt, love dissipates his anger, and his arms receive her fainting form. The most beautiful and romantic duet which follows is equal to anything Handel ever wrote of the kind, replete with exquisite phrases and modulations expressive of his passion and devotion, and her resolution to gain her purpose battling with her bodily prostration. Then, in the sweetest of strains, he reassures her and grants her prayer, afterwards acceding to her request to meet Haman at a feast in her apartments. The act terminates with the chorus, "Virtue, truth, and innocence," wherein the Jews, confidently awaiting the issue, extol the virtues of their heroic countrywoman and Queen.

Act III., Scene V., opens with a solo for an alto voice, called an "Invocation," in which a young Israelite conjures Jehovah to arise and execute His ire. This is followed by the most important chorus in the work, "He comes to end our woes," in part a hymn of triumph, descriptive of the power of the Almighty, and, again, an act of faith in the abiding love of Jehovah for His people and their ultimate happiness and glory.

The last is the banquet scene, where Esther reveals the designs of Haman against her family. The fate of the latter is speedily settled by the amorous monarch, while the disconcerted favourite falls prostrate at the feet of the Queen, who, in the song "Flattering tongue, no more I hear thee," at once expresses her triumph and righteous indignation. Haman is hurried away to execution, and the whole work terminates with a chorus interspersed with solos in praise of the attributes of God, in thankfulness for the deliverance of his people, and expressing confidence in their approaching restoration to liberty and happiness.

It has been said that *Esther*, the first work of its class, does not compare favourably with Handel's later oratorios. With this we cannot agree. Taking into consideration its smaller proportions (which may at least ensure a complete performance without cuts), and putting on one side a few cases of careless writing, which it would be useless and possibly impertinent to point out, we can with confidence assert that *Esther* shows indications of greater finish and elaboration than many of the later, larger and more celebrated oratorios; that the interest of the story is excellently sustained, the words and situations thoughtfully considered, and wonderfully expressed; while many instances of beautiful effects of harmony occur, some of which may be said to be almost peculiar to this work, among the many the master produced. In the 23rd bar of the first chorus there is a chord of F minor with the 7th E♭, and a passing note, D, struck simultaneously. The D descends to C, and the whole chord resolves naturally enough on dominant harmony in the key of E♭. Without the D or with an A natural, the effect would be ordinary enough; but, as it happens, it is unique. In the 5th bar of the song, "Tune your harps," and wherever the phrase is repeated, we have, for the period, the unusual chord of a 2nd inversion of a dominant 7th unprepared. Observe, also, the wonderful interrupted cadence in the 24th and 25th bars of the song, "Sing songs of praise;" the pedals, pages 38 (last scene) and 47, 2nd score; the modern effect of a tonic 7th, though resolved out of the key in the 91st bar of "O beauteous Giver;" the minor 13th to the word "She," pages 68 and 70; and in the latter page, 2nd score, last bar, the supertonic chromatic harmony, after a minor chord in the subdominant. Lastly, there is the beautiful resolution of an augmented 6th, page 82, 2nd bar, analogous in its effect to passages in the 7th song of the series, "The fair maid of the mill" of Schubert, and the 7th number of Bach's Christmas Oratorio. In these two cases there is a 2nd inversion of supertonic resolved on a 1st inversion of the major tonic harmony. In the case before us the augmented 6th G♯ D resolves upon a first inversion of the minor tonic B♭ harmony, which is still more intense and striking.

Speaking generally of the whole work, being written with a view to possible stage representation, it will be classed with *Joseph*, *Belshazzar*, *Jephtha*, and others of the dramatic, as opposed to the two didactic works. Although the Persians and Jews are not so vividly contrasted as in *Belshazzar*, the principal persons are strongly individualized. The character of Haman naturally lends itself most to dramatic effect, especially in the wonderful accompanied recitative near the end. The chorus, "He comes," with the episode, "Earth tremble," is worthy to be ranked with Handel's best examples of so-called "descriptive music." But the most remarkable piece in its relation to the art of the period is the recitative and duet where Esther enters the royal chamber. The transition from F major to E♭ major, to announce the change of scene to the palace, anticipates a class of effects more peculiar to later times; while that to G minor, where the king first perceives Esther, and the harmony to the words "Sure sign of grace," would satisfy the conscience of the most devoted partisan of the principles of modern opera.

The neglect of what is deserving of attention naturally rouses the indignation of such as perceive it. This must be our excuse if we have dilated in too enthusiastic a manner upon the importance of *Esther*. It may indeed be observed that the fulness of the score is perhaps due to the accident of there being no organ in the mansion at Cannons, that Handel did not habitually bestow much care upon the setting of the text, and that hence dramatic power, when visible in his work, is likewise an accident. Happy accident it certainly is, that Handel's first and last oratorios with female titles, *Esther* and *Theodora* (apart from the resemblance of the characters of Haman and Valens, especially in their wrathful moods), should represent to us, through the wide difference of the heroines, and consequently "accidental" variety of the music, a complete epitome of Handel's manner; the lyric, tender grace of the one supplementing the dramatic and vigorous power of the other.

In conclusion, we can only hope that Messrs. Novello and Co. may continue the series, and give to the public many more, if not all, the hidden treasures of the master.

A correspondent who wrote to us some time ago suggesting the establishment of Summer Concerts in the Horticultural Gardens, South Kensington, has again addressed us to offer another proposition, viz., that one of our best military bands should play on the summer evenings in the Gardens on the Victoria Embankment. It certainly does appear strange that in the heart of our London season there should be so few opportunities for the general public to hear a good band in the open air; and if it were possible, by rigid supervision, to ensure a sufficiently attentive

audience, the experiment might very fairly be tried. At all events, it would have the merit of being in truth, and not merely in name, a "Promenade Concert."

Any bright anticipations which may have been formed by the announcement that Mr. Carl Rosa is about to open the Princess's Theatre for the performance of English Opera must be dimmed by the intelligence that the works will be chiefly those composed by everybody *except* English writers. Surely we are not so fond of the Operas represented at our lyrical establishments during the season that we shall find it necessary to have them translated into English for performance when we can no longer hear them in Italian. A German, Italian or French company we would gladly welcome, with a *répertoire* of works sung in the language to which the music was originally wedded; but the mission of an English company should be to perform English Opera, and we cannot believe that success will attend any speculation in which this fact is not distinctly recognised.

A temporary success is sometimes more detrimental to a man than positive failure. The Dean of Worcester having carried his point with regard to the Cathedral Festival in that city, seems not content with abolishing this one, but is now, we find, using his influence to suppress those at Hereford and Gloucester. The question, therefore, now ceases to be a local one, and assumes a character of so much importance that a vigorous stand against such intolerance becomes a public duty. The Three Choir Festivals have been so long established that the consent of the Deans to grant the use of the Cathedrals in which they were held has been hitherto applied for almost as a matter of courtesy; but should the attempt to follow the example set at Worcester be made at Hereford and Gloucester, we trust that the clerical authority, hitherto respected, will be at once boldly challenged. The exercise of a despotic power by individuals placed in high positions is very often the first indication that such power exists; and even Deans may find that a determined opposition, not only to public opinion, but to the wish of a majority of the clergy, will result in weakening an influence which, in these days of disaffection, it should be their earnest desire to strengthen.

The few hours elapsing between the conclusion of the day and the commencement of the evening are, as a rule, anxiously looked forward to by those engaged in artistic or literary pursuits as the brief period which may legitimately be devoted to rest and seclusion. Yet, strangely enough, this is precisely the time chosen for the meetings of the "Musical Association for the investigation of subjects connected with the art and science of Music." Whether the thin attendance at the monthly gatherings of the Society may be chiefly traced to this circumstance we cannot say; but certainly at the very agreeable *conversazione* with which the Association concluded its first season many members were present who are but rarely seen at the regular meetings. During the recess we trust that this matter will receive full consideration; for, with every desire for the success and advancement of the Society, it can scarcely be expected that the reading or discussion of a paper on abstruse questions in science or art will ever be regarded, even by the most earnest members, as a relaxation after work.

We are glad to find that the "British Musical and Dramatic Institute" has changed its name to the "School of Dramatic Art," and that at what was termed the "semi-public opening" at Ripon House, Woburn Place, Russell Square, little was said or done to falsify a claim to its new title. As there seems, however, to be still some latent idea of cultivating music in this Association, we beg distinctly to assure Mr. Charles Sleigh, the manager, that he had better leave this branch of study to other and more able Institutions. He deserves every credit for his energetic endeavours to found a school of dramatic art, but a school of musical art is already founded; and even if it were not so, the vocal and instrumental exhibitions we heard at Ripon House were scarcely of a nature to command public attention. The chorus singing, under the direction of Mr. Henry Regaldi, was fairly good; but a programme of common-place songs, given by pupils who should be studying how to produce their voices, to the accompaniment of a cottage pianoforte, formed a strange contrast with the many highly creditable specimens of dramatic training given during the evening.

We can scarcely believe that the directors of the Alexandra Palace have sufficiently considered what is the music most likely to attract the public to Muswell Hill. There can be no question that in persevering with Italian Concerts and "Promenade" programmes, with an occasional sprinkling of well-worn classical pieces, they are neither appealing to a taste already existing, nor helping to create a new one; for certainly the fashionable supporters of our lyrical establishments care not to hear their favourites in operatic scraps; and the real music-lovers will continue to go to Sydenham until they find that the same works, as well executed, can be heard at the Alexandra Palace. As the concerts now given in this establishment must entail a large outlay, it would be well to think whether this expense would not be better incurred in providing music of a higher character; for, although the "British Army Quadrilles, with all the original effects," may do very well for those who attend a "Hound Show," it assuredly is not of a nature to realise the bright promises made to the musical world in the opening prospectus.

CRYSTAL PALACE.

The last of the Summer Concerts, on the 17th ult., was made extremely interesting by the performance of Niels W. Gade's Cantata, "The Erl-King's Daughter," which, although containing some of its composer's best thoughts, has been strangely neglected in this country. There may be some want of sustained interest in this composition; but the music shows the hand of a master throughout; and the choral writing is not only highly dramatic, but fresh and tuneful enough to command the attention even of a non-musical audience. The performance of the Cantata was exceptionally good, the principal parts being well sung by Mdme. Osborne-Williams, Mdme. Blanche Cole and Mr. George Fox; and the choruses being given with much precision and effect by the Crystal Palace Choir, especially the beautiful "Morning Hymn," which commences the third part. Mr. Manns conducted with his accustomed efficiency.

ROYAL ITALIAN OPERA.

The revival of "Semiramide" at this establishment was chiefly remarkable for the excellent manner in which it was placed upon the stage, and the fine singing of M. Faure in the part of *Assur*, for certainly neither Mdme. Vilda's *Semiramide* nor Mdlle. Scalchi's *Arsace* could be accepted by those who remember the great vocalists who have made

these characters famous. "L'Etoile du Nord," with Mdme. Patti and M. Faure in the principal parts, has been successfully given, the *Peter* of the great French vocalist thoroughly realising, both in his acting and singing, the intention of the composer. Many good works have been brought forward this season at the Royal Italian Opera; but it is a melancholy sign of the time that so consummate an artist as Mdme. Patti should choose "La Traviata" for her benefit. The season terminated, as announced, on the 17th ult.

HER MAJESTY'S OPERA.

The revival of "Mignon" was welcome to many, not so much for the merit of the music as for the exquisite embodiment of the heroine by Mdme. Nilsson, who was received, as she deserved, with the most enthusiastic marks of approbation. Mdlle. Chapuy created a genuine effect as *Rosina* in "Il Barbiere," her singing, if somewhat cold, being remarkable for perfection of execution. The Opera, too, afforded a good opportunity for Signor De Reschi to display his best qualifications as the Barber, the music of which he gave with much animation and humour. Mdlle. De Belocca has certainly not improved her position by the performance of *Cherubino*, in "Le Nozze di Figaro;" she looks the part well, and is sufficiently sprightly as the saucy Page; but the music is too severe a tax for her powers; and, although encored in "Voi che sapete," no genuine effect was created. The establishment closed on the 24th ult., with an excellent performance of "Lohengrin."

PHILHARMONIC SOCIETY.

The feature of the final concert for the season on the 5th ult., was an "Idyll" to the memory of the late Sir Sterndale Bennett, composed by his fellow-student and warm friend, Dr. G. A. Macfarren. The good feeling which prompted so graceful a tribute would have been sufficiently appreciated had not the artistic worth of the composition earned the good opinion of the listeners, and we trust, therefore, that Dr. Macfarren—who bowed from his place in the room, in acknowledgment of the applause with which the Idyll was greeted—would believe that the audience desired not only to show admiration of the work, but deep and heartfelt sympathy with the feelings of the composer. The other orchestral works were Haydn's Symphony in E flat (No. 10) and Beethoven's in C minor, the concert concluding with Weber's "Jubilee" Overture. Vieuxtemps' Violin Concerto (No. 5, in A minor) was finely played by Herr Wieniawski, and an unusual brightness was given to the vocal portion of the programme by the engagement of Mdlle. Titiens, who sang the Scena, "A qual furor," from *Fidelio;* the song, "Glöcklein im Thal," from *Euryanthe*, and two of Schumann's *Lieder* in her very best style. Mr. W. G. Cusins, the Conductor, received quite an ovation at the conclusion of the concert.

ROYAL ACADEMY OF MUSIC.

The annual public concert of this Institution was given at St. James's Hall on the 21st ult., with a success far exceeding any former performance of the pupils within our recollection. The fact of the Marchioness of Lorne consenting to give away the prizes on this occasion has a significance of the utmost importance to the welfare of musical art in this country; for, although the Academy boasts of a long array of the highest names in the land as patrons and patronesses, it is only by personally attending the periodical exhibition of the students that any active sympathy can be shown in the cause. The excellence of the pianoforte playing was, as usual, the theme of general admiration; but so much progress has latterly been made in the vocal department that a great portion of the singing would have done credit to public artists; and, although the violin was entirely represented by one pupil, and that a lady (Mdlle. Gabrielle Vaillant), her performance was marked by such excellent intonation, such facile execution, and so much depth of expression, as to call forth the warmest marks of approbation. Amongst the pianists, Miss Katie Steel in the first movement of Schumann's Concerto in A minor, Miss Amy Turner-Burnett, in Mendelssohn's Prelude and Fugue in E minor, Miss Alice Curtis, in Sir Sterndale Bennett's Caprice in E, and Mr. F. W. Bampfylde, in Weber's Concert Stück, displayed such excellent powers as to warrant us in predicting for them a highly successful future; and we must also award unqualified praise to Miss Edridge, Miss Borton (who played with much refinement Sir Sterndale Bennett's "Rondo Piacevole"), and Mr. Deas, all of whom acquitted themselves with credit both to themselves and their teachers. Of Mdlle. Gabrielle Vaillant (who performed the Adagio of Spohr's Violin Concerto, No. 9) we have already spoken, and a good word must also be given for Mr. Rose's rendering of Schumann's Fugue in B flat on the organ. Miss Larkcom was much applauded for her singing of the Scena, "Softly Sighs;" Miss Mary Davies gave with true artistic feeling an expressive song by Mr. Eaton Faning (a student), Mr. Henry Guy sang "Adelaida" with good effect (the pianoforte accompaniment being well played by Miss Pamphilon); Miss Jessie Jones gave a poetical setting of Shelley's "I arise from dreams of thee," by Florence Marshall (another student); Miss Bolingbroke displayed a good voice and style in "Di tanti palpiti," and Mr. Wadmore created a genuine effect in Handel's "Lascia Amor," all being received with the most encouraging marks of admiration. The first movement of a Symphony by Mr. A. H. Jackson (for which the Lucas Silver Medal had been awarded) is a highly meritorious composition. The ideas are clearly expressed, the instrumentation shows a feeling for legitimate orchestral effect, and the entire movement is so well knitted together as to evidence the result either of some experience or decided natural aptitude for the task. It was warmly applauded, and the composer called on to bow his acknowledgments. The choral music was carefully and effectively sung throughout, the female voices, especially, showing the result of excellent training. Before the distribution of prizes Dr. Macfarren (the Principal) made an earnest and eloquent speech, tracing the progress of the Academy through its many vicissitudes to its present state of prosperity, and thanking the Marchioness of Lorne for kindly undertaking the office, the duties of which she so gracefully fulfilled. The Marquis of Lorne in the few words he addressed to the audience alluded in glowing terms to the satisfaction he had felt in the performance of the pupils, and said that in every respect it was fully equal to that of any similar Institution on the Continent. The Conductor, Mr. Walter Macfarren, had an arduous duty, which he discharged with the utmost ability, both band and choir being throughout the concert thoroughly under command. The hall was filled in every part, and many eminent members of the profession were amongst the audience. The following is the list of prizes:—

Lucas Silver Medal. From a design by T. Woolner, R.A. In memory of Charles Lucas, student, professor, and principal, for the composition of the first movement of a symphony. Examiners: H. C. Banister, W. Dorrell, H. C. Lunn, Walter Macfarren, A. Sullivan, and the Principal: Arthur Herbert Jackson.

Parepa-Rosa Gold Medal. In memory of Euphrosyne Parepa-Rosa (endowed by Carl Rosa), for the singing of pieces selected by the committee. Examiners: G. Benson, F. R. Cox, Ettore Fiori, A. Gilardoni, Manuel Garcia, A. Randegger, Carl Rosa, T. A. Wallworth, and the Principal: John Lofting Wadmore.

Sterndale Bennett Prize—Purse of 10 Guineas. In memory of Sir William Sterndale Bennett, Mus. Doc., M.A., D.C.L., student, professor, and principal. For the playing of a composition by Sir W. Sterndale Bennett, selected by the Committee. Examiners: H. R. Eyers, W. H. Holmes, F. B. Jewson, S. Kemp, Walter Macfarren, Arthur O'Leary, Brinley Richards, Harold Thomas, Frederick Westlake, T. Wingham, and the Principal: Fanny Boxell. Highly commended—Annie Jane Doorly.

Certificates of Merit (The highest honour attainable at this Examination, awarded only to students who have previously received Silver Medals).—Pianoforte: Amy

Turner-Burnett (Silver Medal, 1873), Eliza J. Hopkins (ditto, 1874), Annie J. Martin (ditto, 1874). Singing: Henry Guy (ditto, 1872). Pianoforte: Walter Fitton (ditto, 1872).

Silver Medals.—Singing: Mary Davies (Bronze Medal, 1874), Agnes Larkcom. Pianoforte: Alice Curtis (Bronze Medal, 1873), Helen Pamphilon (ditto, 1874), Edith Brand (ditto, 1874), Margaret Bucknall (ditto, 1874). Violin: Gabrielle Vaillant (ditto, 1874). Singing: Eugène Boutènop (ditto, 1874), John L. Wadmore (ditto, 1873). Pianoforte: F. W. W. Bampfylde (ditto, 1874).

Bronze Medals.—Harmony: Oliveria L. Prescott. Singing: Anne E. Bolingbroke, Annie Butterworth, Marie Duval, Hannah Edouard, Marietta Phillips, Emma Reimar, Marian Williams, Mary Jane Williams. Pianoforte: Katie Steel, Ethel Goold, Alice Borton, Annie Turner, Clara Cooper, Marion Green, Nancy Evans, Isabel Thurgood. Violin: Ada Brand. Clarionet: Frances Thomas. Harmony: George Hooper. Singing: Moses Ap Herbert. Pianoforte: Arthur H. Jackson, Frederick Corder, Edward Morton, Tobias Matthay, Lindsay Deas. Organ: Henry R. Rose.

Books.—Harmony: Frances Thomas. Singing: Amy Aylward, Lita Farrer, Thekla Fischer, Catharine Shaboe. Organ: Mary Butterworth. Singing: Robert George, Frederick Nicholls.

Highly Commended.—Singing: Jessie Jones (Silver Medal, 1873), Rhoda Barkley (ditto, 1872), Alice Arnold. Pianoforte: Mary Boole (Bronze Medal, 1874), Janie Burrough (ditto, 1874), Clara Daniel (ditto, 1874), Ellen Edridge (ditto, 1874), Helen Hancock (ditto, 1874), Ellen Holmes (ditto, 1872), Johanna Ludovici (ditto, 1873), Lavinia Sheehan (ditto, 1873), Julia Chute, Maria Combs, Fanny Boxell, Annie J. Doorly, Constance Harper, Emily Banks, Annie Smith, Annie Frost. Organ: Margaret Bucknall, Henrietta Jones, Annie Smith. Pianoforte and Organ: Charlton T. Speer (Bronze Medal, 1874). Pianoforte: George Hooper, Frank Manly, George Ryle, George Elliott, Thomas Silver. Violin: George Ryle. Organ: H. Walmsley Little, George Ryle, Arthur Shaw.

Commended.—Singing: Amelia Featherby, Sarah Geary, Elise Lassouquere, Marie Pasco-Pearce, Hannah Roby. Pianoforte: Alice Chapman, Ella Sauvan, Kate Lyons, Margaret Morgan, Mary Hann, Florence Silberberg. Violin: Ada Lampard. Pianoforte: George Smith. Organ: Augustus Tozer. Harp: Taliesan James.

Prize Violin Bow (Made and presented to the Institution by Mr. James Tubbs, of Wardour Street).—Reginald Luke.

Examiners.—Harmony: H. C. Banister, H. C. Lunn, C. Steggall, Mus. D., A. Sullivan, and the Principal. Singing: G. Benson, F. R. Cox, Ettore Fiori, Manuel Garcia, A. Randegger, and T. A. Wallworth. Pianoforte: H. R. Eyers, W. H. Holmes, F. B. Jewson, S. Kemp, Walter Macfarren, Arthur O'Leary, Harold Thomas, Frederick Westlake, and T. Wingham. Orchestral Instruments: F. J. Amor, Walter Pettit, F. Ralph, and P. Sainton. Organ: Sir J. Goss and the Principal.

Potter Exhibitioner.—Alice Curtis. Westmoreland Scholar.—Agnes Larkcom. Sterndale Bennett Scholar.—Charlton T. Speer. Welsh Choral Union Scholar.—Mary Davies. Parepa-Rosa Scholar.—Annie E. Butterworth.

Mr. G. W. Hammond's morning concert at St. James's Hall, on the 8th ult., was attended by a crowded audience. Mr. Hammond gave a thoroughly classical reading of Beethoven's "Moonlight Sonata," and in the pianoforte part of Sir Sterndale Bennett's Chamber Trio (Op. 26), Schumann's Quintett in E flat (for pianoforte, two violins, viola and violoncello), and Mendelssohn's Concertante variations (for pianoforte and violoncello), proved himself a sound and reliable performer. He also played with much success in Mozart's Sonata for two pianofortes (ably assisted by Mr. W. H. Holmes) and gave two graceful pieces of his own composition, which were warmly applauded. The other instrumentalists were Messrs. Henry Holmes and Mori (violin), Mr. A. Burnett (viola), and Herr Lutgen (violoncello). Miss Annie Butterworth, in Mr. O'Leary's excellent song, "He roamed in the Forest," was highly effective, and a song by Mr. W. H. Holmes, capitally sung by his son, Mr. F. Holmes, was also very well received. Other vocal pieces were given by Miss Julia Wigan, Mr. Arthur O'Leary acting with his usual skill as accompanist.

Mr. Pyatt, of Nottingham, has made arrangements with Mr. Sims Reeves, Signor Foli, and other eminent artists, for a series of Fifteen Ballad Concerts, to take place in the autumn at Glasgow, Edinburgh, the principal towns of the north of England, and the Midland Counties.

The Royal Hand-Bell Ringers had the honour of giving a Campanological Concert on the 2nd ult., at Windsor Castle, by command of Her Majesty the Queen. The programme, performed on a carillon of One Hundred Bells, included Costa's March from "Eli" (66 bells), Handel's "Harmonious Blacksmith," and a selection from "La Fille de Madame Angot." Mr. Duncan S. Miller conducted.

A sketch by Mr. Gilbert, entitled "Eyes and No Eyes," founded on a fairy tale by Hans Christian Andersen, with some effective and appropriate music by Mr. German Reed, has been produced with success at St. George's Hall. Mrs. German Reed was excellent as an elderly coquette, and Miss Fanny Holland and Miss Leonora Braham are great acquisitions to the company, both as singers and actors. Mr. Alfred Reed gave a very good impersonation of an old man, and Mr. Corney Grain and Mr. A. Bishop were amusing as *Pierrot* and *Arlequin*, twin brothers, dressed in Italian pantomime costume.

The St. George's Glee Union Concert on the 2nd ult., at the Pimlico Rooms, was chiefly noticeable for the good singing of the Choir in "April is in my Mistress' Face," "Parting and Meeting," and "In the Lovely Vale of Streams." The solo vocalists were Miss Horder, Miss Buley, Mr. J. T. Carter, and Mr. Theo. Distin. The pianoforte solos, "Introduction and Polonaise" (Chopin) and "La Cascade" were well played by Miss Julie Augarde. Mr. Garside conducted.

The "National Music Meetings" commenced at the Crystal Palace on the 1st ult., the first day being devoted to solo soprano vocalists. Eleven were selected to compete, the first prize, a purse of £25, being eventually awarded to Miss Charlotte Agnes Larkcom (a student of the Royal Academy of Music), and the second, a purse of £10, to Miss Anne Carrina. The judges were Sir Julius Benedict, Mr. W. G. Cusins, and Signor Arditi. The second day was for tenor singers. Five competed; the first prize of £25 being given to Mr. Sylvester, and the second, of £10, to Mr. Fryer. The judges were Signor Arditi, Mr. J. L. Hatton, and Mr. J. Barnby. On the third day eleven contralto or mezzo-soprano singers competed, the judges being Sir Julius Benedict, Signor Arditi, and Mr. Brinley Richards, when the first prize of £25 was awarded to Miss Annie Butterworth, and the second, of £10, to Miss E. A. Reimar (both students of the Royal Academy of Music). Eight baritone or bass singers then contended before the judges, Mr. H. Leslie, Mr. O. Goldschmidt, and Mr. J. L. Hatton, the first prize being given to Mr. Edward Wharton, and the second divided between Messrs. Henry Cross and Frank Thomas, who were pronounced to be equal in merit. The last day of the competition was devoted to Choral Societies and Brass Bands, the performances taking place in the Handel Orchestra. Two Choral Societies competed—the South London Choral Association and the Liverpool Representative Choir. The judges, Mr. H. Leslie, Mr. Brinley Richards, and Mr. J. Barnett, gave the prize of £100 to the Liverpool Representative Choir, much satisfaction being also expressed with the admirable singing of the South London Choir. The Choir of All Saints' Church, Cambridge, next sang for a certificate of merit, which was granted. Then three Brass Bands competed, the judges being Signor Arditi, Mr. Otto Goldschmidt, and Mr. J. L. Hatton, and the prize was given to the Carrow Works (Norwich) Band. Certificates of merit were also awarded for sight-singing, and certificates of "having been selected to compete" were given to all

who had won this position at the preliminary examination. On Saturday, the 10th ult., the prizes were distributed by Madame Lind-Goldschmidt, the ceremony being preceded by a concert, at which the successful candidates performed. The report states that the competitions have presented gratifying features, much care and preparation having been evidenced, especially in the soprano and contralto classes.

A free scholarship for a female pianist, between the ages of 14 and 21, tenable for two years, has been generously founded by Lady Goldsmid in the Royal Academy of Music, which will be competed for at Easter. The Committee of the Goss Testimonial, we are also informed, has resolved to elect a student of the College of Organists to be placed in the Academy, the funds raised for the testimonial being sufficient to defray half the expense of a scholarship. The pupil will be elected for three years, the examination to take place during the present month.

We are informed that the valuable violoncello lately in possession of Herr Wilhelmj, the eminent violin player, has been bought by Herr Schuberth.

The Mildmay Park Choral Society gave a very successful performance of Mendelssohn's "Athalie," and a miscellaneous selection, at Hare Court Lecture Hall, Canonbury, on Tuesday evening, June 29th. The soloists were Miss A. Bliss, Miss Evans, Madame Arnold Potter, and Messrs. Irving, Payne, and Young; Pianoforte, Mr. A. Cox; Harmonium, Mr. E. Snell; Conductor, Mr. Watkins.

At the Musical Examination recently held by the Academical Board of Trinity College, London, the following candidates passed:—*Senior Choral Fellows*—J. M. Bentley (by competition), New College, Oxford; J. T. Field, Blackheath; C. H. Hewitt, Birkbeck Institution; T. W. Hosking, St. Mark's College, Chelsea. *Choral Fellows*—H. T. Walmsley Little, Christ Church, Woburn Square, London; J. Loaring, New College, Oxford; J. T. Wells, Royal Academy of Music. *Choral Associates*—R. Ambler, Preston, Lancashire; F. Smith, Thames Ditton. Harmony Prize—J. Loaring. The Singing Prize was not awarded. Examiners—Edward Dearle, Mus. D., Cantab, S.C.F.; Walter H. Sangster, Mus. B., Oxon, S.C.F.; J. Gordon Saunders, Mus. B., Oxon, S.C.F., and Bradbury Turner, Mus. B., Cantab.

REVIEWS.

Novello, Ewer and Co.

The Notation of Vocal Music, on the principle of Substitution of Pitch; as adapted in the National Method. By W. W. Pearson.

In a former notice of what Mr. Pearson terms the "National Method" of teaching vocal music we mentioned, as an objection to his system, the fact of his writing *relatively* with an *absolute* notation; and although we admit that a temporary popularity may be gained for this, as for any other device of the same nature, we still cannot believe that it will ever obtain a general recognition amongst musicians. In his opening remarks Mr. Pearson, in speaking of the relative notation invented by the Misses Glover, of Norwich, says, "It is the use of this principle which is the real cause of the extraordinary success of the Tonic Sol-Fa System, in the elementary stages, though it is attributed by the unthinking to the notation itself; but the mistake of the originators, in using a new notation, instead of employing part of the old one, has been its bane, and brought against it the opposition of most musicians." Now we do not believe that there was any mistake made in inventing a new notation—for Mr. Curwen is a sufficiently clear-headed man to see that to write for one method in the symbols invented for another is a logical absurdity—but the error, in our opinion, was abolishing at one fell swoop the "ladder" system and writing the notes in a straight line. We are of course aware that by using the letters to be found in every printing-office, compositions noted upon the new system can be very easily multiplied; but this is outside the *musical* question, and therefore cannot be accepted as an argument in favour of Tonic Sol-faism itself. The author of the book before us, in his observations upon the ease of writing relatively with the present notation, seems to speak as if the notes in the five-line staff were not named and pitched by the treble clef in all published music; for he says that "pupils taught on the plan here suggested will be accustomed to the varying pitch from the beginning, so that they will never imbibe those notions of absolute pitch which are at present part of the nature of an old notation reader." This would be all very well if a person taught upon this system were not compelled to "imbibe those notions of absolute pitch" by association with those who were not disciples of Mr. Pearson, but there can be no question that a student of the "national method" would be worse off amongst musicians than a man in a foreign country; for though the latter may not be able to make himself understood to those around him, he at least will not find that a word in his language which conveys a definite idea to himself means something quite different to his next-door neighbour. So thoroughly indeed does Mr. Pearson ignore the importance of admitting the fact that the clef not only gives a name but a pitch to a certain note in our present system, that he proposes writing all the voice parts with the treble clef, showing the real pitch by an indicator at the commencement—a system the advocacy of which seems doubly strange in one who urges as a reason for rejecting the Tonic Sol-fa method, that "it does not give the power to *read* music, in the ordinary sense of the term, and is, in reality, little better for practical purposes than mere ear-singing." With every word in the author's chapter upon "Time notation" we cordially agree. Why, indeed, should we perplex learners by having various ways of writing the same thing? "Uniformity of beat," as he truly says, is all we require; and as "Compound Time" (as it is absurdly called) is merely simple time moving in triplets, what reason can there possibly be for making the matter so complicated to students? surely four, two, and three divisions in the bar are all we really want: are we still to adhere to the lingering notion that minims look sacred, and crotchets secular? In conclusion we cannot but give Mr. Pearson every credit for earnestness and conscientiousness. He thoroughly believes in his own system, and has consequently a right to be respected. But the fact of his inviting opinion by sending his pamphlet for review is a proof that he is open to conviction; and we feel therefore that he will receive our strictures in the spirit which dictated them. We have considered the subject much; and, whilst thoroughly admitting the soundness of the theory upon which the modern systems of vocal tuition are built, we cannot but reiterate the assertion with which we concluded our notice of Mr. Pearson's former book, that "in order to write vocal music *relatively* and *truly*, we must have a new notation."

It is a good thing to give thanks. Full Anthem. By J. Frederick Bridge, Mus. Doc.

This Anthem was written by the Organist of Manchester Cathedral during the present year, for the Commemoration Festivals at the Churches of St. Mary and St. Michael, Hulme, Manchester. It is an extended composition in four movements. The first, a short chorus in C major, with an effective, and to some extent, independent organ part. We cannot say, however, that we like the harsh sound of the second inversion of a Dominant 9th used without the 7th, and with the root *f* 3rd on page three, score one, bar one. The second movement in G major, though perhaps modulating too freely considering its brevity, is a melodious four-part chorus. A better contrast with what precedes it would be secured if this were rendered by solo voices, for which the music is well suited, when the effect of the chorus entering with the words, "Upon a loud trumpet" would still further enhance the effect. The third movement is for a chorus of tenors and basses accompanied by sustained harmony, and this is followed by a recurrence of the music of the opening chorus, given now to the words, "I will sing unto the Lord." The whole concludes with a fugue which works up to a brilliant coda and forms a

fitting termination to a musicianly piece. It will thus be seen that the work is of some length, but the author, with consideration for the practical, has given a direction for the omission of a considerable part of the last chorus, so that if time is an object in the performance, busy people may not be debarred from the enjoyment of a goodly portion of the Anthem.

Original Hymn Tunes to Favourite Words. By Alfred King, Mus. Bac.

Eternity.	*Art thou weary?*
Jesu grant me this.	*Jesus, tender Shepherd.*
Three in One.	*How sweet the Name.*
Faith of our fathers.	*Hail to Thee.*
Safe home.	*Ye servants of the Lord.*

These words will be recognised by many readers, and the music is not unworthy of them, although faults are not entirely absent. The two second inversions (in "Rosbury 6," score 2, bars 2 and 3), following one another, are unsatisfactory. The effect is also bad where the D pedal is quitted in "Faith of our fathers," score 3, bar 2, before it becomes a note of harmony. The bass frequently leaps to a note above that last sounded by the tenor part, as in the Ave Verum, 6th and 7th bars. Simple compositions like these should at least be free from grammatical faults, for which originality of treatment or taking melody do not sufficiently atone.

Pack clouds away, and welcome day. A Four-part Song. Words by Thomas Heywood (Circa 1620). Composed by Charles Harford Lloyd.

This is a melodious song, and in parts so well written as to make us wish to alter the harsh effect of the soprano commencing upon A against the G sharp of the alto (bar 3, page 2); and we must also take exception to the second bar of page 3, when the seventh on C♯ rises, an unpleasant effect of fifths between the two chords being felt, in addition to the ascent of the discord. We know that this sort of writing constantly passes current in modern music; but it is not good counterpoint, and we protest against it. The words are well expressed throughout, and the lengthening of the phrase "To give my love good morrow," is extremely effective.

Polly Vanderdecken. Song. Words by Gordon Campbell. Composed by E. Silas.

This song, which was sung with much success at the composer's recent concert, is certainly destined to become popular, although, so simple is it in construction, that much of its effect must depend upon the singer. The words are set to a pleasing little pastoral melody, with just such an unpretentious accompaniment as the subject demands. The unexpected chord of G minor on the pause, with the temporary modulation into D minor, are points which evidence the minute care bestowed by the composer upon a ballad which merely aspires to be, both in words and music, an artless village song.

The Rock of Ages. Sacred Song. Words by Finlay Finlayson. Composed by John Francis Barnett.

Mr. Barnett has here given a clever and sympathetic setting of Mr. Finlayson's words, and one which we think baritone singers will thank us for drawing their attention to. An *Agitato* symphony in arpeggio, commencing upon a tonic pedal in E minor, introduces the voice part with much effect, the arpeggios being continued as an accompaniment until the change into the major. Here the alteration from C to 12.8 rhythm is effective, an exceedingly melodious theme, to the words, "Unto Thy Cross, O Lord, I cling," with a triplet accompaniment, forming an admirable contrast with the agitated subject at the commencement. There is much true musical feeling in the treatment of the phrase, "Help and deliver me," with the pedal harmonies, at the conclusion, and in every respect the song may be cited as a highly favourable specimen of its composer's powers. We perceive, by the title-page that it has already been sung by Mr. Santley.

Sweet Rothesay Bay. Song. Words by the Author of "John Halifax, Gentleman." Composed by William H. Cummings.

There is a Scottish character about the music of this song which faithfully reflects the feeling of the words. The theme, too, is extremely melodious, and lies well in the register of the contralto voice. From so accomplished a musician and vocalist as Mr. Cummings we may reasonably expect a composition which shall be worthy of his reputation; but this little ballad, unpretentious as it is, will not only sustain but add to the fame of a composer who has proved by his charming Cantata "The Fairy Ring," that he has the power to produce works of a higher importance.

The Rainy Day. Song. Words by Longfellow. Composed by Wm. Fossey Bradshaw.

Longfellow's words have an extraordinary fascination for young composers, and yet there can be no question that to colour them in sympathy with the mind of the poet it requires that power of diving into the inner meaning of the author which can only be gained by experience. Mr. Bradshaw's music, with the exception of some occasional crudities—such as the doubling of the leading note in the dominant seventh of D minor, and the awkward harmonies which follow upon a dominant in C major, commencing bar 11, page 4—is fairly good; but he has failed to enter into the true spirit of the poetry. Some indications there are, however, of a musical feeling which may be cultivated to good purpose; and we counsel Mr. Bradshaw rather to study than publish, at present, if he really wish to secure a successful career.

Novello and Co., and J. Masters and Co.

Four Tunes for the People's Hymnal. Composed by G. Alston Sarvent.

These unpretentious compositions, which are not without merit, are marred by grammatical faults, such as the 5ths, between tenor and bass, score 3, to the words "Thou with," and the bad resolution of the 2nd inversion of a Dominant 7th, score 7, last 2 bars.

Lockwood & Co.

A Rudimentary and Practical Treatise on Music. The Rudiments of the art of playing the Pianoforte. By Charles Child Spencer.

The author of these works is evidently an acute thinker, and has reasoned with much ability upon the theories which he advocates; but we think it a pity that in Treatises designed, as he says in his preface, for the assistance of the "young student," such an opinion as that there are "nine forms of the minor scale," should be put forward. This assertion, however, is not only advanced in the first-named of the two books before us, but various attempts to prove the truth of it are made by quotations from compositions, ancient and modern. That his case is made out, however, we venture to doubt; for whatever notes may have been taken by the older writers for the construction of their melodies, there can be no question that the minor scale in the works of those later composers who understood the harmonies which these notes naturally carried, is as thoroughly defined as that of the major. In proof of this we may say that, to us, the extract from Mozart's duet, "Crudel perchè finora," is purely in the modern scale of A minor, and that it begins and ends with the dominant; that the composer has harmonised the melody in the simplest manner according to the accepted theory of the degrees of the scale, merely using an augmented 6th on the minor 6th of the key, upon notes which he might have allowed to belong to the tonic chord. To say that, without regard to the feeling of the melody, the notes of the air and accompaniment are E, F, ♯G, A, B, C, ♯D, E, and by considering the first and last as the initial, and not the dominant, to assert that it is in the "eighth form of the minor scale" is rather, we think, torturing the facts to help the theory, than allowing the theory to be strengthened by the facts. We do not doubt that the old composers wrote in scales which are not now recognised; but these are the "Church modes," of which Mr. Spencer, in a former treatise, has given so lucid an explanation. Better, therefore, is it to believe that the notes, for instance, with which Mendelssohn gives out the words "Lord, bow Thine ear to my prayer," in *Elijah*, are in the

"Phrygian mode," than that they are in "Form 5th of the model minor scale." Many of the explanations in the book are exceedingly good, but we regret to see that compound time is said to be two or three bars of triple time put together. That moving in triple divisions should be confounded with moving in triple time is unquestionably a misfortune, but it cannot be said to be a fault with a student who is told, as Mr. Spencer tells him, before giving some bars with triplets, that sometimes "one half of a measure is in duple time and the other half in triple time." Some of the examples of counterpoint are, we think, scarcely good enough to place as models before a tyro—as, for example, in the last bar of page 86, where the counterpoint skips from the discord, C, and 11th bar of Ex. 2, page 73, where we have only three G's on the first of the bar, the counterpoint afterwards rising to D—but, generally, the progressions are fairly good. In speaking of the Fugue, no rules are given for the construction of the answer; but many valuable extracts from the works of the best composers are placed before the student to guide him in his labours, and the author deserves much praise for the earnest manner in which he urges the necessity of diligently studying the highest models. The second book, which treats of the art of playing the pianoforte, is well considered throughout, the early lessons and the remarks on fingering being particularly worthy of commendation. Quotations from the compositions of Beethoven, Mozart, Handel, &c., are given, in illustration of the author's observations, most of which are carefully selected. We cannot believe, however, that it is good to transpose and vary passages from classical works for the use of young players, and must therefore protest against Example 45 (merely marked "from Beethoven"), where the opening theme of the Sonata in A flat (Op. 26) is transposed a semitone higher, not only the melody but the basses altered, and bars added at the conclusion, with the subject repeated an octave above. Not one of these alterations makes the passage in the slightest degree easier to play, and we may reasonably wonder, therefore, why such liberties are taken. In conclusion, it may be said that the books are carefully printed—so carefully indeed that Mr. Spencer will, we are certain, thank us for pointing out that, in the first work, the second subject given out by the alto in the Fugue in D minor, at the bottom of page 131, is wrongly noted: B♭ and A should be quavers instead of semiquavers; it is a trifling error, but it may puzzle many students.

Weekes & Co.

The Widow of Nain. An Oratorio, in one Part. The words compiled from the Holy Scriptures. Composed by John Abram, Mus. Doc., Oxon.

As a rule, it is perhaps well that those who publish the works which have been expressly written as an exercise for a Doctor's degree should state the circumstances which called the composition into existence. They are generally remarkably innocent of any originality of thought, but constructed so obviously with a desire to display that knowledge of fugue and counterpoint so essential in a Mus. Doc. that, although but few would care to listen to them save those whose melancholy duty places them in the position of Coleridge's "Wedding Guest" in the *Ancient Mariner*, there can be little doubt that, should they ever be engraved and circulated, they will be certain to excite respect, if not gratification. In Dr. Abram's Oratorio, however, although the laboured workmanship is occasionally somewhat too apparent, we have so much excellent material that we are tempted to believe, when the composer is free to write as he pleases, that he will produce something infinitely superior to the "Widow of Nain." The superabundance of choral matter gives a certain heaviness to the composition, which abstractedly is a defect; but, as we have already said, the desire to show the power of part-writing was, undoubtedly, the primary object, and we are bound, therefore, to criticise the composer solely according to what Carlyle terms his "line of endeavour." Viewed in this light, therefore, we must award him unqualified praise. The opening chorus, written for a double choir, has many admirable points, the fugal treatment of the themes throughout evidencing not only the result of good training, but of a musical organisation, which, as we have already said, when less under restraint, cannot fail to be turned to excellent account. The orchestral accompaniments, too, in this movement are full of character, and, in every case, highly sympathetic with the varied feeling of the words. The following recitative and air for the tenor, although somewhat Mendelssohnian, breathe the spirit of the text so truthfully as to deserve the warmest praise. In the quartett "Lift up thine eyes," we have nothing remarkable save careful vocal writing, nor do we care much for the chorus "Seek ye the Lord," the ceaseless semiquaver accompaniment to which gives a feeling of monotony which somewhat detracts from the effect of the voice parts. The double chorus, "Blessed are they that mourn," next to the opening piece, will elicit the highest commendation from musicians: it is a vigorous and skilfully written movement, and might alone have proved the author's right to the honour which he sought: the management of the voices where the triplet accompaniment steals in for the first time is extremely happy, and the concluding phrases colour the words with remarkable fidelity. The soprano solo, "But the Lord," contains some expressive, if not very original, vocal sentences, which a good soprano may give much effect to. After a chorus somewhat dry in character, a melodious tenor solo, "Weep not," (in which the words are set with appropriate simplicity) and a clever double chorus, a soprano recitative leads to a solo for contralto, chorally accompanied, which is followed by one of the boldest choruses in the work, "Awake, awake," a vigorous orchestral figure giving much life to the vocal writing. The unaccompanied quartett, for soprano and contralto, may prove as successful as the very similar pieces which seem to be a necessary portion of every modern sacred work; but it has little musical interest. Passing over the tenor air, "I am the Resurrection and the Life," a recitative and chorus, a baritone air (the last-named, however, containing some good vocal phrases) and a contralto solo, "O taste and see," a chorus, quartett and chorus, with some effective orchestral points, will be found especially worthy of attention; the starting of the solo voices in the relative major, after a sudden pause on the dominant of F sharp minor, being particularly worthy of note. The fugue in the final chorus, "Blessed be the Lord God," is well wrought, and sustained with skill throughout, the movement (one of the best specimens of the composer's powers) forming a fitting termination to a work which reflects infinite credit upon Dr. Abram, and which, with all its faults, is so far above the average of such compositions as to have induced us to give it our serious attention.

Hymn Tunes, Chants and Kyries. Composed by James Young.

We cannot see any merit in these jottings. Trite and commonplace melody, combined with faulty harmony, are observable on nearly every page. Why these twenty chants, twelve litanies, and sixteen hymn tunes should ever have passed into a second edition, we are at a loss to conceive. Amid the numerous faults which are worse, musically speaking, than are the literary errors of saying, "I is," and "we am," we can only give examples, such as the consecutive 2nd inversions in hymn No. 6, 5th to 6th bar; litanies No. 2, 2nd bar, No. 8, 3rd bar; double chant, No. 13, 5th to 6th bar, and in the same, 9th bar, the doubled 7th.

Six Hymn Tunes and Three Kyries. By G. H. Armstrong.

If Mr. Armstrong will in future correct his proofs, have some regard for tonality (see No. 6), avoid continually coming to a full close, and doubling the 3rd when it occurs in the bass, we may be able to give unqualified praise to the next composition of his which comes under notice; but it is impossible to speak favourably of the good qualities he displays when they are so out-balanced by unmusicianly faults.

Parting and Meeting.

The English words written and adapted by the Rev. J. Troutbeck, M.A.

CHORAL SONG.

Robert Schumann.

London: NOVELLO, EWER AND CO., 1, Berners Street (W.), and 35, Poultry (E.C.) New York: J. L. PETERS, 843, Broadway.

Slow.

Treble. Chorus. *p*

It is ordain'd, by God's de -

Alto. Chorus. *p*

It is ordain'd, by God's de -

Tenor (8ve. lower). Chorus. *p*

It is ordain'd, by God's de -

Bass. Chorus. *p*

It is ordain'd, by God's de -

Slow. p dol.

Piano. ♩ = 66.

Solo. Chorus.

- cree, That love must yield, tho' strong it be, To part-ing, to part-ing, to part - ing. A - las! of

- cree, That love must yield, tho' strong it be, To part - ing. A - las! of

- cree, That love must yield, tho' strong it be, To part - ing. A - las! of

- cree, That love must yield, tho' strong it be, To part - ing. A - las! of

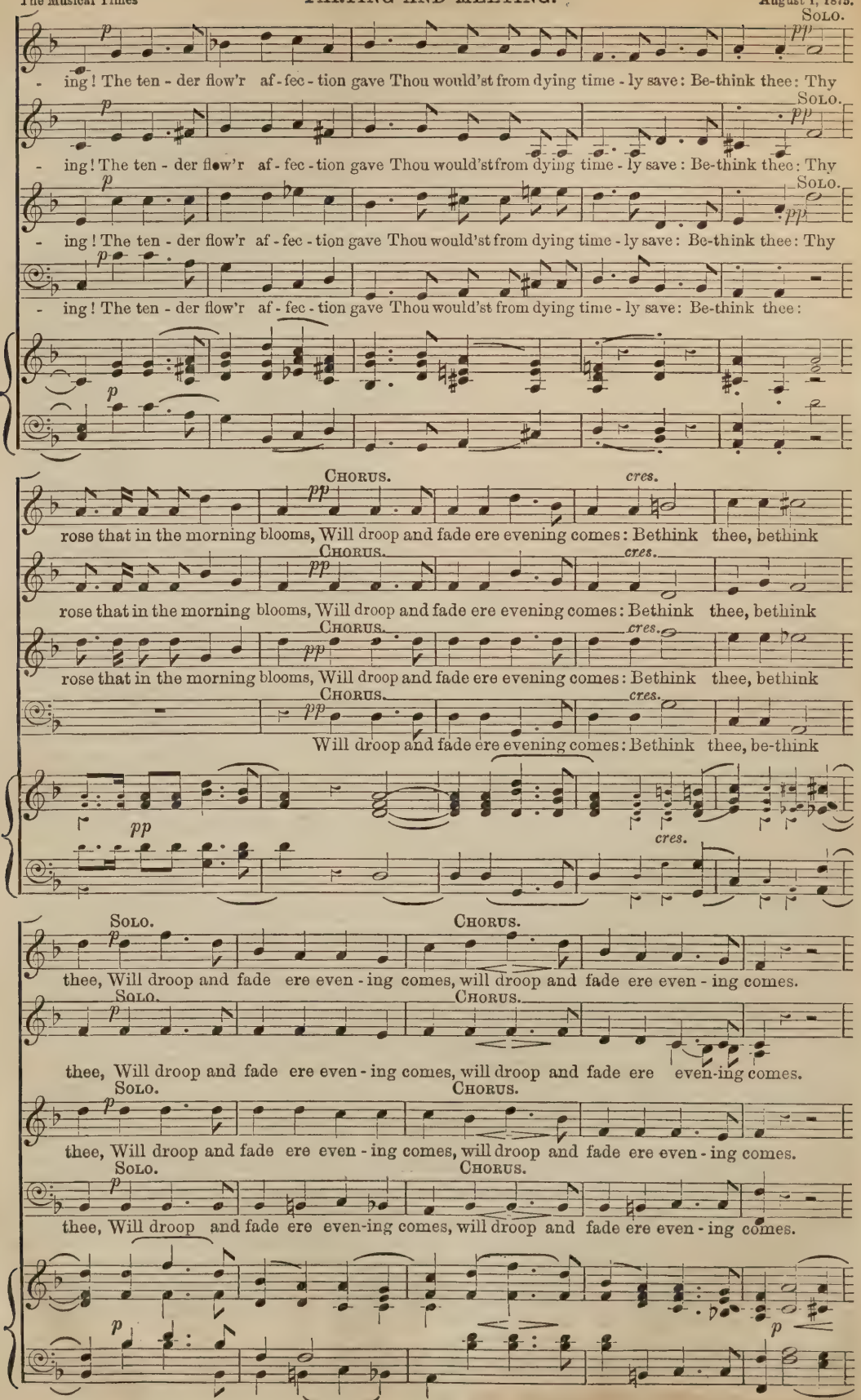
Solo. Chorus.

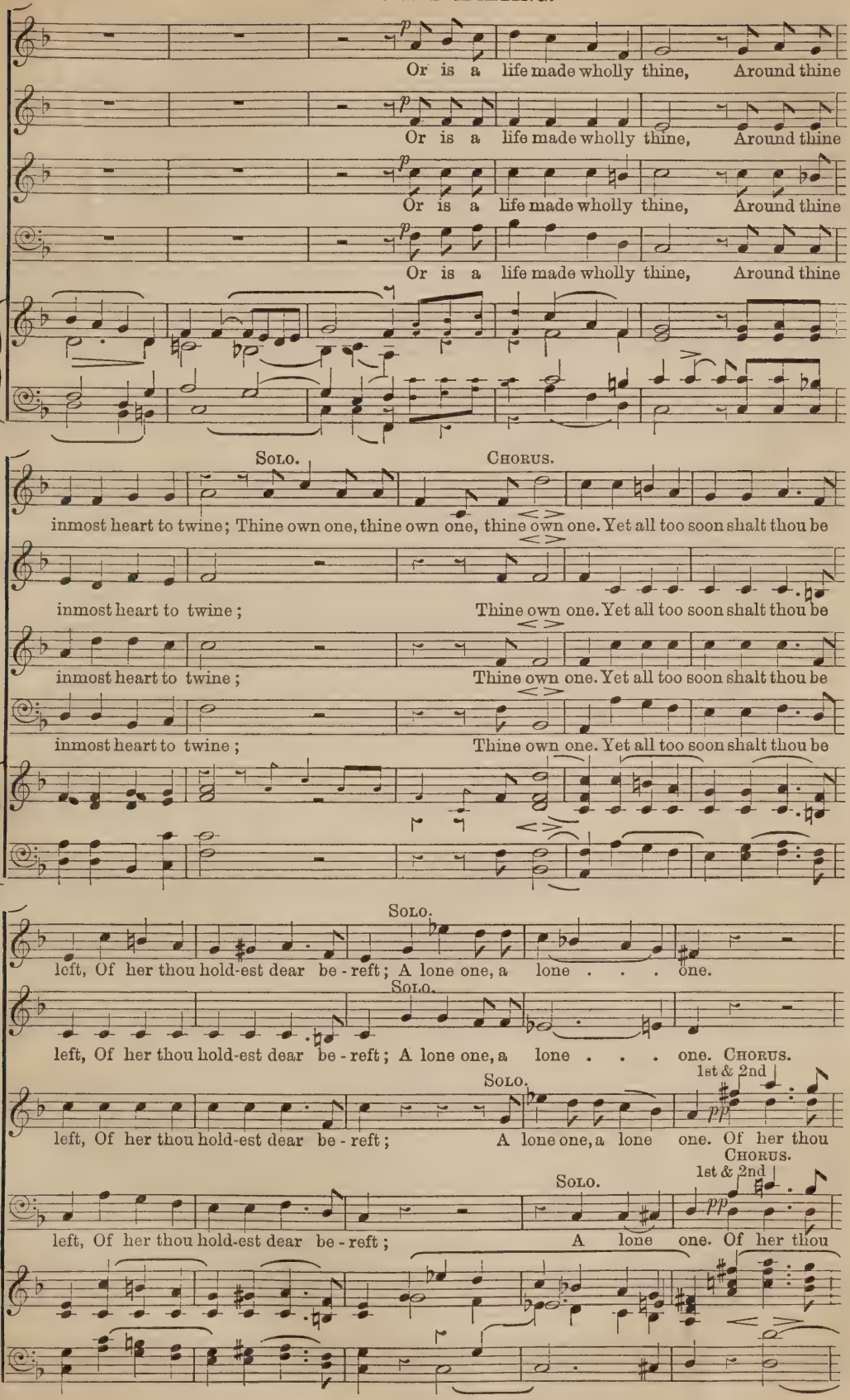
this world's grievous things, The bosom nought so sore - ly wrings, As parting, as parting, as part -

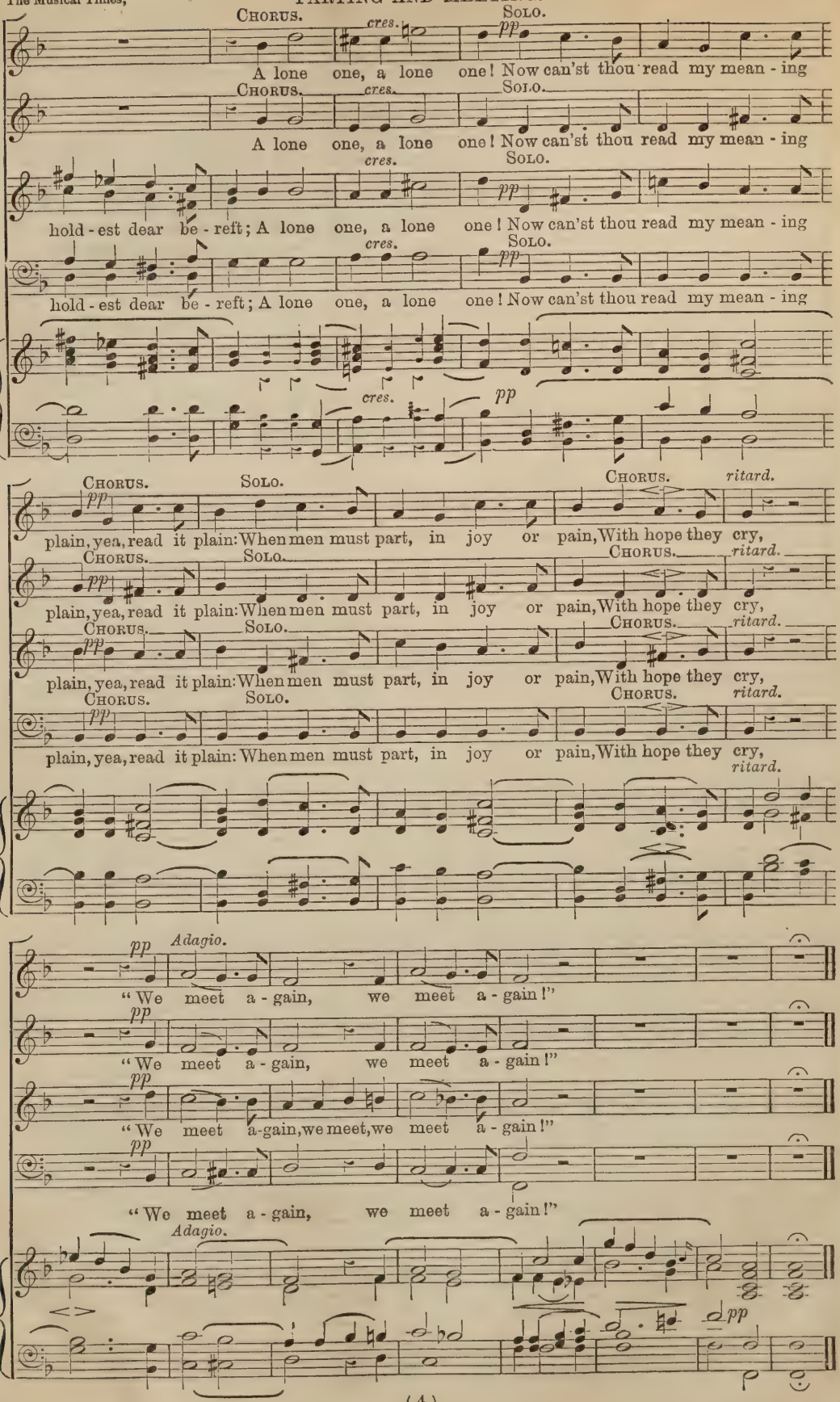
this world's grievous things, The bosom nought so sore - ly wrings, As part -

this world's grievous things, The bosom nought so sore - ly wrings, As part -

this world's grievous things, The bosom nought so sore - ly wrings, As part -


Solo.
ing! The ten - der flow'r af - fec - tion gave Thou would'st from dying time - ly save: Be-think thee: Thy
Solo.
ing! The ten - der flow'r af - fec - tion gave Thou would'st from dying time - ly save: Be-think thee: Thy
Solo.
ing! The ten - der flow'r af - fec - tion gave Thou would'st from dying time - ly save: Be-think thee: Thy
ing! The ten - der flow'r af - fec - tion gave Thou would'st from dying time - ly save: Be-think thee:
Chorus.
rose that in the morning blooms, Will droop and fade ere evening comes: Bethink thee, bethink
Chorus.
rose that in the morning blooms, Will droop and fade ere evening comes: Bethink thee, bethink
Chorus.
rose that in the morning blooms, Will droop and fade ere evening comes: Bethink thee, bethink
Chorus.
Will droop and fade ere evening comes: Bethink thee, be-think
Solo.
Chorus.
thee, Will droop and fade ere even - ing comes, will droop and fade ere even - ing comes.
Solo.
Chorus.
thee, Will droop and fade ere even - ing comes, will droop and fade ere even-ing comes.
Solo.
Chorus.
thee, Will droop and fade ere even - ing comes, will droop and fade ere even - ing comes.
Solo.
Chorus.
thee, Will droop and fade ere even-ing comes, will droop and fade ere even - ing comes.


Or is a life made wholly thine, Around thine
Or is a life made wholly thine, Around thine
Or is a life made wholly thine, Around thine
Or is a life made wholly thine, Around thine
Solo.
Chorus.
inmost heart to twine; Thine own one, thine own one, thine own one. Yet all too soon shalt thou be
inmost heart to twine; Thine own one. Yet all too soon shalt thou be
inmost heart to twine; Thine own one. Yet all too soon shalt thou be
inmost heart to twine; Thine own one. Yet all too soon shalt thou be
Solo.
left, Of her thou hold-est dear be - reft; A lone one, a lone . . . one.
Solo.
left, Of her thou hold-est dear be - reft; A lone one, a lone . . . one. Chorus.
Solo.
1st & 2nd
left, Of her thou hold-est dear be - reft; A lone one, a lone one. Of her thou
Chorus.
Solo.
1st & 2nd
left, Of her thou hold-est dear be - reft; A lone one. Of her thou


Chorus.
Solo.
cres.
pp
A lone one, a lone one! Now can'st thou read my mean - ing
hold - est dear be - reft; A lone one, a lone one! Now can'st thou read my mean - ing
plain, yea, read it plain: When men must part, in joy or pain, With hope they cry,
ritard.
"We meet a - gain, we meet a - gain!"
Adagio.
"We meet a-gain, we meet, we meet a - gain!"

Daldy, Isbister and Co.

The Children's Service Book for Church and Home. By the Rev. H. Martyn Hart, M.A.

We cannot say whether it is the largely-increasing number or the more general precocity of children which induces so constant a supply of intellectual food for their appreciation. Certain it is, that there is no class in the community better catered for in this respect. It would indeed be strange, if amongst the many publications devoted to their amusement and instruction, a religious manual was not included. This want, unless we are wrong in supposing it to have existed, has been supplied by the small volume under consideration.

The work is divided into four parts; Public Service, Private Service, a Collection of Hymns, and a Few Specimen Sermons. The first is an abbreviation of Morning Prayer, with some selected psalms and the Litany. The responses throughout this portion are intended to be sung by the youthful congregation upon the G, second line of the G clef, with a harmonised accompaniment for a keyed instrument. Musically speaking, this does not call for comment, except upon the fact that the note selected is one of the worst for the purpose the author could have chosen. It certainly lies in the middle of the average voice, but for that very reason is produced neither in the head nor the chest, being almost invariably forced and harsh when sung by untrained voices. The chants (with the exception of No. 3, a harmonised Gregorian tone barred so as to destroy the accents, and No. 11, which is faulty), are from accredited sources and well adapted. The Public Service concludes with a second arrangement of the Litany, by which the children are relieved for a time from the monotony of the G, and a short "Office" compiled by the author. The Private Service contains "Hints for the Conduct of the Service," a selection from the Gospel of St. Mark, and prayers for particular intentions, all very suitable to the requirements of the book. The third section comprises over fifty hymn tunes and litanies, the greater portion of which, we are informed in the preface, Mr. Hart "believes — are either from American sources or are not copyright." We have heard how the hymn tunes of the church were developed from national melodies, and our experience shows how the appropriation has altered the character of the times for well or ill. In thus generously confessing the "fons et origo malorum," Mr. Hart has placed upon record the interesting fact that ecclesiastics have not yet sufficiently acclimatised the national melodies of the negro so as to veil under the cloak of solemnity their primitive vulgarity. But whatever may be our opinion upon the musical portion of the book, there can be no two opinions upon the author's right to deal with his subject from a literary point of view. The sermons which form a fitting termination to the volume are replete with signs, not only of his experience in the matter, but of a natural sympathy with the young, combined with a keen perception of their capacity for the reception of religious teaching.

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The Organ Student's Guide. By Francis Edward Gladstone.

The experience of a practical musician can in no way be turned to better account than by writing it down for the benefit of young aspirants. Mr. Gladstone's reputation as a performer upon the organ is a sufficient introduction of the "Student's Guide" to the consideration of the profession. We do not quite agree in his assumption "that everyone intending to study the organ will have first attained to some moderate degree of proficiency in the technicalities of pianoforte playing." No book of instruction should be founded upon any assumption of previous knowledge. It loses some value if it is not complete in itself. A treatise on the art of war could hardly be written for students if the author assumed that they must have been captains in the royal navy. We cannot forbear to point out the unsatisfactory character of the following paragraph: "Those stops which are labelled 8 ft. give the ordinary pitch of a pianoforte. Stops marked 4 ft. will sound an octave above concert pitch; while those of 2 ft. and 16 ft. will give the sound of two octaves above and one octave below respectively." It may be certainly difficult to avoid the terminology of acoustics in defining these differences, but we submit that the vagueness of the expression conveys little if any meaning at all, at least to students.

With regard to the practical working out of Mr. Gladstone's plan we have nothing but approval to express. The progressive exercises, about thirty in number, are thoughtfully written, carefully marked, and well adapted for their purpose. These are followed by eight short preludes intended to illustrate "some of the ordinary combinations of stops." The whole concludes with some "specimens of various styles of organ music, each selected for some special feature." Of these, the melody in F, by the Rev. Scotson Clark, were it not required to display a special effect, would be uncomfortable in the society of its immediate surroundings, an extract from Mendelssohn's 6th Organ Sonata, and a Prelude by J. S. Bach. The last selection is the Toccata and Fugue in D minor, by the last-named composer. This is edited by Mr. Gladstone with the intention of showing "how some of the resources of a modern organ may be employed to enhance the effect of these grand works." We are unable to see how this object is to be attained through such a medium, being convinced that the spurious orchestral effects obtained thereby detract greatly from the sublimity of such compositions. This, combined with the liberties taken with the tempos, was never better proved than in a recent performance in London of the Toccata and Fugue by a celebrated French Organist. Apart, however, from these few points which warrant criticism, we confidently recommend "The Organ Guide" to the consideration of both professors and students.

TO CORRESPONDENTS.

*** *Notices of concerts, and other information supplied by our friends in the country, must be forwarded as early as possible after the occurrence; otherwise they cannot be inserted. Our correspondents must specifically denote the date of each concert, for without such date no notice can be taken of the performance.*

Our correspondents will greatly oblige by writing all names as clearly as possible, as we cannot be responsible for any mistakes that may occur.

Correspondents are informed that their names and addresses must accompany all communications.

We cannot undertake to return offered contributions; the authors therefore, will do well to retain copies.

Notice is sent to all Subscribers whose payment (in advance) is exhausted. The paper will be discontinued where the Subscription is not renewed. We again remind those who are disappointed in obtaining back numbers that, although the music pages are always stereotyped, only a sufficient quantity of the rest of the paper is printed to supply the current sale.

Daisy.—*Zelter. The piece mentioned is published in most editions of classical works.*

Nathaniel Waterall.—*Our correspondent's question should be addressed to a Theatrical and not a Musical Journal.*

BRIEF SUMMARY OF COUNTRY NEWS.

We do not hold ourselves responsible for any opinions expressed in this Summary; as all the notices are either collated from the local papers, or supplied to us by occasional correspondents.

Bangor.—A concert was given at the Penrhyn Hall, by the Bangor Choral Society, on the 13th ult. The work performed was Haydn's *Creation*; Artists: Miss Leders and Mr. T. J. Hughes, of Liverpool, and Eos Morlais. The orchestra was under the leadership of Mr. Lawson, of Liverpool; Conductor, Mr. Williams, Penrhyn Lodge. The concert was highly successful.

Brentwood.—On Wednesday evening, June 30th, a concert was given in the Town Hall, for the benefit of Master Brackley, whose father was permanently injured on the railway while in the performance of his duty. This generous undertaking was owing principally to the active efforts of Mr. H. Morley, R.A.M., of Brentwood. The vocalists were the Misses Mary and Mercy Hewkley, and Messrs. J. Hewkley, Cassidy, and J. Hayes; instrumentalists, Miss Simmons, Miss Hewkley, and Mr. H. Morley. The gem of the evening was Mr. Morley's violin solo.

Brisbane.—The performance of Handel's Oratorio, *Judas Maccabæus*, by the Musical Union, on the 4th May last, was in every respect a complete success. The most marked improvement was perhaps in the orchestra, which was, throughout this most difficult work, thoroughly efficient. The choruses, too, were given, not only with much precision, but with a commendable observance of the variations of tone so essential to the effect of the choral portions of this Oratorio; and the solos were, on the whole, sung with good expression, especially the air "Father of Heaven," which was rapturously applauded. Mdme. Mallalieu presided at the pianoforte with her usual ability.

Buxton.—The first of a series of "special concerts" given by Mr. Julian Adams, took place at the Pavilion on the 17th ult., before a large audience. The programme contained Mendelssohn's Overture, *Ruy Blas*, the introduction to the third act of *Lohengrin*, and the *Tannhäuser* March, all works testing most powerfully the quality of the fine orchestra engaged on the occasion. An attractive feature in the selection was the violin performance of Miss Bertha Brousil, which was deservedly received with the warmest marks of approbation. The vocalists were Miss Jessie Royd and Mdme. Alice Barnett, both of whom thoroughly won the good opinion of the audience: and the pianoforte-playing of the concert-giver, especially in the brilliant duet of Osborne and De Beriot, with Miss Brousil, was the theme of general admiration. Not only at these concerts but at the many given in various parts of England by Mr. Julian Adams, the works of the best masters are invariably selected for performance; and the thanks of all art-lovers are due to him for his unwearied exertions in the good cause.

Cambridge.—The first concert of the St. Paul's Musical Society was given on the 29th June, when a number of solos, vocal duets, instrumental pieces, and part-songs were well rendered, the part-songs, conducted by the Rev. D. B. Banham, being an especial feature. The proceeds were devoted to the Cottage Orphan Home in this town.

Cape Town.—The sacred concert recently given at the Mutual Hall by the Sacred Harmonic Society was very successful, the house being crowded. The singing was excellent, one solo in particular, sung by Miss McIntyre, being loudly encored. We trust the concert will be repeated. The proceeds are to be devoted to the Organ Fund of the new Wesleyan Church.

Chelmsford.—The tenth annual festival of the Chelmsford Association for the Improvement of Church Music, was celebrated in St. Mary's Church, Chelmsford, on Thursday the 15th ult. The hymns and anthem were well selected, but the marked change in the festival book was the setting of the canticles to Dr. Stainer's arrangement of the Parisian tones, which, while essentially Gregorian, possess great variety. The first portion of the prayers was intoned by the Precentor, the Rev. T. J. Heard, and the closing portion by the Rev. J. Parmiter. Mr. H. E. Stidolph presided at the organ, and played with his customary taste and skill three voluntaries:—Introductory, Adagio, by Kozeluch; during the collection, Pastoral Symphony, from Handel's *Messiah;* and concluding, Grand March, by Dr. Spark. The tune to the processional hymn was composed by Mr. Stidolph for the occasion. An appropriate sermon was eloquently preached by the Rev. J. W. Irvine, of St. Mary-at-the-Walls, Colchester. The offertory amounted to £7 5s. 3d.

Cheltenham.—An interesting ceremony took place recently at Royston House, the residence of Mr. J. O. Smith, late organist of Christ Church. When, some five or six months ago, it became known that Mr. Smith would be leaving an appointment wherein for 27 years he had worked diligently and most ably in the discharge of his duties, the question of a testimonial to him in recognition of his long and valued services in that church was mooted amongst the voluntary members of his choir, and it was resolved to present him with a tea and coffee service of the choicest pattern. Upon the tea-pot is inscribed:—"This service, with a purse of 50 sovereigns, is presented to J. O. Smith, Esq., by members of Christ Church congregation and other friends, on the occasion of his leaving that Church, after a faithful discharge of his duties as Organist for twenty-seven years.—Cheltenham, June 19th, 1875." An address, beautifully illuminated and framed, accompanied the gift. In addition to this there was a testimonial from the professional members of Christ Church choir and other musical friends resident in the town, which consisted of a splendid dining-room clock and barometer in black marble, with a gilt plate bearing a suitable inscription, a drawing of the organ upon which Mr. Smith performed, and an address printed upon satin in gilt frame. The first of these was duly presented in the afternoon, and in the evening at eight o'clock, a deputation from the subscribers to the second waited upon Mr. Smith, who acknowledged the gifts in a most eloquent speech, and an extemporised concert afterwards took place.

Cornwall.—The Cornwall Plain Song Association held its Fifth Annual Festival at Phillack Church, Hayle, on Thursday, the 22nd ult. Eight choirs were present, viz., Charlestown, St. Elwyn, Hayle, St. Ives, Mullyon, Mabe, Lannarth, Porthleven, and St. Peter's, Newlyn. The service in the morning was Holy Communion only, which was taken to Marbecke's plain song, with the addition of some hymns and an "Ave Verum," by Gounod. The massiveness peculiar to Gregorian music was well brought out by the large number of voices. The sermon was eloquently preached by the Rev. W. S. Lach-Szyrma. Mr. Petherick, Organist of the Parish Church, Ventnor, accompanied with great skill, and contributed much to the success of the Festival. The afternoon service consisted of Evensong, without a sermon, and plain song was used for the special psalms and canticles. This service went even better than that of the morning, on account, no doubt, of the music being less difficult in itself and more familiar to the choirs. The canticles were taken to Dr. Stainer's arrangement of the first Parisian tone and the third tone. Mr. Danford, of Newlyn, the Precentor of the Association, rendered valuable help, and is to be congratulated on the results of his work.

Grantham.—A military concert was given by the 2nd Dragoon Guards on the 8th ult., at the Exchange Hall, on the occasion of the Annual Horticultural Show. The playing of the band gave the greatest satisfaction. The vocalist was Mdme. Billinie Porter, who sang with much success "Softly sighs," "L'Ardita," Bishop's "Bid me discourse," and Pinsuti's "I love my love." Mr. H. Dickenson accompanied.

Great Yarmouth.—The fine old organ in St. Nicholas' Church having been thoroughly restored and improved by Messrs. Bishop and Sons, organ builders, of London, was opened on the 6th ult., with full choral services. The choir, under the able direction of Mr. Stonex, the Organist, was highly efficient. The instrument is now a wonderful piece of ingenious mechanism, and the tone of the new stops exceedingly fine.

Lancing College.—The usual Concert on Prize Day took place on Tuesday, the 27th ult. Among the pieces performed may be mentioned Mendelssohn's "Hunting Song," effectively sung, and two instrumental pieces: a pianoforte duet played by the Organist of the College and one of his pupils, and a duet for violin and piano played by the Organist and one of the boys. The vocal pieces were sung by the Chapel Choir and the Concert was conducted by the Organist and Choir-master, Mr. B. Manders.

Maidenhead.—The Philharmonic Society gave its second concert on Wednesday, the 21st ult. Miss Jessie Royd, Miss Roberts, Mr. Selwyn Graham, and Mr. Orlando Christian were the principal vocalists; Herr Rosenthal, solo violin and leader of the orchestra, and Herr Max Schultz, conductor. The first part consisted of songs, Beethoven's 1st Symphony, Auber's Overture, *Le Cheval de Bronze*, etc., and the second part Haydn's *Spring* and *Summer*, from the *Seasons*, all of which were creditably rendered. Mr. W. Goulden presided at the pianoforte. The concert was very successful.

Melbourne, Australia.—Bach's *Passion* (St. Matthew), was given by the Philharmonic Society on Good Friday night, for the first time. The best available artists of the colonies were present and assisted in the performance of the work, which was most excellently rendered. Mr. Summers, the conductor of the Society, was presented with an honorarium of £50, as a mark of appreciation of the able manner in which he produced and conducted the work.

Montrose.—At a recent meeting of the School Board, Mr. C. B. Taylor was, after a competitive trial of class-teaching, unanimously appointed Music Master for the Schools under the Board.

Ripon.—On Tuesday, the 13th ult., a large and influential meeting was held at the Town Hall, for the purpose of taking into consideration the desirability of restoring and enlarging the Cathedral Organ. The Lord Bishop of Ripon occupied the chair. The builders selected to carry out the work are Messrs. T. C. Lewis & Co., of Brixton.

Wharram-le-Street (Yorkshire).—On the 9th ult. a most successful amateur concert was given, in aid of the funds for a new Harmonium for the Church, before a large audience. The village choir, ably supported by ladies and gentlemen who kindly volunteered their services, gave several glees in a very creditable manner. Some songs were also well rendered and re-demanded. A selection from the Opera of *Beatrice*, for piano, harp, and two violins, was effectively played; and a violin solo, "The last Rose of Summer," was exceedingly well rendered by M. Vingo, who was ably accompanied by Miss Roberts (Hull) on the piano. The sum realised was about £13.

Organ Appointments.—Mr. Arthur J. Barth, Organist and Choir-master to Christ Church, Victoria Road, Kensington, W.——Mr. William Coulson to St. Paul's Church, Clifton.——Mr. C. W. Hanson, Organist and Choirmaster to St. Anne's Church, Wandsworth, S.W.——Mr. H. Hopper, Organist and Choirmaster to St. Mary's Roman Catholic Church, Forebank, Dundee.——Mr. John Jackson, Associate of the Royal Academy of Music, Organist and Choirmaster to Holy Trinity Church, Rotherhithe.——Mr. J. Last to the Parish Church, Burneston, Yorkshire.——Mr. Charles F. Pascoe, Organist and Choir-master to St. Saviour's, Clapham.——Mr. H. E. Bennett to the Parish Church of St. John the Evangelist, Westminster.——Mr. W. E. Stevenson, Organist and Choirmaster to the Parish Church, Grove Park West, London, W.

Choir Appointment.—Mr. Goodacre (Alto), to St. Martin-in-the-Fields.

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DURING THE LAST MONTH.

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THE LONDON MUSICAL SEASON.

By HENRY C. LUNN.

BELIEVING with the genial Charles Lamb that we should say grace upon twenty other occasions in the day besides our dinner, we cannot but think that one of these occasions should be before hearing a Symphony by Beethoven, on entering a room to listen to the *Messiah*, or indeed whenever a great musical work is placed before us as an offering to our mental, as food is to our physical, wants. But with still greater thankfulness ought we to do so after the banquet; for expectation is apt to make us somewhat querulous, whilst satisfaction generates a feeling of placid gratitude more in accordance with the frame of mind suitable for the utterance of such words. As epicures in art, therefore, we are content to wait until the feast is over, when instead of hoping and anticipating that our appetite may be appealed to as we wish, we may calmly reflect upon what has been placed before us, and shape our remarks according to circumstances. The same author already quoted says "a short form upon these occasions is felt to want reverence; a long one I am afraid cannot escape the charge of impertinence." As we have no desire to lay ourselves open to either of these accusations, we will endeavour as much as possible to let the facts of the last musical season speak for themselves; and as we wish to show our gratitude for small mercies, we hope that any criticism we may feel compelled to make upon these facts may be accepted as prompted rather by hopes of the future than by dissatisfaction with the past.

We had almost said that the principal event at our Italian Opera Houses was the production of Wagner's *Lohengrin*; but it would be more correct to say that it was the *only* event. That a season so destitute of novelty should satisfy the subscribers seems almost inexplicable to those who live in the artistic, instead of the fashionable, world; but it is the business of lessees to study the powers of endurance of their supporters, and the theory is evidently to produce nothing new as long as they are content with the old. An extensive *répertoire*, therefore, is usually published in the prospectus, from which the performances, it is said, "will be selected"; and then with a few *quasi* novelties looming in the distance, the season is supposed to be provided for, the names of the singers, in fact, being the only portion of the preliminary announcement of the slightest interest to those who rent the boxes and stalls. In spite of this apathy, however, Wagner has quietly made his way; and as the rivalry between the houses has resulted in giving us two *Lohengrins*, it is highly probable that two *Tannhäusers* may make their appearance next season, so that we may thus be enabled to trace their composer's style backwards. It would be needless to repeat our remarks upon the relative merits of the performance of *Lohengrin* at each establishment. At the Royal Italian Opera the effect was first made; and we only regret that a longer time could not have been given to the rehearsal of the choruses, for in every other respect the representation of the Opera was highly creditable. The only first appearance which calls for remark is that of Mdlle. Zaré Thalberg, who made an impression as Zerlina, in *Don Giovanni*, which she scarcely sustained in subsequent parts. She has a fresh and well trained voice, but should gain experience before she appears on the same stage and in the same characters as those who have so long and so deservedly held the favour of the public. Signor Carpi, who replaced Signor Nicolini as the Knight of the Swan, in *Lohengrin*, must be spoken of in terms of qualified praise, for although acceptable enough in Wagner's Opera, he afterwards proved that his powers were too limited to retain permanently the post of first tenor. Of the well known vocalists we can only say that whilst the greatest favourites were strangely held back during the season, others were as strangely put forward, and this often in parts for which they were by no means suited. No doubt there may be a sufficient reason for this as for many other apparent eccentricities of management; but not presuming to comprehend the tactics of lessees, we merely state the fact.

The performance of *Lohengrin* at Her Majesty's Opera must, we presume, be accepted as a sufficient excuse for not producing five or six interesting revivals which were definitely promised. Of course we have had *Il Talismano* and *Mignon*, but Cherubini's *Medea*, in which Mdlle. Titiens was to have played the heroine, a part mentioned in the prospectus as "eminently qualified to display her genius alike as a singer and an actress," was put aside—the creations of Balfe and Ambroise Thomas, with Mdme. Christine Nilsson in the principal characters, being considered of primary importance in the scheme of the season. The success of Mdlle. Chapuy, a brilliant and well cultivated soprano, must be recorded as one of the most noteworthy occurrences of the season, her singing in *Il Barbiere*, especially, although somewhat cold, thoroughly satisfying those who listen only for perfection in the execution of those embellishments which characterise the unreal school of lyrical art known as the "modern Italian Opera." Mdlle. Varesi's style was at once recognised as that of an accomplished artist, but the voice had scarcely sufficient quality to enable her to hold a first position; and Mdlle. Pernini, although decidedly successful on her first appearance, failed during the season to advance in the good opinion of her hearers. Mdlle. de Belocca should not have played Cherubino, in *Le Nozze di Figaro*, for in Mozart's exacting music she showed all her weak points. Whether she may be accepted next season in characters more suitable to her we cannot say; for there can be little doubt that the cordiality of her reception on her *début* was partially owing to her personal attractions. Neither of the new comers in the tenor department—Signori Bignardi and Panzetta—created any permanent effect; and Signor Brignoli—who made his first appearance at this establishment—was too hard and unsympathetic a singer to win the favour of his audience. We live in hopes that in Mr. Mapleson's new Operatic home on the Thames Embankment, which it is said will be ready next season, we may have our attention called somewhat more to the tenors and basses, and somewhat less to the *prime donne*.

The two Italian Opera houses have not had it all their own way this season, for at the Gaiety Theatre a French Opera has been given by a French company; and in many cases so excellently were the works sung and acted that those who think at all upon these matters were more than ever confirmed in their opinion of the superiority of such a rendering over the spiritless Italian versions which have been so long placed before English audiences. A reality like

this ought to receive every support; and should the experiment be repeated next year, there is every reason to believe that it may attract the attention it deserves, and lead to the permanent establishment of French Opera in this country.

The promises made in the prospectus of the Philharmonic Society have not been all fulfilled during the season; and it might therefore be worth considering in future years whether it is politic to make such promises at all. If good concerts are given, and as many interesting new compositions produced as can be properly prepared, the subscribers and public will be perfectly content; for it is infinitely better that the energy of the Society should be utilised in adequately presenting works than in feebly redeeming pledges. Under the zealous conductorship of Mr. W. G. Cusins, the band has very decidedly improved this year; but there is still wanting a delicacy which time and attention may yet produce.

The Sacred Harmonic Society firmly adheres to its conservative line of policy, leaving to others the task of bringing forward works which have not received the sanction of age. Macfarren's *St. John the Baptist* has however been repeated; and Sir Michael Costa represents the only other living composer whose Oratorios have been recognised. The "British Orchestral Society" sustains its reputation, although it does not advance it. The orchestra contains good materials, but certainly the best use has not yet been made of them. We have always questioned the policy of preserving the title of this Association, partly because it limits the actions of its promoters, and partly because it seems somewhat to challenge the pretensions of those great foreign artists whose good opinion is worth preserving. The programmes have, however, been well selected; and if the music continues to be of a sufficiently high character, and the executants thoroughly efficient, the audience will care but little for the nationality of either the composers or performers.

The Crystal Palace has well maintained the character it has earned for the production of high class musical works; and if we have protested against some of the experiments which have been tried in the course of the season it is only because we think that this is not an establishment where experiments should be tried. The choir is certainly improving; and if, as we have before suggested, this band of vocalists could be placed under a vigorous course of training by a competent professor, there can be little doubt that it would shortly arrive at a satisfactory state of efficiency. The "National Music Meetings," to speak candidly, we have always considered a mistake. Their beneficial effect upon art can scarcely be put forward as a reason for their continuance, and the thin attendance during the last season may be accepted as a proof of the little interest taken in the matter by the general public. An examination is a necessary but tedious ceremony, to which, in the welfare of art or science, accredited judges may cheerfully give their services; but to expect persons to pay to hear so unexciting an exhibition argues a belief in the abstract love of national education which can hardly be supported by the facts we see around us. Nevertheless the outlay of money in such a cause is highly creditable, and we congratulate the students who have received so many substantial prizes by such legitimate means.

The Alexandra Palace is perhaps feeling its way, and may eventually compete with its formidable rival on its own ground. Meanwhile we cannot but think that the Directors have made a mistake in going back, even if they were fearful at present of going forward. M. Jullien was a remarkable man in his day; but to imitate him now is to commit the error of endeavouring to supply the musical requirements of a time when Symphonies were received in solemn silence, and the Overture to the *Midsummer Night's Dream* was soundly hissed. The *British Army Quadrille* should have been buried with military honours when the reign of its composer ceased; for it is by studying, and not by reproducing, the events of history that we show how we have benefited by its lessons.

The "Monday Popular Concerts" have continued to draw large audiences, the best available talent having been secured for the performances, and the selection of works reflecting the highest credit upon the Directors. Mr. Henry Leslie has again displayed the efficiency of his finely-trained choir, whilst yielding also (perhaps somewhat too much) to the public demand for the exhibition of solo singers. The distinctive feature of Mr. Willem Coenen's "Chamber Concerts of Modern Music" has been steadily kept in view, and many works of much interest were given during his short season, those of Raff being especially worthy of notice. We must also mention the "Musical Evenings" given at St. George's Hall, the careful and artistic rendering of the best classical compositions by the promoters of these entertainments, aided by other competent artists, being indeed fully worthy of a more extended patronage than they received.

We know not how the affairs of the "Musical Association for the Investigation and Discussion of Subjects connected with the Art and Science of Music" are conducted; but if any member be allowed to read a paper and invite discussion upon his favourite topic, we fear for the ultimate success of the Society. Time is valuable, and it is necessary, therefore, that some selection should be made from the essays offered during the session. That a practical good may be obtained by the establishment of this Association should be the earnest wish of the members; and if, for instance, the reading of papers upon what is popularly termed the "Principles of Harmony" were to lead to the formation of a Congress of Musicians to decide upon a definite system which should be taught to every student, we should have good reason to be thankful for at least one good result from the deliberations of this Society.

The strong effort recently made to create a feeling of sympathy with what is termed the "National Training School for Music," at South Kensington, whilst the Royal Academy of Music, with its staff of professors, including nearly all the great names in the art, is flourishing in our midst, would be incredible were it not evident that the appeal is made solely to those who, engaged in mercantile pursuits, are really unaware of what is passing around them outside the circle of their daily life. It is of course to be deplored that aristocratic patronage and money support, instead of helping the body of artists in Tenterden Street, should be ranged against them; but even with the aid of the building "generously presented by Mr. Freake"—who evidently believes that a School for Training must necessarily be a Training School—we can scarcely think that a young and untried Institution can win the confidence of the public, in preference to one in which a matured system of tuition has so long secured, and is still securing, such noble and tangible artistic results.

The attempt to establish nightly concerts at the Royal Albert Hall deserves the thanks of all who desire that good music should become popularised in this country. But thanks alone will not support an undertaking which, like all artistic enterprises, must unfortunately be considered eventually from a commercial point of view; and those who showed the extent of their gratitude by attending the performances formed but a small number in comparison with those who wished them every success, and stayed at home. To prove, however, that the public *will* go to the Albert Hall when a special attraction is presented, we need only cite the circumstance of the extraordinary attendances at the representations of Verdi's *Requiem*, conducted by the composer, which was certainly one of the most remarkable events of the season. Whilst speaking of the performances given in this fine Concert Hall, we must not forget the great services rendered by the Royal Albert Hall Choral Society, which has steadily improved, under the intelligent guidance of the Conductor, Mr. Joseph Barnby, and not only most ably interpreted the choruses in Verdi's *Requiem*, but sustained the whole of the choral portions of the Oratorios given during the nightly concerts.

If the loss of the Hanover Square Rooms has in the slightest degree checked the number of Pianoforte Recitals and Benefit Concerts, we cannot but think that we have something to be thankful for. To "recite" a classical work in music requires as deep an insight into the meaning of its author, and as great a power of expressing that meaning as to recite a classical work in literature; and the mere faculty of *playing* the one, therefore, should rank no higher than the mere faculty of *reading* the other. When facility becomes so general it is time to begin to choose those whose exceptional gifts entitle them to a hearing; and we look forward, therefore, with hope that as the concerts decrease in quantity they may increase in quality. Meanwhile let us mention with all due respect those of Herr von Bülow, Mdlle. Krebs, Miss Agnes Zimmermann, Mr. Charles Hallé, and also that of Mr. Walter Bache, who has however not yet learnt the truth that an executive artist exceeds his duty when he presumes to dictate opinions to his auditors.

The "Musical Artists' Society" has supplied a want long existing, and fully earned its right to public notice. But amiable as is the weakness which prompts the recognition of talent in the works of your friends, it can scarcely be admitted as the basis of an Institution the object of which should be the progress of art; and unless, therefore, a competent council can be formed of those who are not claimants for a hearing of their works, we can scarcely expect any great result to flow from this Society. The ability of those who are enrolled as members, and the merits of the compositions hitherto produced have nothing whatever to do with the abstract question of how such an Association should be governed. No artistic venture seemed to promise more brilliantly than the "Society of British Musicians," and yet the composers of the present generation are perhaps scarcely aware that such a Society ever existed. Whilst giving every credit to the promoters of this new undertaking, therefore, let us hope that they will see the necessity of compelling artists to submit their works to the judgment of a jury from which there can be no appeal, and we may then found a school of English composition which shall not only reflect credit upon the Society, but be an honour to the nation.

The death of Sir Sterndale Bennett in the early part of the year was a serious blow to English musical art, for not only had his compositions taken the highest position in the land of his birth, but in Germany they were fully admitted as worthy to rank with the works of the most eminent composers. Standing at the head of our National Musical Academy, too, he was quietly effecting much good; for, with a modest and unostentatious manner, he was ever firm and resolute in his intention of inculcating a taste for those classical models of art which should form the basis of all musical education. The interment of his remains in Westminster Abbey was a tribute to his memory of which we should all feel proud, for it proved not only that his genius had made its way to the hearts of his countrymen, but that the art to which he devoted himself had grown into recognition by those whose power and influence alone could have secured such a national acknowledgment of his merits. By legitimate succession, Professor Macfarren now occupies the position of Principal in the Royal Academy of Music so worthily filled for some years by Sir Sterndale Bennett. Of his artistic fitness for this post there needs no assurance on our part; but when we add that to his high musical qualifications he unites an energy, a promptness of action, and an intelligent perception of the most effectual method of organising a perfect system of training, the brightest hopes for the future of this Institution may be confidently entertained; especially if the Government can be urged into the belief that to make England really a musical nation the chartered school for its rising artists must be encouraged to exertion by a liberal state support.

Considering that the Norwich Musical Festival is triennial, we cannot but feel a sense of disappointment at the want of novelty in the programme for the present year, which is given in another part of our journal. It is true that dependence was placed upon Mr. Sullivan's Cantata, "David and Jonathan," (which, in consequence of its composer's ill health, cannot be completed in time) and that an Overture written for the occasion by Mr. W. T. Best will be given; but surely an interval of three years is sufficient for an active committee either to secure some important new compositions, or to produce at least one of the many noble works of the old composers which have been so unaccountably neglected in this country. We have no desire to question the necessity of performing some of the standard sacred works—for a hearing of which no doubt several of the local patrons anxiously look forward—but these musical meetings are now on their trial in England; and if the character of the morning performances is not vigorously sustained, there will be a danger of the Festivals becoming degraded into an attractive series of evening miscellaneous concerts, supported by the favourite vocalists from those fashionable Temples of Art, the two Italian Opera Houses.

Only those who, like ourselves, have been staying in the neighbourhood of Worcester can form any idea of the indignation felt by the majority of persons resident in that locality at the suppression of the Three Choirs Festival for the present year. Of course in the apology for a Festival organised by the Dean and Chapter it was not thought necessary to appeal in the slightest degree to critical opinion; but as if to shut out the possibility of a visit from any who have hitherto reported the proceedings at these gatherings, the dates have been definitely fixed during the Norwich Festival week—the 22nd and 23rd inst. It would

but little interest our readers to offer any comment upon the details of a scheme which is scarcely superior to the ordinary "Service of Song" occasionally given at less pretentious places; but one sentence from the preliminary announcement deserves quotation: "Admission is to be free of charge in all cases, but a portion of the Cathedral is to be reserved for holders of tickets, to be obtained on application to the Hon. Sec., J. H. Hooper, Esq., College Precincts." Why here we have the very exclusiveness provided for which has been complained of; for as these privileged ladies and gentlemen will be expected to give largely to the Offertory, the only difference between this and the former Festival will be that they pay for their tickets *inside* instead of *outside* the Cathedral.

Mr. John Hullah's Report on the Examination in Music of the Students of Training Colleges in Great Britain for the year 1874, shows that he is zealously pursuing the work before him, and only requires some little action on the part of "My Lords," under whom he acts, to effect a permanent good in this country. He very properly reprobates the want of system in teaching at some of the Colleges he visited, dwells on the ill effect of singing by ear, and earnestly advocates the use of the choral music of the great masters, instead of the slight part-songs which are still so extensively taught. Were the Lords of the Committee of Council on Education to trust implicitly to their Inspector, and act at once upon his suggestions, the study of music in England might be subjected to an uniform practical test which would be productive of the greatest benefit; but, judging from some recent experiences of the manner in which those high in position talk of music, although professedly knowing nothing about it, we fear that Mr. Hullah will find some little difficulty in fully carrying out his views.

We sincerely hope that the praiseworthy attempt of Mr. Turle to collect funds sufficient to restore the Latin inscription which formerly marked the grave of Purcell in Westminster Abbey, will be liberally responded to. In addition to the desire of thus indicating the last resting-place of our great English composer, Mr. Turle has expressed his intention of handing any balance which may remain in his hands —after effecting the object in view—to the Royal Academy of Music, for the purpose of founding a prize or scholarship that shall bear the name of Purcell.

Earl Granville and Sir Henry Cole had recently a grand field-day at Dover, the object being to collect funds for a scholarship in the aristocratic National Training School at South Kensington. Those who attended the meeting, as usual, knowing nothing whatever of the subject under discussion, were enthusiastic in support of a cause which they had been previously informed was heartily supported by Royalty, and the scholarship was forthwith secured. It is curious, however, that Earl Granville, in speaking of the late Duke of Wellington,—whom we have usually seen fast asleep at the "Antient Concerts"—should have mentioned him as a warm patron of the Royal Academy of Music, and then called upon his hearers to do all in their power to crush the very Institution he encouraged, especially when it is known to all musical people that the Academy since his time has been gradually gaining in importance and usefulness. Of course we are aware that the increasing success of the real "National Training School," in Tenterden Street, is a serious difficulty in the way of the noble promoters of the new undertaking; but we cannot believe that it is a good plan to utterly ignore its existence at a public meeting, in the hope that nobody will be rash enough to mention the fact, and boldly enquire what in the name of common sense is the object of dividing the musical patronage of the country.

The appointment of Dr. Bridge to the post of organist at Westminster Abbey—vacant by the retirement of Mr. Turle,—will be welcomed by all interested in the cause of church music. The improvement in the services at Manchester Cathedral since Dr. Bridge has held the position of organist, may be regarded as a proof that he will do his utmost in the responsible office which he has now accepted to advance the character of the music in the Abbey; and we sincerely hope that the Dean and Chapter will allow him that unlimited power over the choir which may enable him to raise it to the high state of efficiency which the public has a right to expect.

Those who frequent Operas and Concerts in the metropolis must be surprised at the following announcement, issued by the Moore and Burgess Minstrels: "This great company now numbers in its ranks some of the finest vocalists in England: its instrumentalists have all been selected from the orchestras of the two Opera houses and the Philharmonic Society." This notification of the fact that it is necessary to attend the smaller room at St. James's Hall to hear "some of the finest vocalists in England" should have the effect of drawing all real music lovers to the Moore and Burgess concerts; but when we are also told that the "instrumentalists have all been selected from the orchestras of the two Opera houses and the Philharmonic Society," for the first time we find how grossly we have been deceived in imagining that we are listening to the best orchestral players in our favourite bands. Sir Michael Costa, Signor Vianesi, Signor Bevignani, and Mr. Cusins have certainly done wonders during an arduous season, considering that they have had to work with an orchestra from which the band of the Moore and Burgess Minstrels had been previously "selected;" but in future years it would be well to consider whether the principal instrumentalists should not be definitely secured for the Operas and Philharmonic Society before they have been weaned away by those enterprising caterers for the public who "never perform out of St. James's Hall."

The proceedings of the "Musical Association for the Investigation and Discussion of Subjects connected with the Art and Science of Music" have been printed and forwarded for notice. It is difficult to give our readers any idea of the various matters treated of by extracts from the papers read before the Society; but a few quotations may prove of interest. Dr. W. H. Stone, in his opening lecture, "On extending the compass and increasing the tone of stringed instruments," states that he had been for several years endeavouring to extend the compass of orchestral instruments downwards: "In the wind department he might say that he had succeeded, by introducing an old instrument, the contra-fagotto, remodelled, and, he hoped, improved. He had found the same want in the string department. He had exhibited a double bass, strung down to the same pitch, CCC on the organ, in the Exhibition of 1872. The note was frequently used by Beethoven, Onslow, and other great writers; while Gounod used even the B flat below. The author said his object had been to obtain the low notes of the 16ft.

octave without increasing the size of the instrument. There were three ways in which a string might be made to give these slow vibrations: first, by increased length; secondly, by increased thickness; thirdly, by increased weight—the last of which had been too much overlooked. The result of the first plan of increased length can be seen in the monster double-bass of the late Duke of Leinster at South Kensington, which would require a giant to play it. The first plan, then, did not answer. He next tried increase of thickness, but found that this also failed, owing to its aptness to produce squeaks, in consequence of transverse vibration. The other means was to increase the specific gravity of the string. It was this third plan which he had adopted. The gut string was covered with heavy copper-wire, like the bass strings of a pianoforte; and this proved to be fairly successful, though probably gold or platinum would answer still better. The double-bass shown at South Kensington was rather lacking in tone, as more resonance was wanted to bring it out fully, and this had led to his consulting Mr. Meeson as to the possibility of reinforcing the vibrations by means of longitudinal struts or bars. It was evident the belly of the instrument required to be made more homogeneous to vibration, and stiffer without increasing its weight or bulk. Mr. Meeson had carried out this idea most ingeniously. Four strips of white deal, curved to an elliptical figure, pass parallel, from end to end, on the inside of the belly. Thus they intercept the S-shaped sound-holes and remove a well-known cause of weakness and a break in the vibrating body. The result is the removal of what the musicians term 'wolf,' or inequality and falseness of tone, with a great increase of power throughout the instrument. It had since appeared that the same process is equally applicable to the smaller members of the violin family, and the author asserted that by its adoption a common instrument can be made nearly equal in tone to an old Italian fiddle, while it strengthens the tone of old instruments in which, from decay or other causes, the power is small. The application of the process in no way damages an instrument, and the bars can be removed at pleasure."

Mr. Sedley Taylor's paper "On a suggested simplification of the established Pitch-notation," deals most ably with the subject. The only portion, however, that we can quote is when after saying that a notation should indicate *tonic intervals*, and that these intervals should be *natural*, not tempered ones, he proceeds to show how far the established notation satisfies these requirements. "As long as we keep to the key of C, tonic intervals are clearly and directly exhibited by the established notation. They can be counted off from the starting-point indicated by the clef with all the facility to be desired. But when other keys have to be represented by it, this is no longer the case. We are then merely directed to widen or narrow some—or possibly all—of the intervals of the C scale, by certain symbols prefixed to the corresponding notes of that scale. That in this manner fresh scales similar to the C scale are obtained is a fact of independent experience, which, as far as anything contained in the notation is concerned, might equally well not be true at all. An easy rule, no doubt, enables us to determine whether any (and if so what) key a particular group of accidentals indicates, but the rule is based on information which these symbols themselves do not completely convey. There is nothing on the face of the notation to tell us *where the tonic is*, and, in the absence of such an indication, no resource but still to read all intervals off from the original starting-point C. A huge and perfectly gratuitous complication is thus introduced into a very simple matter. The sounds of a melody are no longer referred to their own tonic, but to a different note which has no real claim to their allegiance. This is very much as if the Acts of existing Parliaments were couched in language implying that not Victoria but William the Conqueror now sat on the throne of England. It is ignoring the live tonic in order by an artificial phraseology to make a dead tonic appear to breathe and govern. By a process of this description the simplest relation may be made to look complicated. Suppose I take two pieces of wood, and by merely placing them side by side ascertain that one is just twice as long as the other. So far, nothing can be more simple. But, then, an adherent of the absolute-length theory comes up and insists that both sticks shall be measured and their lengths expressed in standard feet, inches, and fractions of inches. We will suppose that this is done, and that the results come out five feet one inch and three-quarters of an inch, and two feet six inches and seven-eighths of an inch, respectively. All simplicity is, by this arrangement, entirely got rid of, and the fact that one stick is twice as long as the other—the only thing it was really essential to communicate—is buried under a heap of intrusive arithmetic, from which nothing less than a sum in compound division of vulgar fractions will suffice to unearth it."

Dr. Stainer gives a most interesting lecture "On the principles of Musical Notation," from which we make an extract which it would be well if the Tonic Sol-faists, who advocate the use of their notation for instrumental as well as vocal music, would ponder well:—"But an important question here presents itself to us: Do we require one and the same system of notation for voices and instruments? I think not; for this reason: I believe that in ninety-nine cases out of every hundred, the first impulse of a singer is, when a vocal part is placed before him, to consider the *relations* of the sounds to the key-scale, and to each other. I am equally certain that an instrumentalist instinctively looks upon a note as representing a *locality:* if he is a pianist, it represents to him the position of a certain black or white key; if a violinist, the position his fingers should take on a string. For example, suppose I write a piece in the key of C, but on trial, I think it not quite bright enough, and rewrite it in C♯. The singers have precisely the same parts to sing, they are only slightly altered in pitch—so slightly, that probably not one in a hundred observes it; yet, in the Staff notation, I have taken them from the simplest known key into one which has seven sharps in the signature, involving double-sharps and all kinds of abstruse signs in modulating. What have the poor singers done, that they should, because singing my work a mere trifle higher in pitch, be dragged from the pure sunlight of the key of C into the tangled mazes of seven-sharps-C and its related keys? The Tonic Sol-faist does not play singers such a mean trick as this: he merely puts his pen through the expression Key of C, and writes Key of C♯ in its place; all his Letter notation remains precisely what it was before. This is of course an extreme case, but stated thus broadly, it gives the Letter notation for *vocal* parts an advantage over the Staff which is immense. But with instrumental music the case is far otherwise. Suppose, if you please, that my violin accompaniments to this hypothetical composition in the key of C were copied in Letter notation. I write as before, not Key of C, but, instead, Key of C♯; then, every single point on the strings becomes to the player moved,—his fingers cannot cross his strings at the same point as before; he has to think out as he plays, not only the relative pitch of the letters to each other, but a new problem—namely, whereabouts on the strings the altered pitch will take him. No wonder that a Tonic Sol-fa violinist should be dazed, seeing that he must contemplate his four strings as containing *an infinity of potential Dohs*. So, too, in the case of the pianoforte: a movement in the key of C written in Letter notation is totally changed for the performer, by saying Key of C♯, instead of Key of C—thumbs will not be able to go under fingers where they did before, nor will they be able to take the same position as before, in chords or arpeggios. This inaptitude of Letter notation for instrumental music must, I think, be conceded even by its warmest advocates. But, why not publish well-known oratorios, with voice-parts in Letter notation, and accompaniment in Staff notation?"

Mr. Alexander John Ellis concludes his paper on "Just and tempered Intonation" with the following remarks, which, although many composers, at least, may not endorse, prove his thorough faith in the necessity of gradually abolishing what is known as "equal temperament":—

"Intonation has always been considered as of the utmost practical importance, because it affects the sound of every chord struck. Just intonation gives a gradation from perfect consonance to intense dissonance, unattainable strictly by any temperament, and especially unat-

tained by equal temperament, which cannot produce a single triad without conspicuously dissonant beats, on any qualities of tone suitable for sustained musical expression, such as those of the voice, bowed or reed instruments.

"The history of temperament may be condensed into a few sentences. The Greek intonation was perfect for melody, and impossible for harmony, as even the Greeks themselves acknowledge that all its thirds were dissonant. Down to the eleventh century the Greek intonation influenced everything. Guido d'Arezzo then exercised his pupils by the monochord, presumably in just intonation, which offered no theoretical or mechanical difficulties as long as modulation was confined to passing from the key of C major to those of F and G major, or, provided the dominant chords were left minor, into A and E minor. It was not till the middle of the sixteenth century when either Salinas or Zarlino (for they dispute the honour) invented the mean-tone temperament, that it became possible for the organ to modulate into B flat, and into G and A major, and into A minor, with partial effects of D and even G minor, all with major dominants. But the wheel of modulation once started, it could not stop here. C minor and F minor, and E major and E flat major soon became indispensable. The organist then struck G sharp for A flat, and so on, and produced those howlings which soon gained the name of 'wolves,' and wondrous efforts were made to avoid them. At last Sebastian Bach, in the middle of the eighteenth century, adopted an expedient previously suggested, and *sharpened his major thirds*. Finally, his son Emanuel, in 1753, announced his 'wohl temperirtes Clavier,' his 'well-tempered clavichord,' which became the parent of our present (intentionally) equally-tempered pianoforte, and it is to the peculiar adaptability of the tones of this instrument for disguising the defects of such a method of tuning that the general acceptance of that temperament is probably due. On the organ the shortcomings of this intonation were too manifest for them to be at once accepted as satisfactory, and the long struggle between the old organ-tuning and the new is not yet quite over. The great organ of St. George's Hall, Liverpool, built so lately as 1855, was tuned to the mean-tone temperament, and it was not till 1867 that it was re-tuned in equal temperament, for the purpose of playing with orchestras. (*Choir*, 27th February, 1875, p.131.) Equal temperament, or what tuners give us for it (a very different thing, generally), has indeed become a temporary necessity. If we will play no more than twelve sounds in an octave, we cannot avoid the fearful 'wolves' in certain keys, now rather favoured, without introducing minor 'wolves' in every key. But the discoveries of Helmholtz have sounded the knell of equal temperament, which must henceforth be recognised as a theoretical mistake and a practical makeshift—a good servant dismissed for becoming a bad master, and now merely retaining office till his successor is installed. The human voice, the violin, and the trombone do not require it, and will enable the composer to study the wondrous wealth of just intonation as a means of musical expression, when the laws of just modulation have been laid down. After Helmholtz's discoveries, they become comparatively easy to formulate, and in an Appendix to my translation of his work, I have endeavoured to follow out the hints he has given. There is really no theoretical difficulty left, either in notation, or the relations of tone, or the mechanical production of the notes required. For vocal execution just intonation is rendered easy by a constant reference of every sound to a known tonality, provided singers eschew the piano. For bowed instruments the same feeling cannot but lead to the same result, and similarly for trombones, because the ear so readily perceives and rejects the intrusion of inexact tones in harmony. Mr. Bosanquet's finger-board enables even organs and harmoniums to produce practically just intonation. I am unable to speak as to the wood and other brass of the orchestra. But they must certainly follow the lead, or be left out of the race. At any rate just intonation, even upon a large scale, is immediately possible. And if I long for the time of its adoption, in the interests of the listener, still more do I long for it in the interests of the composer. What he has done of late years with the rough-and-ready tool of equal temperament is a glorious presage of what he will do in the future with the delicate instrument which acoustical science puts into his hands. The temporary necessity for equal temperament is passing away. Its defects have been proved to be ineradicable, because inherent in the nature of sound. An intonation possessing none of these defects has been scientifically demonstrated. It is feasible now on the three noblest sources of musical sound,—the quartet of voices, the quartet of bowed instruments, and the quartet of trombones. The issue is in the hands of the composer. Can any one doubt the result?"

Our readers will be glad to hear that a new edition of Sir John Hawkins's valuable and comprehensive "History of Music" is about to be issued by Messrs. Novello; the work will not only be printed on better and larger paper, but will be considerably reduced in price.

In an article on the past musical season, the musical critic of the *Standard* writes as follows:—"Almost simultaneously with the commencement of the Popular Concerts, Messrs. Novello and Co. inaugurated their series of concerts at the Albert Hall. From the 7th of November to Boxing-day they gave a concert there every evening. The Mondays were devoted to 'Ballads,' Tuesdays to 'English' music, Wednesdays to 'Classical' music, Thursdays to 'Oratorio,' Fridays to 'Modern German' music, and Saturdays to 'Popular' music, and with immense energy and spirit this scheme was adhered to for two months. Their success was not by any means commensurate with their deserts, and after Christmas the performances were reduced to two a week. A little later all attempts to keep to a fixed arrangement was dropped, and concerts were only given occasionally, though still on the same complete scale. Mr. Barnby, to whom the entire management was entrusted, engaged a thoroughly efficient band of between sixty and seventy performers, and throughout the season the orchestral performances were of very high excellence. They would probably have been still better if the conductor had been always the same, but under three or four different conductors it was impossible that the band should always play alike. Mr. Barnby conducted the Classical and Oratorio concerts, Mr. J. F. Barnett the English music, and Mr. Dannreuther the modern German programmes, while very frequently the orchestral accompaniments to vocal solos were conducted by Mr. Randegger. The classical concerts were very admirable performances, Beethoven's, Mendelssohn's, and other symphonies, and many of the finest overtures being played as well as one need wish to hear them, and concertos played by all the best solo performers in London, were given during the season. The English concerts, under Mr. J. F. Barnett's direction, furnished opportunities for the performance of orchestral works by native composers that merit a hearing far more often than they usually obtain one. It was at these concerts that the first performances were given in London of the three pieces composed for the Liverpool Musical Festival of 1874. Mr. Barnett's descriptive piece for the orchestra, 'The Lay of the Last Minstrel,' Professor Oakeley's 'Edinburgh March,' and Mr. Macfarren's 'Festival Overture,' Mr. W. G. Cusins's pianoforte concerto in A minor, Benedict's symphony in G minor, Sterndale Bennett's overtures, Gadsby's overture 'Andromeda,' Sullivan's overtures 'The Sapphire Necklace' and 'In Memoriam,' besides many other English compositions, were performed. Mr. Barnby's Royal Albert Hall Choral Society formed the chorus on the oratorio nights, and fully sustained their reputation. Mdlle. Johanna Levier made her *début* at these concerts, and rapidly worked her way into public favour. Here, too, Herr Wilhelmj made his first appearance after an absence from England of several years, and at these performances he was to be heard very frequently; and Mr. Whitney, the American basso, did good service here all through the season, more especially in the part of Elijah in Mendelssohn's Oratorio, and in the bass music of Handel's *Messiah*. On the 15th May, after a long series of careful rehearsals, Verdi's *Requiem* was produced at the Albert Hall, and four performances were given. The band was considerably increased, and the Albert Hall Choral Society formed

a thoroughly efficient chorus. Signor Verdi himself conducted every performance, having come to London for the special purpose. There were Mesdames Stolz and Waldmann, and Signori Masini and Medini, of whom the three first mentioned had not before been heard in England. The production of a sacred work by Verdi excited a feeling of considerable curiosity, and the great hall was more or less crowded at every representation, but especially at the last performance, when so large was the assemblage of would-be auditors, that nearly as many were turned away from the doors as could be accommodated in the building."

We have elsewhere in our present number commented upon the so-called "Festival of the Three Choirs" at Worcester, and now give the names of the principal works to be performed during the two days, as stated in the official announcement forwarded to us: Wednesday the 22nd inst., at 8.30, Townshend Smith's Anthem, "O how amiable," and Tallis's "Litany;" at 11, full choral service, S. S. Wesley's "Te Deum" and "Jubilate" in E, Mendelssohn's Cantata "Not unto us," and Gibbons's Anthem "O clap your hands;" at 3.30, full choral service: Walmisley's "Magnificat" and "Nunc dimittis," in B flat, S. S. Wesley's Anthem, "Let us lift up," and Spohr's Cantata "God, Thou art great." Thursday at 11, full choral service: Mendelssohn's "Te Deum" and "Jubilate," in A; S. S. Wesley's Anthem, "The Wilderness," and Handel's Anthem, "O praise the Lord" (Chandos collection). At 3.30, full choral service; Attwood's "Cantate Domino" and "Deus Misereatur," in D, Mendelssohn's Anthem "Hear my prayer," and Spohr's Festival Anthem, "How lovely are Thy dwellings." The organ, which is to be the only accompaniment, will be presided at by Dr. S. S. Wesley and Mr. Townshend Smith, Mr. Done, being of course, Conductor. As our readers are perfectly aware of the facts of the case, it will be quite unnecessary to say anything about what is termed in this statement "the unfortunate differences of opinion," which have led to the abolition of the old form of Festival, at least for the present year.

We regret sincerely to record the decease of Dr. Hermann Härtel, a partner in the well-known firm of Breitkopf and Härtel, in Leipsic. His brother, Herr Raimand, is now the only one bearing the time-honoured name of Härtel in the firm.

At the August concert of the St. George's Glee Union, at the Pimlico Rooms, the most successful efforts of the choir were in "The sea hath its pearls," "In these delightful, pleasant groves," and "O were I but a drop of dew." Miss Clara Buley sang "Ah quel giorno" with great success. Mr. Frank Amor gave "O rosy hours" and "To Anthea" with satisfactory effect, the latter song being especially well received. Mr. Williams sang "The soldier's dream" with much taste; and the concert also included a pianoforte solo well played by Mr. G. F. Smith. Mr. T. Garside conducted.

The accounts of the rehearsals of Wagner's *Ring des Nibelungen*, at Bayreuth, during the past month, prove how earnestly his ideas are carried out by those who have faith in his mission. Although the performance is not to take place until this time next year, all the principal vocalists have been present, and the rehearsals are said to have commenced with an orchestra of 150 performers. The scenery, costumes, and machinery are entrusted to the most experienced hands; and were it not for the fact of Herr Niemann, the tenor, having thrown up his engagement—owing, as it is alleged, to a quarrel with the composer—all would seem to progress favourably towards the realisation of Wagner's brightest hopes.

Although English Opera has been performed at the Gaiety Theatre, the works given are so well worn as to call for no comment. Miss Blanche Cole may delight in playing night after night in the "Bohemian Girl," "Maritana," and the "Rose of Castile," but it is too much to expect that those interested in the progress of art can do more than place upon record that such performances have taken place. Meanwhile we must look for better things at the Princess's Theatre, under the management of Mr. Carl Rosa.

Mr. Charles E. Fry has been appointed Secretary to the Choir Benevolent Fund.

The Norwich Musical Festival, which commences on the 20th inst., although destitute almost of novelty, presents a programme of interest to those residents in the neighbourhood who but rarely visit the metropolis. At the morning performances Mendelssohn's "Elijah" and "Hymn of Praise," Spohr's "God Thou art Great," a selection from Pierson's "Jerusalem," Haydn's "Imperial Mass," Sir W. S. Bennett's "Woman of Samaria," and Handel's "Messiah" will be given; and the concerts in the evening will include Randegger's "Fridolin," Benedict's "Legend of St. Cecilia," Pastorale, and Finale from Symphony in C; Macfarren's "Festival Overture," Cowen's "Nocturne," Grand March from "Joan of Arc," and a new Overture composed for the Festival by W. T. Best. The vocalists engaged are Mdlle. E. Albani, Mdme. Lemmens-Sherrington, Mdlle. Enequist, Mdlle. Anna de Belocca, Mdme. Patey, Miss Enriquez, Messrs. E. Lloyd, H. Guy, H. J. Minns, J. L. Wadmore, and Signor Foli. Sir Julius Benedict, will, as usual, be the Conductor.

A testimonial, consisting of a handsome Ormolu drawing-room clock and silver sugar-basin, has been recently presented to George Calkin, Esq., for twenty-five years organist of St. Mark's Church, Regent's Park, by the Clergy, Churchwardens, and various members of the Church, in testimony of their appreciation of his services, and high personal esteem.

We read in the *New York Sun* that Samuel Priestly Taylor, the oldest Organist in the world, was recently buried from St. Peter's Episcopal Church in Brooklyn, his five aged children being the chief mourners, and a throng of musicians and organists filling the seats. Mr. Taylor was born in London in 1779, and was the eldest son of the Rev. James Taylor, a well-known clergyman in the latter part of the eighteenth century. He was taught music by Whittaker and Dr. Russell, of Oxford; and before he was seven years old he sang in the boy choir in Surrey Chapel. When he was seven he played an organ accompaniment for the choir in the Cumberland Street Chapel, of which his father was Rector. He was married in 1804, and his wife, who died three years ago in her eighty-sixth year, bore him nine children, five of whom still live. He came to New York in 1806, and was organist in Christ Church in Ann Street, and under the sanction of Bishop Moore, introduced chanting into that parish. He played the clarionet and kettledrum in the band in the American garrison in New York in the war of 1812, and on account of this service received 96 dollars a year up to his death. He was president of the old musical organization—now the prosperous Philharmonic Society—in 1812. He last appeared in public ten years ago, when in his eighty-sixth year he played Luther's "Judgment Hymn" in Holy Trinity, Brooklyn, for a chorus of 100 voices. A year and a half ago the Handel and Haydn Society of Brooklyn gave him a testimonial concert in Plymouth Church.

The Promenade Concerts which have been commenced at Covent Garden Theatre, under the management of the Messrs. Gatti, will sufficiently provide London with music during the dull months of the year. Some good works are given nightly; and the band, skilfully directed by Signor Arditi, contains many of our very best orchestral players. Amongst the vocalists Mdlle. Bianchi and Mdlle. Cristino have been accorded a warm reception, and Signor Rendano (pianoforte) and M. Jules de Swert (violoncello) have performed solos with marked success. Remembering the nonsense presumed to be descriptive of the "Ashantee war," which was given at these concerts last year, we are glad to find that the present season was inaugurated by an instrumental selection from "Lohengrin."

At the Church Congress, which is to be held this year at Stoke-on-Trent, the speakers on Church Music will be the Rev. J. Ellerton, Rev. S. J. Stone, and Mr. E. J. Hopkins. The subject will be "Hymns and Hymn singing."

We have to announce the death of Mr. William Marshall, Mus. Doc., Oxon., which occurred at Handsworth, Staffordshire, on the 17th ult. The deceased musician was in his youth a chorister at the Chapel Royal, St. James's, and afterwards filled the posts of Organist of Christ Church Cathedral, Oxford, and St. Mary's, Kidderminster.

We (*Concordia*) understand that Mdlle. Torriani, who made a successful appearance at Her Majesty's Opera three years ago, will be one of the *prime donne* in Mr. Carl Rosa's English Opera Company. Mdlle. Torriani is a German, and was born in Hamburg, the native town of Mdlle. Titiens; she has played with considerable success at the principal theatres in Italy, but made her principal mark in Verdi's *Aïda*. Speaking of her performance in this work, the *New York Evening Bulletin* says:—"Mdlle. Torriani has a most difficult *rôle*, but her voice is so sympathetic, her method so pure and her acting so good, that she leaves nothing to be desired. This young lady is certainly destined to take a place in the very front rank of *prime donne*. All the effects she produces are legitimate. There is no overstraining of the voice, no extravagance in action, and no striving to produce startling sensations. In creating the part of Aïda and singing the trying, severe music so well, she shows real genius."

REVIEWS.

NOVELLO, EWER AND CO.

Manfred. A Dramatic Poem, in Three Acts. By Lord Byron. Music by Robert Schumann.

THE increasing knowledge and appreciation of Schumann's music in this country is a proof that the present volume will be acceptable to a wide circle of artists and amateurs. Those who know the dramatic power shown in this composer's setting of portions of Goethe's "Faust" may imagine that Byron's "Manfred" is just the poem to inspire original and vigorous thought; and although we can scarcely perhaps pronounce it fully equal to the former work, many of the scenes are coloured with a fidelity and poetic beauty which cannot fail to be felt by every sympathetic listener. The Overture is already well known; and we need only say, therefore, that the pianoforte arrangement recalls most vividly the many charming orchestral effects with which it abounds. The "Song of the Spirits," with solos for soprano, alto, tenor and bass, is admirably suggestive of the subject; and the Recitative for Manfred, with the syncopated accompaniment, gives much force to the impressive words addressed to the magic figure. The Incantation, for four bass voices, in E flat minor, has real dramatic feeling throughout; and the lovely *Ranz des Vaches*, the shepherd's pipe being heard in the distance, concludes the first act with much effect. A short *Entr'Acte*, followed by Manfred's Recitative, calling on the Witch of the Alps, lead to an excellent piece of four-part writing—the "Hymn of the Spirits of Arimanes"— in D minor, which is admirably descriptive of the text. A couple of short choruses of Spirits then occur, two Recitatives terminating the act; the second, especially, ending with the disappearance of Astarte, being spoken to a most melodious and sympathetic strain. A string of Recitative runs through the greater part of the third act, the instrumental colouring to which invests it with much interest, and the final *Requiem*, sung behind the scenes, makes a worthy conclusion to a composition which, when better known, must certainly enhance the reputation of Schumann in England.

Stabat Mater. Set to Music, for Female voices, by Giovanni Battista Pergolesi. Edited, and the Pianoforte accompaniment arranged, by John Hullah.

MR. HULLAH'S prefatory remarks to this edition of Pergolesi's "Stabat" give an additional interest to the book; and those who know but little of its composer may be stimulated by the fact of his flourishing during what the Editor terms the "transition period" to search through his music for the proofs that he worked, according to Mr. Hullah, amongst those artists who, "however willing to take to new ways, were still evidently unable altogether to put off those in which they had been brought up." Certainly the avoidance of the discord of the dominant seventh in its direct state, and the constant use of its inversions, is a characteristic well worthy of observation, as also the preference of the *tonal* to the *real* fugue, although in Pergolesi's time the latter was well known. In passing carefully through this work all must be struck with the sympathetic setting of the words; and it seems strange indeed that we should be constantly striving after novelty when such treasures in art are ready for our use, and comparatively indeed unknown to modern audiences. Amongst other movements, we would particularly call attention to the opening chorus "Stabat Mater," the contralto solo, "Quæ mærebat et dolebat," the Duo, "Quis est homo"—the beautiful change from C minor to the relative major on the words "Pro peccatis," with the undulating movement of quavers in the accompaniment forming an especial feature of the number—the contralto solo, "Eia mater," the two Duos, "Sancta mater," and "Quando corpus," and the final chorus, "Amen," all of which are written with a purity and depth of religious feeling faithfully reflecting the time when the highest aspiration of a composer was to use his art solely for the glorification of his church. That the task of editing this work was truly a labour of love may be gathered from Mr. Hullah's concluding words in his preface, which we have much pleasure in quoting: "The labour of preparing it for publication will have been amply rewarded should it prove to have done anything to interrupt the 'mill-horse round' in which the English musical public are still content to tread; neglectful because ignorant, and ignorant because neglectful, alike of some of the most precious productions of those composers with a few only of whose works they are (if possible) too familiar, as of innumerable others, hardly inferior, by masters whose very names are unknown to them." We only hope that the exertions of so earnest a disciple of legitimate art may be repaid as they deserve.

Funeral March. Composed by Herbert S. Oakeley.

THE full score and pianoforte arrangement of this March are now before us; and although the latter conveys but a faint idea of the many effective points in the orchestral version, we are bound to say that it is as admirably laid out for the solo instrument as can be expected. Considering the many eminent men who have left us undying specimens of this class of composition, a "Funeral March" is a somewhat hazardous work to attempt; but Professor Oakeley's ambition rarely leads him to overtask his powers; and when we say that, although not displaying much originality of thought, his latest contribution is in every respect worthy of his reputation as an earnest and conscientious artist, we have said all that perhaps its composer might expect at the hands of a candid and impartial critic. The introduction, commencing with muffled drums, leads effectively to the subject of the March, in C minor, with the creeping crotchet accompaniment for the basses; and the theme of the Trio, in the tonic major, steals in with much freshness, the first bassoon and oboe strengthening the melody given forth by the violin, the basses playing a *staccato* quaver accompaniment, doubled by the second bassoon in *legato* crotchets, the horns meanwhile holding the low C pedal note. The return to the minor, with the introduction shortened, brings the March to a satisfactory termination, the final bars, however, ending in the major. We hope and believe that we may shortly hear this composition, with a good orchestra, in the Metropolis.

Improved System of Counting Time. Arranged by M. E. Doorly, Organist of St. Michael's Cathedral, Barbados.

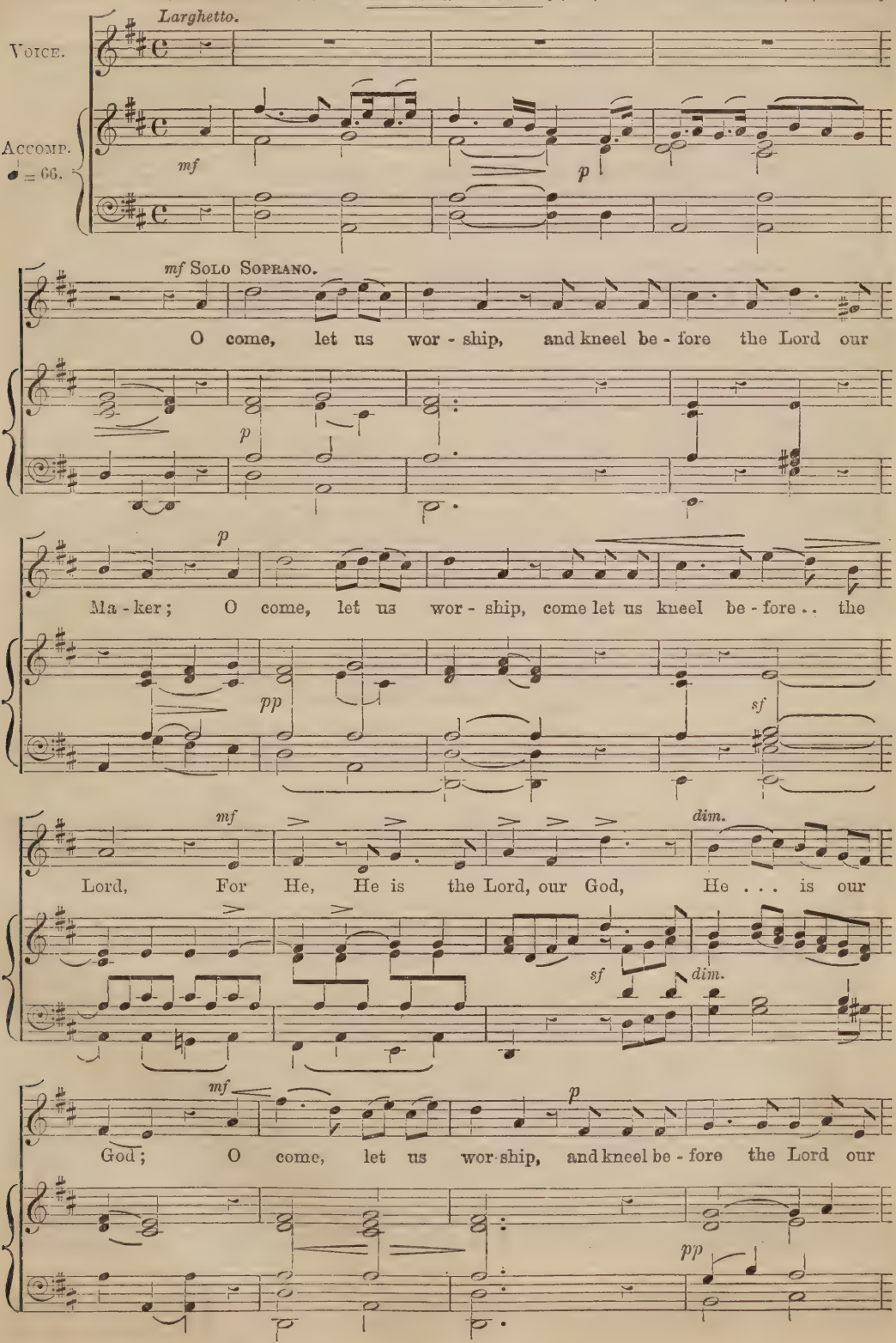
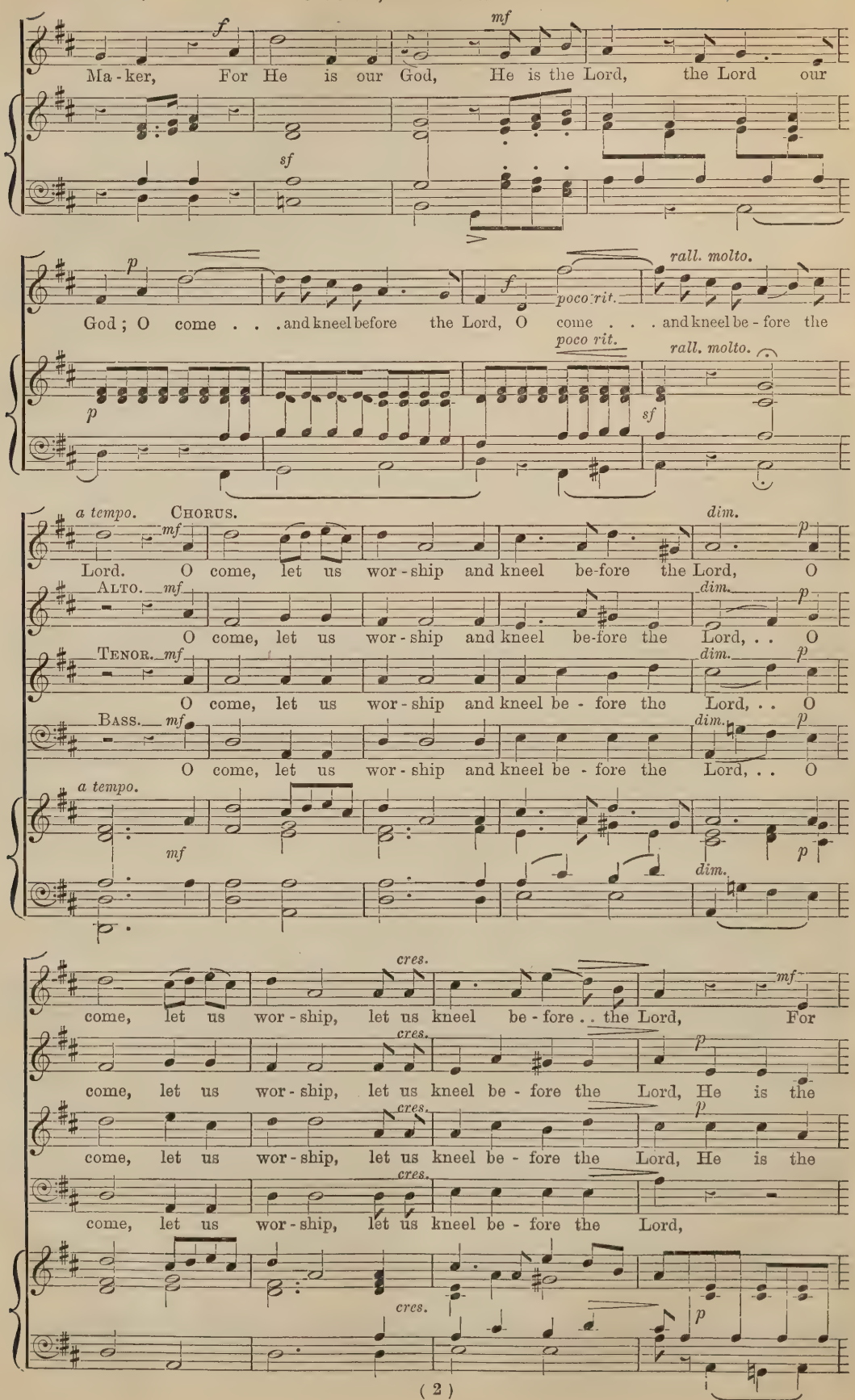
As this system of counting time is said to be "arranged" by Mr. Doorly, we know not if he is the inventor of it; but there can be no question that were the divisions of the subject only headed Duple, Quadruple, and Triple, a very clear insight into the matter would be gained by the student. That 3-2 time has "sometimes 6" beats in a bar we are inclined to dispute; it being, according to our theory, utterly wrong to count an even number in uneven time;

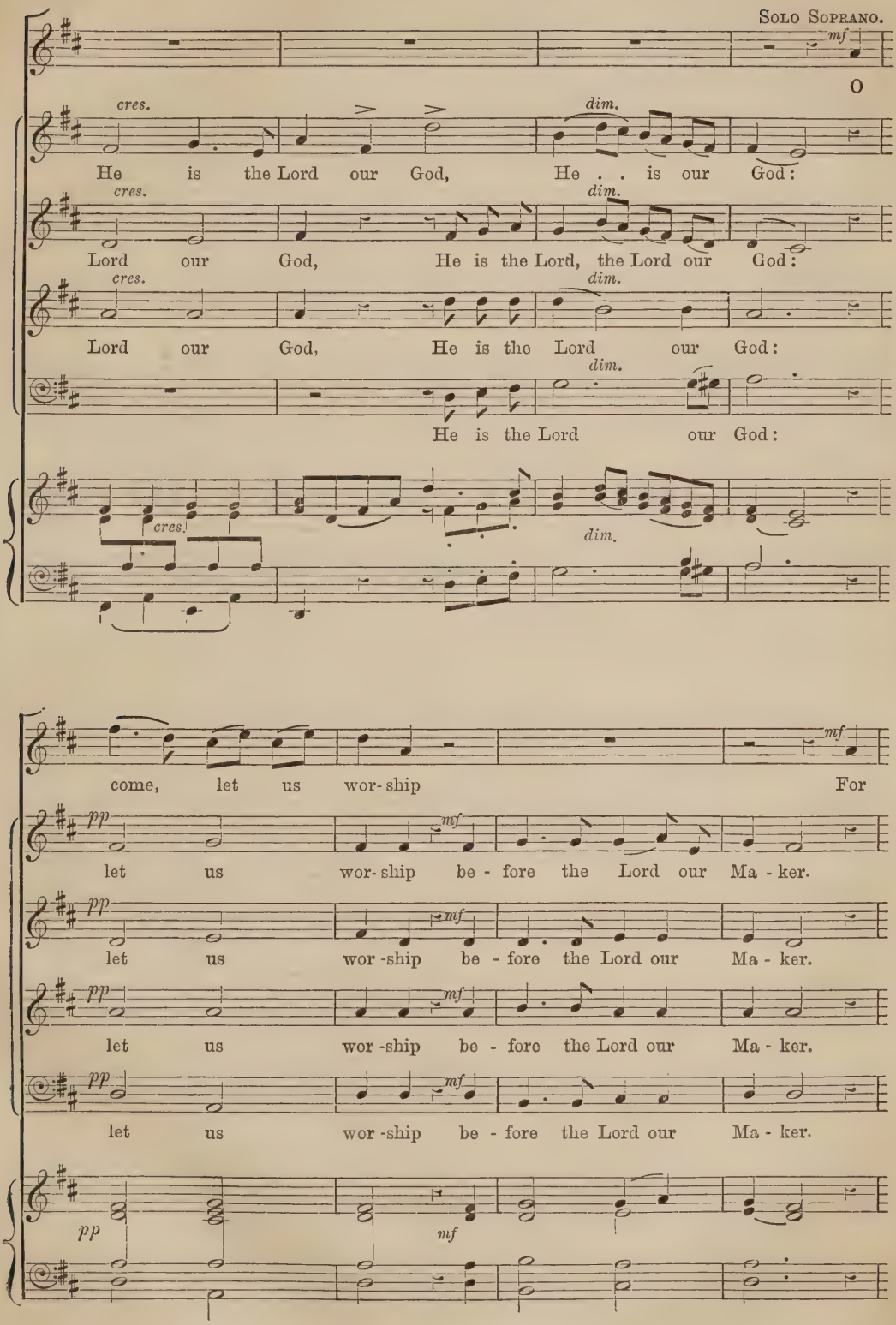
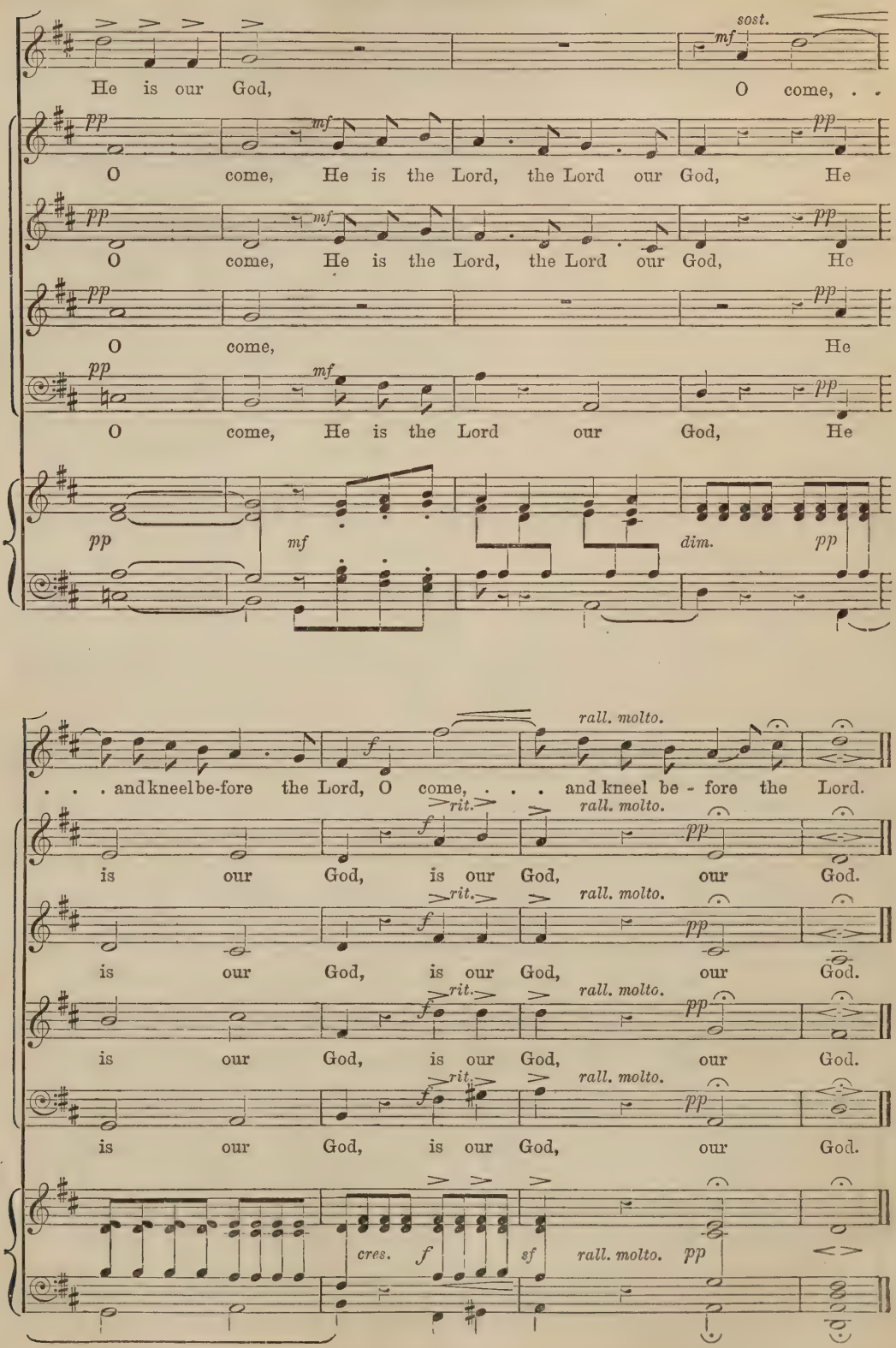
O come, let us worship.

ANTHEM FOR SOPRANO SOLO AND CHORUS.

Psalm xcv. 6, 7. Arranged from HIMMEL, 1875.

London: NOVELLO, EWER AND CO., 1, Berners Street (W.), and 35, Poultry (E.C.) New York: J. L. PETERS, 843, Broadway.


Larghetto.
Voice.
Accomp.
♩ = 66.
mf
p
mf Solo Soprano.
O come, let us wor - ship, and kneel be - fore the Lord our
p
Ma - ker; O come, let us wor - ship, come let us kneel be - fore .. the
pp
sf
mf
dim.
Lord, For He, He is the Lord, our God, He . . . is our
sf
dim.
mf
p
God; O come, let us wor - ship, and kneel be - fore the Lord our
pp

Ma-ker, For He is our God, He is the Lord, the Lord our
God; O come . . . and kneel before the Lord, O come . . . and kneel be-fore the
poco rit.
rall. molto.
a tempo. CHORUS.
Lord. O come, let us wor-ship and kneel be-fore the Lord, O
ALTO.
O come, let us wor-ship and kneel be-fore the Lord, . . O
TENOR.
O come, let us wor-ship and kneel be-fore the Lord, . . O
BASS.
O come, let us wor-ship and kneel be-fore the Lord, . . O
come, let us wor-ship, let us kneel be-fore . . the Lord, For
come, let us wor-ship, let us kneel be-fore the Lord, He is the
come, let us wor-ship, let us kneel be-fore the Lord, He is the
come, let us wor-ship, let us kneel be-fore the Lord,


Solo Soprano.
mf
O
cres.
dim.
He is the Lord our God, He . . is our God:
Lord our God, He is the Lord, the Lord our God:
Lord our God, He is the Lord our God:
He is the Lord our God:
come, let us wor-ship For
pp
let us wor-ship be - fore the Lord our Ma - ker.
let us wor-ship be - fore the Lord our Ma - ker.
let us wor-ship be - fore the Lord our Ma - ker.
let us wor-ship be - fore the Lord our Ma - ker.

sost.
mf
He is our God, O come, . .
pp mf pp
O come, He is the Lord, the Lord our God, He
pp mf pp
O come, He is the Lord, the Lord our God, He
pp pp
O come, He
pp mf pp
O come, He is the Lord our God, He
pp mf dim. pp
. . . and kneel be-fore the Lord, O come, . . . and kneel be - fore the Lord.
f rall. molto.
rit. rall. molto.
is our God, is our God, our God.
cres. f sf rall. molto. pp

but we do not see that in the examples given this system is ever acted upon. We are inclined to believe that if the method of counting here advocated were universally taught, we should never have that confusion between *quantity* and *rhythm* which we find amongst the majority of young pupils. Beats, Mr. Doorly says, are counted One, two, three, four, &c.; Half-beats, one-half, two-half, &c.; Quarter-beats, one-and-half, and; two-and-half-and, &c.; Thirds of beats, one-trip-let, two-trip-let, &c.; Sixths of beats (Thirds of half-beats), one-trip-let, half-trip-let, &c.; Sixths of beats (Halves of Thirds of beats), one-and-trip-and-let-and, &c. All this may seem very strange to those who have been for years accustomed to another system (or perhaps we might rather say to a *want* of system) but it is thoroughly true, and in all cases represents the measure of the bar. Mr. Doorly deserves every credit for his endeavour to simplify this subject; and we commend this little publication to the attention of teachers.

Unrest in rest. Song. The words by the Rev. J. Troutbeck, M.A. The music composed by A. H. Mann, Mus. Bac. Oxon.

Mr. Mann has written a song which should become a favourite with vocalists and listeners, for he has appealed to both with equal success. The smooth syncopated symphony, in A minor, carried on as an accompaniment through the voice part, until the quicker subject in the dominant commences, is a happy idea; and the flowing quavers, against the holding notes in the melody, have an excellent effect as a contrast. We do not see why, at the change into E major, the signature should not have been altered—more especially as this *is* done in the second verse; for to amateurs the long array of sharps may appear somewhat formidable. Apart from the appropriate theme to which the Rev. Mr. Troutbeck's excellent words are set, every praise is due to the composer for the musicianlike manner in which the harmonies are written; for although constantly varying, they have always the effect of enriching, and never disturbing, the voice. Tenors will, we are certain, thank us for calling their attention to this song which, by the title-page, we find has already been sung by Mr. Vernon Rigby.

The love that loves me not. Song. Words by W. S. Gilbert. Music by Arthur Sullivan.

The truthful expression of the words is a characteristic of Mr. Sullivan's songs—and indeed of all his vocal music—which cannot escape observation; and we must commence our notice of this melodious composition by awarding him unqualified praise for the manner in which the varied feelings are coloured in a song which, being written in the true ballad form of two verses, precisely alike in the musical setting, presents a difficulty to the composer rarely successfully met. The theme, commencing in F minor, doubled in the bass part of the first bar, is extremely sympathetic with the first line of the poetry; and the lingering upon the dominant, before the change into the tonic major, is a point which, as we have already indicated, is as effective in the second verse as the first. Apart from its purely artistic merits, this song contains all the elements of popularity, and we cannot doubt its effect when sung before a mixed audience, even when it does not receive so exceptionally fine a rendering as that by Mr. Sims Reeves, who has already introduced it to the public.

A. R. Mowbray and Co., London and Oxford.

Daily Exercises for the Voice. (First Set.) By J. Stainer.

We are rather in favour of the publication of Exercises for the voice in this form. Voluminous works are apt to frighten students, and it is always dangerous to allow them to make selections for themselves. It is not desirable too that they should see all they have to do, but rather what it is good for them to do at first; and the ten Exercises before us—supposing that they are preceded by sustained notes and scales—will be found of the utmost use. They are here all written in the key of E flat, but are intended to be transposed according to the compass of the voice. Comprehending very many of the difficulties ordinarily experienced by pupils, they will yet be felt, even by untrained singers, to be extremely vocal; and their melodious character will make them additionally attractive. We perceive that this is only the first of a series, but have no indication as to the number of sets which it is the intention of the author to issue.

Joseph Williams.

The Fishermaiden. (Meyerbeer.) Transcribed for the Pianoforte by George Jackson.

Another of those "Transcriptions" which cease to justify their title by developing into Fantasias. Mr. Jackson has chosen a charming theme upon which to exercise his talents, for we have always considered this one of Meyerbeer's very best songs; but it would have been better if the "young ladies at Miss Lucock's Establishment," to whom the piece is dedicated, had been content with the song, or at least an unpretentious transcription of it, instead of having their attention directed to a series of *arpeggios*, with the theme swimming at the top. The multiplication of this sort of music can really do no good, and may do a vast amount of harm; and we cannot therefore recommend even so carefully written and favourable a specimen as the one before us, in the conscientious discharge of our duties to those who place faith in our judgment.

Air Ecossais (Robin Adair) pour le Piano.
Havanaise. Melodie de E. Paladilhe. Improvisation pour Piano.
Par Ch. Neustedt.

These two pieces have at least the merit of being what they profess to be, the first being called No. 1 of "Transcriptions variées," and the second an Improvisation upon a theme by Paladilhe. Again the well-worn pattern of *arpeggios*, however, in the "Robin Adair" variations, is used to cover the want of inventive power; and except to those, therefore, who are satisfied with such conventional passages, there is little to create any interest. The second piece is somewhat better, simply because the materials used are less hackneyed. We shall be glad when those who write "drawing-room pieces" see the necessity either of writing original music or of varying other persons' themes with so much cleverness that, as in the works of the old masters, the subject taken shall be the least attractive portion of the composition.

From Dark to Dawn. Song. Written by Charles J. Rowe. Composed by Elizabeth Philp.

This song may be taken as a very fair type of a class of composition which has obtained a wide popularity; and although its perfectly harmless character renders any criticism almost superfluous, the composer would scarcely perhaps be content if, when sent for review, it were passed over in the crowd. Miss Philp is a well-known writer, and may reasonably say that one whose compositions have so won the favour of a section of the public has a right to be aided in her career by those artistic journals which are presumed, partially at least, to direct musical taste. Here, however, we beg to differ with her. A song such as the one before us, containing a common-place vocal melody, properly dressed up with the three principal chords of the scale, advertises itself; for it supplies a want, and those who desire it will purchase it, knowing that the name of its composer is a sufficient guarantee of its effect upon those listeners to whom they submit it. To seek an opinion, therefore, from those whose duty it should be to criticise works of art, is scarcely fair; for as it offends no rules of musical grammar, an unqualified verdict in its favour (which may justly be given) might be accepted by readers as conveying much more praise than was really intended. Let us, therefore, merely record, in conventional language, that in "From Dark to Dawn" Miss Philp has "thoroughly sustained her reputation."

JAMES F. PETTIT.

Simple Studies for the Pianoforte. Nos. 2 and 3. Composed by William H. Hunt.

As six of these "Simple Studies" appear to have been already published, it seems strange that two only should have been forwarded to us; for considering that as progressive Exercises only should they be judged, we can have but little power of returning a verdict upon the real merit of the general design of the work. Nos. 2 and 3, however —the first called "Andante in C," and the second "Evening Song"—are well-considered little Pieces, melodious and carefully fingered (although we are not inclined to agree with some of the contractions); and as an escape from the "Instruction-book," with its interminable and generally uninteresting "lessons," we are inclined to believe that young players will accept them with gratitude.

WILLIAM CZERNY.

Menuetto and Scherzo from Schubert's Octett. Transcribed for the Pianoforte by Eustace J. Breakspear.

GOOD music cannot be too extensively known; and as faithful transcriptions like those before us will bring the best concerted pieces into every drawing-room, they deserve a warm word of welcome. The arrangement is good in every respect; and no startling difficulties being attempted, even moderately advanced amateurs may feel assured that they will receive themselves, and present to their hearers, a very clear idea of the two movements in Schubert's beautiful Octett. The "Scherzo," especially, with its melodious "Trio," will be found a most effective piece.

Madoline. Allegretto Grazioso, for the Pianoforte, composed by J. Baptiste Calkin.

AN extremely characteristic and well-written trifle; the theme is melodious, and the simple manner in which it is treated throughout will make the piece highly attractive to those who do not believe that the aim of the pianist should be to accomplish successfully a number of executive feats. We cannot but think it a pity that so artistic and unpretentious a composition should be introduced by so eccentric a title-page. Why cannot the words be plainly and legibly printed, as they were in the days to which musicians still look back with pride?

LAMBORN COCK.

Gavotte for the Pianoforte.

Lonely. Song. Words from "All the Year round." Composed by E. H. Thorne.

MR. THORNE'S Gavotte has a ring of the olden time about it which is quite refreshing. The subject—quaintly stopping on the half bar—is extremely striking; and the character is well-preserved throughout, especially where the theme is taken, in the relative and tonic minor, with the left hand, against a flowing accompaniment of quavers. The song is a charming little vocal piece, which will require poetry both in the singer and accompanist to do it full justice. We particularly admire the manner in which the opening phrase is given out by the pianoforte, as if the vocalist were dreamily meditating on the keys.

ORIGINAL CORRESPONDENCE.

HOW SHOULD ORGANISTS BE SELECTED?

TO THE EDITOR OF THE "MUSICAL TIMES."

SIR,—It is not without considerable regret and dissatisfaction that I read from time to time of the manner in which organists and choirmasters are chosen to fill important positions in (sometimes) large and populous parishes; and, as I have had the advantage of filling these posts for more than thirty years, and not being likely or desirous to offer myself as a candidate for any new appointment, and therefore cannot be considered as personally interested in the matter, I beg most respectfully to solicit a space in your columns for the airing of a grievance that might possibly lead to a profitable discussion on a difficult subject.

The duties of an ordinary parish organist are (as nearly as I can define them) as follows: three services on Sunday, and one (if not two) in the week; and one or (if he wishes to do his work well) two weekly practices of the full choir; in addition to which two extra practices of the boys, and of the (now useful adjunct) Sunday afternoon choir; besides which he has to look up and examine fresh members, both of men and boys; he has often to be humiliated by observations from well-meaning conscientious individuals, who possess just that little learning spoken of as "a dangerous thing," or, worse still, of those who confess that they know nothing about the technicalities of music, but who unfortunately take opinions on trust, not always from the best source; more than this, he has to study the taste of *sentimental*, *operatic*, and more particularly of *rich* members of the congregation.

An intelligent organist will meet these difficulties as best he can, but always with courtesy and respect, remembering that every member of the congregation has a right to express an opinion. All this, yes, and more than this, has to be borne, and performed, and struggled with in many cases for a stipend which, if proportionately divided, would range at about eighteenpence, two shillings, or two and sixpence a visit or service. This must be confessed to be but a shabby reward for the years of study, as well as for the superior tact and judgment required in such an office.

Referring, however, to the principal object of my letter, viz., to the difficult task of electing an organist, it cannot be denied that the plan of competition generally adopted often secures for the parish the worst of the whole batch of candidates. It is easy to see that a young man who is just fresh from his studies and practice, is likely to be more expert in mere manipulation than one who has been engaged in the numerous other duties of such a position. Occasionally it may answer, but only *very occasionally*, certainly not often, as many miserable failures can testify.

Therefore, it may be asked, What are we to do under the circumstances? What can we do better than place the matter in the hands of a good umpire, and allow him to decide for us? My answer to this is, if you want your organ played only, and do not care about the fitness for other duties appertaining to the office, you could not do better, but if you wish to combine with these the broader experience, influence, and good temper necessary to the office of choirmaster, then let me say most distinctly that the course pursued will, in nine cases out of ten, prove fatal to such a result. My advice is, when you have made your salary worthy of the office, to make your want known through the regular channel of advertisement, select a few of the promising candidates, then, instead of employing an umpire (however talented he might be) to judge by a temporary performance, which at the best is but an uncertain test of fitness, let a competent person be sent to judge of the work of the applicant at his own place—let him listen to his work as represented by his own choir, by his general accompaniment, and by the good taste brought to bear in the services, and let this be done without his being aware of it, so that a special service may not be prepared; private enquiries, too, may be made on the spot much more reliable than the usual number of written testimonials usually accompanying letters of application. Supposing a few pounds more are spent than by the present plan of proceedings, the result would be an enormous gain, and the parish would be almost certain to obtain a good choirmaster.

Next to this the College of Organists' degrees are perhaps the most useful, as the examinations have hitherto combined a practical as well as a theoretical and historical knowledge of the organ and its construction, with paper work on harmony and counterpoint. Although it is but fair to say many who might pass in all this might prove utterly unfit in other respects.

The university examinations, judging from the questions lately published, are good in many respects, but they are not

sufficiently practical for working professors. If we want to build a house we select a good practical builder rather than the man who could inform us as to who invented the chimney pot; so the working musician is more to be depended on than one who can tell us who first used the dominant seventh or the added ninth, and exactly the date of birth and death of this or that great composer.

If a society could be formed numbering amongst its officers an inspector who would be expected to make himself acquainted with the home work of candidates before an election takes place, many bitter disappointments would be prevented and the services of our church would be placed in better hands, but as long as starvation stipends are dealt out with such a niggardly hand by rich congregations, good organists cannot be forthcoming simply because the money spent on their education will barely return the usual five per cent interest thereon.

I beg to remain, Sir,

Yours obediently,

T. E. SPINNEY.

August 14th, 1875.

TO CORRESPONDENTS.

*** *Notices of concerts, and other information supplied by our friends in the country, must be forwarded as early as possible after the occurrence; otherwise they cannot be inserted. Our correspondents must specifically denote the date of each concert, for without such date no notice can be taken of the performance.*

Our correspondents will greatly oblige by writing all names as clearly as possible, as we cannot be responsible for any mistakes that may occur.

Correspondents are informed that their names and addresses must accompany all communications.

We cannot undertake to return offered contributions; the authors therefore, will do well to retain copies.

Notice is sent to all Subscribers whose payment (in advance) is exhausted. The paper will be discontinued where the Subscription is not renewed. We again remind those who are disappointed in obtaining back numbers that, although the music pages are always stereotyped, only a sufficient quantity of the rest of the paper is printed to supply the current sale.

ROBERT SMITH.—*Apply to the Professors of Music at the Universities, and to the Secretary of the College of Organists.*

J. B. SHOOTER BECKETT.—*We cannot say that it is "impossible," but we do not recollect any instance of the kind.*

E. R. W. (1) *It is difficult, if not impossible to say which is the original form of the tune. There is no doubt, however, that the reading adopted in "Hymns Ancient and Modern" is a revival of an old form.* (2) *Spencer's "Church Modes," and Novello's "Gregorian Note" would furnish the required information concerning Gregorian Church Music.*

BRIEF SUMMARY OF COUNTRY NEWS.

We do not hold ourselves responsible for any opinions expressed in this Summary; as all the notices are either collated from the local papers, or supplied to us by occasional correspondents.

ABERYSTWITH.—On the occasion of the opening of the new Catholic Church by his Eminence Cardinal Manning on Thursday, the 19th ult., the musical portion of the Services was under the direction of Mr. J. Batchelder, Organist and Choirmaster of St. Anne's, Junction Street, Manchester. Haydn's No. 3, was sung at "High Mass," the principal soloists being Miss Guinness, Mrs. Cooper, Miss Daniel, Miss Tervin (St. John's Cathedral, Salford), Mr. John Hughes (Hallé's Concerts), Mr. T. Allen (Church of the Holy Name, Manchester), Mr. W. Roberts, and Mr. John Nuttall. The "Hallelujah Chorus" from Handel's *Messiah* was sung at the conclusion of the Service. In the evening the following pieces were sung, *Laudate*, (Zingarelli), *Salve Regina*, (Novello), *Litany*, (Swaby), *O Salutaris*, (Gounod), *Tantum Ergo*, (Batchelder), and *Date Sonitum* (Costa).

ADELAIDE, AUSTRALIA.—The prospectus of the Adelaide Amateur Musical Union for 1875-6 announces that during the season the following works, or selections from them, will be produced: Beethoven's "Choral Symphony" and "Fidelio;" Mozart's "Jupiter Symphony;" Spohr's "Calvary;" Weber's "Euryanthe;" Verdi's "Requiem Mass;" Wagner's "Rienzi" and "Lohengrin;" Randegger's "Fridolin;" Benedict's "Undine;" Balfe's "Enchantress;" Schumann's "Pilgrimage of the Rose;" Gabriel's "Evangeline," &c. As it is also intimated that the usual part-songs and glees will be continued, and the best instrumental music obtainable in Adelaide form a feature in the programmes, it will be sufficiently shown that everything has been done by the committee to secure the patronage and support of the public.

BUXTON.—A special concert was given on Thursday evening the 12th ult., which was largely attended. Mr. Sims Reeves in Mendelssohn's sacred song "If with all your hearts," the ballad "Once Again," and "Tom Bowling," created an extraordinary success; and Madame Cave-Ashton, who sang "Scenes that are brightest," "My mother bids me bind my hair," and "Robin Adair," was warmly received, the latter song being encored. Mr. Julian Adams played in his usual brilliant manner Moscheles's "Recollections of Ireland," and Hummel's "Andante con Variazioni," from the celebrated Septuor. Several instrumental pieces were also most effectively rendered by the orchestra, under the skilful conductorship of Mr. Julian Adams.

CHELMSFORD.—A concert of vocal and instrumental music was given at the Institute on Monday evening, the 16th ult., by the brothers Lovini, assisted by Miss Westmacott and other artists. The programme consisted of songs, part-songs, instrumental solos, &c., all of which were well received. Miss Westmacott was very successful in the song "She wore a wreath of roses," as was also Mr. Lovini in "Come into the garden, Maud," and "The Vagabond." Haydn's trio in G, for violin, pianoforte, and violoncello was also included in the programme.

HASTINGS.—The concerts at the Pier Pavilion have been highly popular and crowded to excess each evening during the last fortnight. The orchestra, which includes some very good soloists, under the experienced direction of Mr. C. H. R. Marriott is extremely effective; the vocalists have been Miss Matilda Scott, Miss Marie Duval, Mr. Henry Guy, and Mr. Stedman, the latter gentleman having introduced Arthur Sullivan's new song "The love that loves me not." Another novelty, "Fair Ellen of the Mill," from the pen of Mr. Marriott, has been well received.

HATCHAM.—The dedication festival of S. James's Church took place on Sunday, the 25th July, S. James's Day, and was observed with unprecedentedly elaborate Services. The Holy Eucharist was thrice offered, the celebration being fully choral. The Processional was Hymn 82 ("Hymnal Noted"), and the Introit "How dear are Thy counsels." Schubert's Kyrie, Credo, Sanctus, Benedictus, Agnus Dei, and Gloria in Excelsis were sung, the offertory being "Glorious king of martyrs," and the "Hallelujah" chorus. Gounod's "O salutaris" followed the Agnus Dei, the antiphon being "Wisdom hath builded." The service was rendered by a surpliced choir of fifty men and boys, and a band of twenty-two performers. The vicar of S. James's, Rev. Arthur Tooth, M.A., celebrated. At Evensong the church was again crowded to excess. The Rev. R. Linklater, of S. Peter's, London Docks, preached the sermon. The Magnificat and Nunc Dimittis were sung to a service in A, composed by Mr. Jacob Bradford, Mus. Bac., Oxon, the musical director of the festival, and special orchestral accompaniments were also written by him for the occasion. His anthem "I was glad" took the place of the office hymn, and after the sermon "Faith of our fathers" and the Hallelujah chorus were sung. Mr. Bradford and Mr. Wareham deserve great credit for the able discharge of their respective duties as director and organist. The choir and band worked well together. The orchestra was efficiently led by Mr. Pawle, and Mr. King had charge of the choir arrangements. The soloists were Messrs. Palmer, Loveday, Gardner, and Hewitt, and Master Belle.

LINDSAY, ONTARIO, CANADA.—The quarterly meeting of the clergy of the Deanery was held at St. Paul's Church on Wednesday, the 28th July. Rural Dean Allen preached the sermon. The following music was sung: Psalms 136th, 137th, 138th; Gregorian Chants from Mercer; Magnificat and Nunc Dimittis, Ebdon in C; Anthem, "Thou, O God," Turner; Hymns, 64th and 14th, *Ancient and Modern*, "As with gladness" and "Abide with me;" Tunes, "Dix" and "Eventide."

LLANARTH.—The Eisteddfod, held in this picturesque village on the 29th July, under the presidency of Mr. Stephen Evans, of London, was a decided success. Mr. Brinley Richards adjudged the prizes for music, the competitions for which were highly interesting; and an evening concert was given, the solo vocalists being Misses Lizzie Evans, A. Williams, H. Davies, Messrs. Sauvage, and R. C. Jenkins. The conductor was Mynyddog, and the pianist Mr. Brinley Richards.

OTLEY.—The ninth annual festival of the Choral Union was celebrated in the Parish Church, on Saturday afternoon, the 31st of July. The choirs of the neighbouring townships, forming the Union, mustered in strong force. The service was intoned by the Rev. J. A. Seaton, of Cleckheaton, and the responses throughout were excellently sung. The anthem was founded on the first three verses of the hundred and fifth Psalm, the music by Sir George Elvey. In this—as also in the Magnificat, Nunc Dimittis, and hymns—the four separate parts were capitally sustained. Mr. A. Longfield presided at the organ, and Mr. W. Stables, Organist of Kirkstall, conducted. A collection was made at the close of the sermon, and the sum realised amounted to £13. The benediction was pronounced by the Vicar, the Rev. S. R. Anderson, after which the choir sung, as a recessional, the hymn commencing "Sing ye faithful, sing with gladness," which concluded a most successful festival.

POOLE.—On Tuesday, the 3rd ult., the organ of St. James's Church, which has been reconstructed, modernised, and enlarged by Messrs. Walker and Sons, London, at a cost of about £800, was opened, there being service morning and evening on the occasion. Mr. J. Whitehead Smith, R.A.M., organist of Wimborne Minster, most ably presided at the instrument, which is vastly improved both in power and tone, and is supplied with those modern requisites in which it was formerly deficient. The choir of the Minster was also in attendance. A suitable voluntary having been played on the organ by Mr. Whitehead Smith, the first portion of the prayers was read by the Rev. L. D. Damer. The Service used was that by Dr. Dykes. The proper Psalms were the 144th, 145th, and 146th. Both the Te Deum and the Jubilate Deo were excellently sung, and in the former the solos were especially well taken. In all respects there was evidenced the result of careful training.

RIPLEY, near DERBY.—A most successful Organ Recital was given in the Parish Church, on Monday evening the 23rd ult., by Mr. R. F. Coules, F.C.O., organist to the Rev. the Earl of Mulgrave, at Worsley. The recital, which was preceded by a short, hearty Evensong, was listened to with the utmost attention by a numerous congregation.

Mr. Coules was assisted in the recital by Master Albert Mellor of Eton College Chapel, who sang several solos from the *Messiah*.

SHANKLIN (ISLE OF WIGHT).—On the 20th ult., Dr. Sloman gave an Organ Recital at St. Saviour's, on the beautiful instrument lately erected by Messrs. Walker. The programme was selected from the works of ancient and modern writers, and included a selection from Dr. Sloman's new Cantata *Supplication and Praise*.

SIDMOUTH.—On Friday evening the 6th ult., an amateur concert was given in the London Hotel Assembly Room, under the conductorship of Mr. H. A. Harding, F.C.O., in aid of the funds of the Sidmouth Needlework Society. The first part of the programme consisted of sacred music, commencing with Handel's "Occasional" overture, which was played in such a manner as would have reflected credit on a professional band. Miss Godolphin Osborne presided at the harmonium; and Mrs. Hine Haycock and Miss King at the piano. All the choruses and part-songs were rendered with great care and marked precision, reflecting the greatest credit on the Conductor.

SOUTHSEA.—A Pianoforte Recital was given at the Portland Hall, on the 18th ult., by Mr. G. S. Löhr, on which occasion he was assisted by Mr. C. E. M'Cheane, Mr. H. B. Bethune, and Mr. R. H. Löhr, the band of the Royal Marine Light Infantry (under the direction of Herr Kreyer), and a company of gentlemen styling themselves the Minne Singers. Mr. Löhr performed several classical pianoforte compositions, including Beethoven's Concerto in E flat, Mendelssohn's Capriccio in B minor, Chopin's Study in C sharp minor and Valse in A flat; and, in conjunction with Mr. R. H. Löhr, a selection from Brahms's Hungarian Dances. A feature in the programme was a Concert Overture in E composed by the concert-giver and well played by the Band. Two songs written by Mr. Löhr, "When twilight dews," sung by Mr. M'Cheane, and "Now," sung by Mr. Bethune, were well received, as were also the pieces contributed by the Minne Singers.

WOLVERHAMPTON.—The Tettenhall Wood Congregational Church special Services in connection with the opening of the Organ, recently erected, were held on Sunday, the 8th ult., the preacher morning and evening being the pastor, the Rev. J. P. Driver. At the Morning Service the Sanctus was sung to Kocher's music, and the psalms to chants by Allcock and Blow. The hymns were Nos. 229, 261, and 256, and the anthems "O praise God in His holiness," (Weldon), and "I will lift up mine eyes" (Dr. Clarke). At the Evening Service the Sanctus was sung to an arrangement from Bach, and the psalms to Norris's chant. The hymns were Nos. 256, 773, and 944, the anthems being the same as at the Morning Service. The choir of the Church was assisted by members of other choirs in the town, the total number of voices being 34. The organ consists of 2 manuals and pedals, and contains 17 stops, arranged as follows: great organ, open diapason, stopped diapason (treble), ditto (bass), viol de gamba, flute, principal, twelfth, fifteenth, sesquialtra, swell organ, open diapason, stopped diapason, principal, trumpet, bourdon, pedals, bourdon, couplers, great to pedals, swell to great. There are also three composition pedals. The collections amounted to over £30.

ORGAN APPOINTMENTS.—Mr. J. Conway Brown, Organist and Choirmaster to Hale Church, Farnham.—Mr. G. F. Graham, Organist and Choirmaster to St. Mark's, Regents Park.—Mr. Osborne W. Pinck, Organist and Choirmaster to the Parish Church of Worfield.—Mr. Jas. Whitmore, Organist and Choirmaster to Barnet Parish Church, Herts.

CHOIR APPOINTMENTS.—Mr. George Braden (Tenor), to St. Mary-le-bow, Cheapside.—Mr. C. H. Hewitt, S.C.F., Trin. Coll., London, Choirmaster to S. Agatha's, Finsbury.

ERRATA.—In the Organ Appointments in last month's No., for Mr. William Coulson, read Mr. William Coulson Tregarthen.——For Mr. H. E. Bennett, read Mrs. H. E. Bennett.

FOR SALE, on account of proprietor's ill-health, a good country TUNING CONNECTION. Apply, Organist, Hackford, Wymondham, Norfolk.

TO CHORAL SOCIETIES, CATHEDRAL ORGANISTS, &c.—A COMPLETE SET of ARNOLD'S "HANDEL," full Orchestral Score, 39 Volumes; Book-shelves to hold the same, with an excellent BUST of the great composer, for SALE. Apply to Messrs. Butcher, Auctioneers, Epsom, Surrey.

TO PIANOFORTE PLAYERS desiring to acquire the Organ.—An excellent opportunity may be secured by taking a comfortably FURNISHED HOUSE, in which there is a large organ; it is in a pleasant situation, within 20 miles of Town, and with easy access to or from; to be LET on moderate terms for about six months from the middle or end of August. For particulars apply to S. E. W., Post-office, Rickmansworth.

COUNTY ASYLUM, SHREWSBURY.—There are VACANCIES for MALE ATTENDANTS. The salary commences at £25, and rises to £35, with board, lodging, washing, and one suit of uniform annually. Musicians preferred. Apply personally or by letter to the Superintendent at the Asylum.

TO AUTOGRAPH COLLECTORS.—To be SOLD, a COLLECTION of AUTOGRAPH LETTERS, comprising some from Azeglio, Braham, Bulwer, Cobden, Dickens, Garibaldi, Leigh Hunt, D. Jerrold, Lamb, Leech, Macready, Mazzini, Mendelssohn, Poerio, Tamburini, Wiseman, etc. For priced Catalogue apply to S. N., Messrs. Novello, Ewer and Co., 1, Berners-street, W.

ORGAN STUDIO, 166, STRAND.—LESSONS or PRACTICE (and at St. Michael's, Stockwell. S.W.) on fine two-manual C ORGANS (HILL and SON)—Pedal compass, 29 notes. Apply to W. VENNING SOUTHGATE, at his Studio. (Organist, St. Michael's, Stockwell.) Established 1867.

ORGAN PRACTICE and INSTRUCTION (if required) at Blennerhasset's West Central Organ School and Studio, 1A, Vernon-street, King's-cross-road, W.C., two minutes from King's-cross Metropolitan Railway, on a splendid new Instrument of three manuals, each of the full compass of 56 notes, and independent pedal organ, 30 notes, 16 effective stops. Terms, which are strictly inclusive, on application as above. Inspection solicited and invited.

ORGAN LESSONS and PRACTICE on a fine new Instrument, with 2 manuals, 15 stops, 2½ octaves of pedals, with Bourdons throughout. Terms moderate. Allen's Musical Instrument Warehouse, 17, Percy-street, Bedford-square, W. Lessons and Practice on other Instruments also.

A GENTLEMAN is desirous of giving LESSONS by post in HARMONY and COUNTERPOINT. References from present pupils, if desired. Terms very moderate. Address Magister, *Musical Times* Office, 1, Berners-street, London, W.

MR. JOHN HILES, 41, Aldridge-road villas, W. (Author of the "Catechism of Harmony, Thorough-bass, and Modulation," "Hiles' Short Voluntaries," "Catechism for the Pianoforte Student," and several other important musical works), gives Lessons in Harmony, &c., by post.

MR. HUMPHREY J. STARK, Mus. Bac., Oxon, F.C.O., &c., undertakes to prepare candidates for Musical Examinations, and to give Lessons in Harmony and Composition by post. 7, Thurlow-terrace, Norwood-road, S.E.

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Morgengruss	F. Schubert
Comfort the soul of Thy servant. ...	Dr. Crotch
Within yon gloomy manger. Choral...	J. S. Bach
Andante, (Op. 89)	Mendelssohn
See the Lord of Life and Light. Choral	J. S. Bach
Ave verum	Ch. Gounod
O mighty King. Choral (*Passion, S. John*)	J. S. Bach
Aria	Spohr
Dies hat er Alles uns gethan. Choral	J. S. Bach
Gavotte	Gluck
Thy will, O Lord, be done. Choral ...	J. S. Bach
Voluntary, Andante	
Break forth, O beauteous heavenly light. Choral (*Christmas Oratorio*) ...	J. S. Bach
They that through much tribulation. Choral	Mendelssohn
Bourrée	J. S. Bach

BOOK XXXIII.

Heaven and the earth display (*Athalie*) ...	Mendelssohn
Larghetto (1st Double Quartett) ...	Spohr
Old French chanson. 17th century.	
Who would not fear Thee. Chorus (*S. Peter*)	Sir J. Benedict
Lead me in Thy righteousness. ...	Dr. S. S. Wesley
Thou anointest my head. From an Anthem	Oscar Bolck
Musette (Suites Anglaises)	J. S. Bach
Minuet	Handel
Adagio (Quartett)	Kozeluch
Voluntary. Allegro Moderato	
Peter, faithless, thrice denies. Choral ...	J. S. Bach
Thränenregen	F. Schubert
O wondrous love. Choral (*Passion, S. John*)	J. S. Bach
Thou didst free them from oppression,	Mendelssohn
Moderato quasi Adagio (Sonata) ...	Kalkbrenner

BOOK XXXIV.

Choral (Op. 58)	Mendelssohn
O Love the Lord. Anthem	A. Sullivan
Ich will dich mit Fleiss bewahren. Choral	J. S. Bach
Musette	J. P. Rameau
Religious March (*King Stephen*) ...	Beethoven
Chorus of the Apostles and holy warriors	F. Schneider
Then went the daughter of Jephtha ...	Carissimi
The Pilgrim's Home. Hymn. ...	E. H. Thorne
O Lord, who dares to smite Thee. Choral	J. S. Bach
Allegro (Fantasia)	A. P. F. Boëly
Voluntary	Léfèbure-Wély
Andante con moto (4th Symphony, Op. 90)	Mendelssohn
Now the clear beams. Chorus (*King Stephen*)	Beethoven
Thou wilt keep him in perfect peace. Anthem	Dr. S. S. Wesley
Prelude	Julius Andre
The floors shall be full of wheat. Anthem	Sir John Goss

BOOK XXXV.

Andante (Sonata, Op. 27, No. 2) ...	J. B. Cramer
Hear my prayer. Psalm	Mendelssohn
O for the wings of a dove.	Mendelssohn
Sanctus (Mass No. 16)	Mozart
Benedictus (Mass No. 16)	Mozart
Voluntary	W. Walond
Andante Sostenuto (Op. 72)	Mendelssohn
Fear not, O Land. Anthem	Sir John Goss
Aria	Kalkbrenner
Deliver me, O Lord. Anthem	Dr. J. Stainer
Woe! O woe! Chorus (*Das Weltgericht*)	F. Schneider
Up! up! this is the day.	C. Reinthaler
Within our inmost being (*Passion, S. John*)	J. S. Bach
Though helpless I came. Aria (*Job*) ...	W. Russell

BOOK XXXVI.

March	Gluck
Adagio (Sestetto, Op. 110)	Mendelssohn
Voluntary	J. Battishill
Lied ohne Worte (Op. 102)	Mendelssohn
Prelude...	A. W. Bach
March (*Cornelius*) Op. 108, ...	Mendelssohn
Aria Patetica	Kalkbrenner
I will wash my hands in innocency. Anthem	E. J. Hopkins
Voluntary	Max Keller

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   Ite sul colle, O Druidi.
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   Norma viene.
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20. Vengeance, vengeance ... ... 1d.
   Guerra, guerra!

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   Rataplan, rataplan.

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28. Let us roam through these ruins deserted ... ... 1d.
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30. What from vengeance yet restrains me ... ... 2d.
   Chi raffrena il mio furore.
31. With warlike minstrelsy ... ... 1d.
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   Vedi! le fosche notturne.
41. Now the dice invite our leisure! ... 1d.
   Or co'dadi ma fra poco.
42. Miserere Scene ... ... 2d.

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43. Hush, in silence fulfil we our errand 2d.
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   Scorrendo uniti remota via.

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45. The call hath summoned us betimes 2d.
   In Früh'n versammelt uns der Ruf
46. We follow where he leads! ... ... 1d.
   Zum Streite säumet nicht!
47. May every joy attend thee ... ... 1d.
   Gesegnet soll sie schreiten.
48. Faithful and true we lead ye forth ... 1d.
   Treulich geführt ziehet dahin.

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50. Once more with joy. (Pilgrim's Chorus) ... ... 2d.
   Beglückt darf nun dich

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51. Light as fairy foot can fall ... ... 2d.
   Lieve il piè colà volgiam.
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   Gloria! ommagio.
53. Glory to the Caliph ... ... 2d.
   Gloria al giusto.
54. Who would stay in her coral cave ... 4d.
   Chi potria fra l'onde restar.
55. For thee hath beauty (Women's voices) ... ... 3d.
   Per te pomposa.
56. Do. do. (Mixed voices) 2d.

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   Victoria, Victoria
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   Was gleicht wohl au Erden.

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61. Brightly the rosy morn ... ... 1d.
   Quel jour serein.
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   Hyménée, ta journée.
63. Hark, how the horns gaily sounding 2d.
   Quelle sauvage harmonie.
64. Hail to the mighty ruler ... ... 2d.
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65. Swift as the bird in summer sky (Tyrolean) ... ... 1d.
   Toi que l'oiseau ne suivrait pas.

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66. Noble Chief! thee we hail (Polonaise with Chorus) ... ... 3d.

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67. Oh Isis and Osiris (Chorus of Priests) 1d.

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68. Where beauty and mirth are beckoning (Drinking song and Chorus) ... 2d.
   Libiamo, ne lieti calici.
69. We are brave Matadors (Chorus of Spanish Matadors) ... ... 2d.
   Di Madride noi siam Mattadori.
70. Lo, where the pride of the people advances (Bacchanal chorus) ... 1d.
   Largo al quadrupedo.

FLOTOW'S MARTHA.

71. Bright and buxom lasses (Chorus of farmers) ... ... 3d.
   Mädchen brav und treu.
72. Finale. The fair begins with sound of bell. ... ... 3d.
   Der Markt beginnt.

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(To be continued.)

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PETERBOROUGH CATHEDRAL.—There will be a VACANCY for a CHORISTER BOY (age 8½ to 10½) in November. The trial will take place in the Cathedral Practice-room, on Friday, November 12th. For further particulars apply to Mr. H. Keeton, Minster Precincts, Peterborough.

LINCOLN CATHEDRAL.—A CHORISTER'S PLACE is VACANT. Candidates must be between 9 and 12 years old, have good strong voices, be able to sing from notes, and to take part in the Cathedral Services. The choristers have board, lodging, and education free, and receive a sum of money from the Dean and Chapter on their leaving the Choir with a good character. Candidates must apply immediately, to J. M. W. Young, Esq., Cathedral Organist and Instructor of the Boys, Minster-yard, Lincoln.

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ST. SEPULCHRE, SNOW HILL.—There are VACANCIES in the VOLUNTARY CHOIR of this Church, the service at which is semi-cathedral. Ladies and Gentlemen having a fair knowledge of music, and who are willing to assist, are invited to send in their names to the Hon. Sec., W. T. Stephens, 11, Huggin-lane, Wood-street, E.C.

CHRIST CHURCH, NEWGATE-STREET.—There are a few VACANCIES in the VOLUNTARY CHOIR of this Church. The services are choral. Ladies and Gentlemen having a fair knowledge of music, and who are willing to assist, are invited to send in their names to the Hon. Sec., Mr. J. T. Salmon, 9, St. Ann's-lane, City, E.C; or apply to the Organist, Mr. J. T. Cooper, after any of the Sunday services.

SOLO BOY WANTED for St. Matthias' Church, South Kensington. Two services on Sundays, and Friday evening rehearsal. Salary, £20 per annum. Apply to Mr. J. Mallitt Jones, 136, Finborough-road, South Kensington, S.W.

WANTED immediately, for a Church in Holborn, a Good SOLO BOY. A thorough Classical Education with board and lodging given in return for services rendered. Salary given instead, if desired. Apply to H. A. B., 18, Shepherd's-market, Mayfair, W.

A LEADING TREBLE WANTED for St. Luke's, Lower Norwood. £10 per annum. Apply to the Organist, Mr. F. G. Dugard, on Wednesday evenings, at 7.30.

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THE MUSICAL TIMES
AND SINGING-CLASS CIRCULAR.
OCTOBER 1, 1875.

CARL MARIA VON WEBER.

BY F. WEBER.

WHEN glancing over the many portraits of tone-poets with which modern photographic art has graced our drawing-room tables, and whose life and artistic creations have become equally familiar to us, we dwell with peculiar fascination upon the features, delicate and thoughtful, yet highly intellectual, of Carl Maria von Weber. We begin to ponder over the career of the great composer with feelings on the whole of sadness, presenting as it does the picture of a vigorous and enthusiastic, but extremely sensitive, artistic nature gradually being chilled, at least to outward appearances, by the wear and tear of professional struggles and disappointments. We think of him, the youth (presenting all the forced appearance of a hot-house plant) who at the age of thirteen could already boast the authorship, and not unsuccessful performance in public, of a "grand romantic Opera." We follow the young musician in his noble and successful efforts to shake off, by virtue of the innate vigour of his individuality, the mischievous effects of a mistaken education inflicted upon him on the part of a fond, but also vain and unscrupulous father. Unfolding anon the brilliant demonstrative qualities of his versatile genius, we find the wandering *virtuoso* embracing life with all the glowing energy and large sympathies of the true artist, tasting fitfully alike the sweet and the bitter cup, and gathering the while the leaves to that sketchbook from which he should draw his masterpieces. But ere long the seriousness of life gains the upper hand, and as the hitherto undefined forms of his artistic ideal begin to shape themselves clearer and clearer before his eyes, his soul is filled with that more intense, if calmer fire, from whence the inspired work of art is derived. Then follow the years of yoke in an official capacity—the years of incessant strife with petty intrigues directed against his noble efforts to create a home for the musical drama at Dresden worthy of his country and of his own daily growing fame. And already the approaching fatal illness casts its gloomy shadows upon his path in gradually shortening intervals. Then, as the end draws near, we see the master, the laurels of *Freischütz* and *Euryanthe* yet fresh upon his pale forehead, but himself sick even unto death, tearing himself away from all that is dearest to him upon earth. Animated only by the one great desire to increase amply, as he hoped, the means of subsistence of those whom he knew he should soon have to leave to struggle on for themselves, he arrives in England. One more disappointment, the bitterest of all, and the scene closes amidst unspeakable sadness. Far away from the home to which he was so passionately attached, his hopes of material success crushed, his heart broken, the master lays down his weary head and dies. Sad indeed! Melancholy the thought that the latter days of the great man—when his genius had attained its full development, when his inspired song had filled his native country from one end to the other until it burst its boundaries, carrying his fame far and wide—should also have been days of harassing toil, of increasing anxiety to provide for his family, of protracted bodily suffering ending in premature death. Surely it is but natural if, with these impressions on our mind, a glance at the portrait of Carl Maria von Weber, as we single it out from among those of other great composers, should raise in us, for a moment, the thought that he was born to be a martyr to his art.

Yet nothing could be farther from the truth. And even now, while thus contemplating the melancholy aspects of his career, we seem to hear, as if in protest against the narrow view we are taking of the artist's life, the joyous, nay, exultant strains representing the leading idea—the idea of purest love and devotion pervading his three great operas; strains which he has placed in the very centre of his overtures, and which are so emphatically associated in our minds with Weber. Nor is it only in his operatic music that this gladsome spirit manifests itself. Be it in his chamber music, his pianoforte pieces, or his simple songs, wherever we point to a particular passage as being peculiarly characteristic of Weber, we may be sure the passage is one expressive of joy—of that elevating joy which lifts us at once from the prosaic cares of daily life into a purer sphere of existence. And this joyous enthusiasm never forsakes him to the last. Witness his latest work, *Oberon*. Remember the thrilling notes of the overture; a work familiar to everyone, even though the Opera to which it forms the prologue has all but disappeared from the *répertoire* of our operatic establishments. Above the tumultuous waves of contending tone-masses rises higher and higher, with increasing confidence, the theme suggestive of the heroic love of a noble woman, bursting forth at last with triumphant exultation:

"My Huon, my husband, we're saved, we're saved!"

Who can detect the trembling hand of the suffering master in these strains? Yet they had been wrung from his genius while death was impatiently knocking at the door. And here, if anywhere in the career of a great composer, the truth is proclaimed—that true art and true religion are twin-sisters, dependent for their inspirations upon the same divine source from which they sprang. This spirited orchestral work, indeed, worthily represents our composer's "last thoughts;" and it is a matter of wonder to us that the pretty, but eminently drawing-room-scented piece of Reissiger's, bearing that title, sometimes more charitably converted into "Weber's Last Waltz," should up to this day, in spite of periodical contradiction, pass with the general public for the final inspiration of the pen which had just written *Oberon*, a work which, if somewhat fragmentary, is nevertheless full of poetic life, of youthful fire and enthusiasm. Besides this joyous spirit which we have traced in Weber's compositions, two apparently antagonistic elements are happily blended in our composer's artistic nature—the aristocratic and the democratic. The former makes itself known in the air of refinement and cultivation of an elegant grace—"chevaleresqueness" as a German critic aptly calls it—which pervades his music throughout, not unfrequently lending to even a trivial thought a charm and an importance it does not otherwise possess. The latter consists in his persistent and generous appeal to the hearts of the people, in whose genius he believed, and whom he strove to raise to a higher appreciation of that art to whose service his life was devoted. It was, however, only in the latter period of his career, when he was ripening into mastership, that he clearly perceived the democratic mission he had. The restless fire within him, which shaped his course in his earlier days, led him to seek

new forms and modes of musical expression among all manner of nationalities in quaint rhythms and modulations. Thus we have his *Polaccas* and *Ecossaises*, his *Sicilianas* and *Rondos Ongareses*, and even an *Overtura Chineza*. These, however, were but studies of costume, admirably adapted indeed in the masterly music he wrote to the melodrama *Preciosa*—not by any means an "Opera," as we have repeatedly seen it styled—and to some extent in *Oberon*. Ere long his attention was attracted nearer home, and became at last concentrated upon that mine of wealth for poet as well as for musician—the German *Volkslied*. It was from thence he should derive his finest inspirations, and it is by no means a mere coincidence that the period of some four years, over which the composition of *Der Freischütz* extends, should also be marked by a number of Weber's most charming songs, all leaning more or less to the simplicity of the *Volkslied*. *Freischütz* came, a work conceived in the very spirit of the "song of the people" itself, and created an enthusiasm, an almost frantic excitement in all ranks of German society, of which it is impossible in this more critical and eminently business-like age to form an adequate idea. But although the excitement with regard to this, Weber's first great opera, has long since made room for calmer emotions, the popular voice still claims this evergreen work as peculiarly its own, while *Euryanthe*, undoubtedly his masterpiece, in which his powers appear exhibited to their fullest extent, in which all his artistic aims are concentrated, has failed to this day to win for itself that high place in popular estimation it so richly deserves.

These three elements, then, viz., the refined gracefulness, the spirit of popularity and withal the joyous enthusiasm, as they are among the chief characteristics of Weber's music, so they are equally illustrative of the whole character of the man. And if—as has been maintained—among the many new phases of modern musical development to which his genius has given the first impulse, he is also the originator of what is called "Programme Music;" so we may, in a wider sense, consider his whole life, a life of the highest and noblest aspirations, to form the great "Programme" or commentary to his artistic creations; the study of the former being indispensable to the perfect appreciation of the latter. If this would seem to be applicable more or less to the works of any other great artist, it is the case, at all events, to an exceptional degree with those of Weber. Indeed, in this all but inseparable connection between the artist and the individual may be partially traced the reason why he, who in almost every department of his art produced works full of creative power, yet attained in but few of them that finish, that harmony of the parts which make them rank as classical. Whereas the great masters of the classical period, at the end of which Weber was placed, the period marked by Haydn, Mozart and Beethoven, stood, at least when at the height of their imaginative powers *above* their creations, Weber always stands in the midst of his own, throwing into them the full weight of his individual experiences in joy and sorrow. Thus upon all his truly original compositions he impressed the stamp and seal only of his fresh and vigorous individuality, with which they must either stand or fall, and at the end of each manuscript he inscribed the words, "Wie Gott will;" obedient rather to the voice within him, than to the dictates of the "school." His genius lacked the steady, symmetrical development, which characterises the career of the classical masters above referred to. But that which, from one point of view, must be considered his weakness, was in truth Weber's great strength. Surrounded as he was by a swarm of mere imitators of the style of Mozart on the one hand, and of infatuated followers of the *dolce far niente* creed of Rossini on the other, this distinct and most marked individuality makes him stand out in bold relief from his contemporaries, and could not fail to exercise the most enlivening and refreshing influence upon the art of his time. Although some twenty-five years in the grave, it was only in the second decade of the present century that the stupendous genius of Mozart came to be universally acknowledged, and produced a type of more or less talented musicians, to whom there was but one true art and Mozart was its sole exponent. The result was a legion of compositions, operatic and otherwise, all bearing such a strong family likeness, that it would puzzle the most learned musical antiquarian of our days to detect any distinct individuality in the majority of them. Rossini, on his part, had leapt into European fame at a bound, and the sweet, effervescent melodies of the "Swan of Pesaro" had made sad havoc among the "nation of thinkers," who—turning a deaf ear to the grave warnings from the partakers in the Mozartian infallibility—abandoned itself for a time, like the rest of the world, to their intoxicating influence. Midway between these two extreme parties stands Weber, whose reverence for Mozart amounted almost to religious veneration, and whose dislike for anything connected, however remotely, with Rossini—the Rossini as he knew him, not in the latter phase, manifested in *Tell*, which Weber never witnessed—might appear exaggerated, but for his profound belief in the sacredness of his art, and an inner consciousness of being, in part, responsible to the German people for the inheritance of a great past. But he was not a blind worshipper of Mozart, neither did his keen eye entirely overlook the merits of the volatile Italian maëstro's numerous operas. He thoroughly understood his time. With a mind enlarged by self-culture, with a critical faculty developed to a degree hitherto unknown among practical musicians, he felt himself *en rapport* with all the artistic strivings of the period, and clearer than any composer had ever done before him, he recognized the intimate relationship and inter-communication which ought to exist between poetry and music. He made a stand against Rossiniism and the Italian party in general, which was then still all powerful at the more important German courts where opera was cultivated, and the first performances both of his *Freischütz* and his *Euryanthe* presented, in the tumultuous demonstration of party spirit, more the appearance of pitched battles, than of representations of productions belonging to a peaceful art, intended for recreation and edification. Everyone understood, that with these works Weber indirectly aimed at the due recognition and firm establishment in his country of the national German opera, *i.e.*, of an Art-Work—to use a Teutonic term of modern adoption—conceived, poetically and musically, in the German spirit. Hence, at the very outset, he found arrayed against him in powerful league a number of Italian composers of undoubted talent, occupying the most influential positions at Imperial and Royal operatic establishments in Germany, who, in the instinct of self-preservation, had for years systematically kept down the native production. Those who are acquainted with the life of Mozart, know the malicious envy, emanating from that quarter, which was so busily at work in order to suppress the growing fame of his genius. Still

Italian opera, no matter what its merits, remained the plaything of fashion, and thus the guidanceship of the taste of the people was entrusted to men who—like Salieri in Vienna, Morlacchi in Dresden, Spontini in Berlin—during a long residence in their adopted country, had not even thought it necessary to acquire so much as the elementary part of its language.

(To be concluded in our next.)

We shall feel much indebted to those who send works for review if they will abandon the practice of enclosing a letter saying that they are old subscribers to the *Musical Times*, or requesting that, in the event of a notice appearing, half-a-dozen copies of the journal may be forwarded to a certain address. We of course have every respect for an "old subscriber;" but when he becomes a composer, and requests a review upon one of his productions, he addresses us as a stranger, and takes his place accordingly. It need scarcely be said, too, that half-a-dozen copies of the *Musical Times* can be had at any time, on application; and it is not likely, therefore, that the editor will keep a list of those who wish this number to be posted to them "should a notice appear." Plainly speaking, then, we consider all such private and confidential communications as bribes; and although they cannot influence us in judging of the music sent, they may in judging of the senders. Should we be compelled to review a composition unfavourably, we do not wish to think ill of the worker as well as the work, and if we give it a laudatory notice, we like to hope that its author is not only a good composer, but an honest man.

Everybody knows that it is the custom in advertising apartments, to name the special advantages which will be enjoyed by the fortunate person who engages them. They are near a railway station, for instance, remarkable for salubrity of air, and omnibuses pass the door every quarter of an hour. But in glancing at a paper the other morning, we were informed that one of these bachelors' residences possessed the double attraction of "croquet and piano." Whether the instrument is placed on the lawn to accompany the players is not stated; but if so, we can imagine that there is a new field for composers: "croquet music" must have an individual character; for being always played in the open air, it should be full of light and shade; and although pleasing enough to enliven the scene, must not draw off the attention from the abstrusities of the game. We can imagine, too, that pianofortes impervious to rain will be manufactured for these occasions; and as there can be no doubt that performers will be engaged to play at croquet matches, the thanks of the public are due to the enterprising advertiser of the apartments we have mentioned for opening up an entirely novel branch of industry and talent.

No stronger proof of the fact of high-class concerts having been gradually brought within the reach of all music lovers could be adduced than the sentence in the Prospectus of the Crystal Palace Saturday Concerts, just issued, that "owing to the great increase which has taken place in the expense of the Winter Concerts during the past few years, the Directors beg to inform the subscribers that they are under the necessity of raising the price of stalls for the series (twenty-six concerts) from Two Guineas to Two Guineas and a half." The idea of apologising for charging Two Guineas and a half for twenty-six concerts, the quality of which may be seen by the list of works to be performed, printed in another part of our present number, appears strange indeed to persons who remember those exclusive institutions, the Philharmonic Society and Ancient Concerts, the former of which, however, has lived to recognise the democratic spirit of the age. Music is too humanising an agent to be allowed only a limited range for the exercise of its influence; and in spreading a knowledge of its power among the people, the excellent Saturday Concerts at the Crystal Palace have done good service. Mr. Manns is now thoroughly master of the situation; and so highly are his performances appreciated, that we believe if the original terms for seats were doubled, scarcely a subscriber would be missed from the list.

Now that the time for holding the Triennial Festival at Worcester has passed away, it would be useless for musical journals to do more, as far as that city is concerned, than express regret at the mistake that has been committed; but for the sake of the meetings that are to come at Hereford and Gloucester, we would wish to draw attention to a pamphlet recently published at the office of the *Hereford Times*, entitled "The Mock Festival of the Three Choirs of Worcester, Gloucester, and Hereford; or the Festival of the Five Priests. By a Layman." In this tract there is much plain speaking, and some good solid argument, especially in reply to what Canon Barry terms the "principles" which have given rise to the abolition of the old Festivals. We cannot extract from this somewhat lengthy stricture upon the extraordinary conduct of those who have unfortunately the custody of the Cathedral; but quite agree with the writer that, after excluding first-class artists, both vocal and instrumental, from the Festival, sweeping away all Oratorios, and substituting for the orchestral accompaniment an organ, there is a simplicity positively sublime in the sentence issued by the authors of all this mischief, that "They hope these arrangements will prove satisfactory."

Earl Granville has again presided at a meeting for the promotion of the National Training School for Music. Sandwich, where the appeal was this time made, is not a particularly lively place; and this fact the chairman endeavoured to impress upon his audience. He said that he found grass growing in the streets, but he was pleased to state that "there was none in the market-place, none in their counting-houses, and that although the sea had receded from the town, it was still well known for its excellent ship-building." This is rather good, but we do not exactly see what it has to do with the object of the meeting. But he *did* once speak of music, and declared that it was "a fitting occupation for the leisure hours of either busy or idle men." Here, then, is hope for the pupils of the National Training School; for supposing that his Lordship's ideas upon the art should pervade the aristocracy generally, they may expect to be engaged by noblemen, as court-jesters were in former times, to amuse their patrons when they would fain be removed from serious thought.

NORWICH MUSICAL FESTIVAL.

We have already expressed our opinion upon the absence of any novelty in the scheme for this Triennial Festival, and have now only to chronicle the performance of works so thoroughly well known as to render details unnecessary. Under the direction of Sir Julius Benedict (who has been the Conductor of the last ten Festivals in this city), Mendelssohn's "Elijah" was given on Monday evening, the 20th ult.; the principal singers being Madame Sherrington, Madame Patey, Mr. Lloyd and Signor Foli; Miss D'Alton giving with good effect the trying music of *Jezebel*, and Madame Enequist, Messrs. Minns, Guy, Smith, and Wadmore assisting in the more subordinate parts. The choruses were on the whole well rendered, but the want of efficient rehearsal was occasionally too obvious to escape notice. The concert on the following evening had better have been confined to vocal selections entirely, for these were what the audience came to hear, and Beethoven's C minor Symphony, although finely rendered, was, of course, received somewhat coldly, with the exception of the Finale, the jubilant nature of which elicited some applause. Mr. F. H. Cowen's "Serenade" and "Triumphal March," from "Joan of Arc," and Sir G. Elvey's "Festal March" scarcely served to enhance the value of the programme in an artistic sense. Of course, Mdlle. De Belocca, Mdlle. Albani, Mdlle. Enequist, Madame Patey, Mr. Lloyd and Signor Foli were received with expressions of frantic delight, and, financially, we can scarcely doubt that the concert was a great success. The first morning performance took place on Wednesday, when Mendelssohn's "Lobgesang" (Hymn of Praise), Cherubini's "Ave Maria," for soprano solo, with orchestra and clarionet *obbligato*, a selection from Henry Hugh Pierson's Oratorio, "Jerusalem," and Haydn's third (or Imperial) Mass were given. Mdlle. Albani created a genuine effect in the soprano part of Mendelssohn's work, and Mdlle. Enequist and Mr. Lloyd were also most successful in the music allotted to them. Cherubini's piece was given with such exquisite expression by Mdlle. De Belocca (Mr. Lazarus playing the *obbligato* clarionet part in his usual finished style), that the Mayor kindly commanded an encore, a condescension for which the audience seemed profoundly grateful. Norwich has always patronised Mr. Pierson, and we were not surprised to hear portions of one of his Oratorios during the Festival; but his music does not grow upon us, and once in three years, therefore, we find quite enough to listen to his strains. Madame Sherrington, Mdlle. Enequist, Mr. Guy, and Mr. Lloyd did their very best with the solos, but the effect was so dreary that Haydn's Imperial Mass came as a most welcome relief; the solo parts being excellently rendered by Mdlle. Enequist, Madame Patey, Mr. Guy and Mr. Wadmore, the last-named gentleman in the "Qui tollis" thoroughly proving his fitness for the responsible position assigned to him at this Festival. At the evening concert Dr. Macfarren's "Festival Overture" was well played and cordially received, and then came Sir Julius Benedict's Cantata, "The Legend of St. Cecilia," the principal parts being sustained by Mdlle. Albani, Madame Patey, Mr. Lloyd, and Signor Foli. This beautiful dramatic work, produced at the Norwich Festival of 1866, was fully commented upon by us at the time, and we have now only to say that its success on the present occasion must have been highly gratifying to the composer. All the solos were most effectively rendered, Mdlle. Albani especially creating a marked impression in the Finale; and the concerted music also proving that the vocalists had thrown their best energies into the task before them. Two movements from Sir J. Benedict's Symphony in F opened the second part of the concert, the "Andante," heard for the first time, being in every respect worthy of its companion movements and of the composer's reputation; melodious throughout, clear in construction, and admirably instrumented, it thoroughly made its way even with the somewhat impassive listeners, and elicited warm applause. A selection from an Operetta called "The Science of Love," by Mr. J. A. Harcourt, was also given, and received with favour; it is difficult, however, to judge of a work in the concert-room especially intended for the stage. The rest of the performance was made up of vocal pieces by the favourite vocalists. Spohr's fine Hymn, "God, Thou art great," commenced the morning performance on Thursday, Mdlle. Enequist, Madame Patey, and Mr. Minns singing the principal solos. The work was exellently rendered. Nothing need be said of Rossini's "Stabat Mater," which followed, nor indeed of Sir Sterndale Bennett's "Woman of Samaria," save that the latter work seemed to create a deep impression; and that, though Mdlle. Enequist scarcely satisfied us in the soprano solos, Mdme. Patey was absolutely perfect in the recitatives which fell to her share, and also in the beautiful air, "Lord, Thou hast searched me out." We must also say that Mdlle. Albani, during the morning, sang Handel's "Let the bright seraphim" (with Mr. T. Harper's trumpet *obbligato*) so finely as to receive an encore. The performance of Signor Randegger's Cantata, "Fridolin" (directed by the composer), was the feature of the evening concert, the excessive beauty of the music and the picturesqueness of the orchestration securing for it a triumphant success. Mdme. Sherrington, Mr. Lloyd, Signor Foli, and Mr. Wadmore sang the principal parts with excellent effect throughout, and at the conclusion of the Cantata Signor Randegger was warmly greeted. A Festival Overture of much merit, by Mr. W. T. Best, was also included in the programme. The usual performance of the "Messiah," on Friday, followed by a ball in the evening, concluded a Festival which, in a musical point of view, can only be said to have had a local interest. We regret to find that, after the expenses are deducted, there will be but a small sum for distribution amongst the Charities in the neighbourhood.

THE DEAN AND CHAPTER'S FESTIVAL AT WORCESTER.

In place of the "Festival of the Three Choirs," we have this year had a series of services at Worcester Cathedral, the most appropriate title for which is that we have substituted for the heading which has for so many years appeared in these columns. The meeting commenced on Tuesday, the 21st ult., with an early full choral service in the choir, Ouseley's "Blessed be Thou" being given; a second service taking place in the afternoon. On Wednesday morning, at the early service, Mr. Townshend Smith's Anthem, "O how amiable," was sung, accompanied by the composer; at half-past eleven o'clock, "O clap your hands," (Gibbons) and Mendelssohn's Cantata, "Not unto us"; in the afternoon, S. S. Wesley's Anthem, "Let us lift up," and Spohr's Cantata, "God, Thou art great." On Thursday, in the morning, S. S. Wesley's Anthem, "The Wilderness," and Handel's Anthem, "O praise the Lord"; in the afternoon, Mendelssohn's "Hear my prayer," and Spohr's "How lovely are Thy dwellings." On Wednesday morning, the *Venite* and Psalms were chanted, the *Te Deum* and *Jubilate* being from Wesley's Service in E; and in the afternoon, the *Magnificat* and *Nunc Dimittis* were Walmisley's in B flat. Contrary to the expressed intention, Mr. Lewis Thomas was engaged, and sang the bass air, "The Lord shall increase you," so finely as to give some character to a Festival from which it was feared all the attraction had been carefully blotted out. Dr. Wesley presided with his usual skill at the organ. A private subscription having been for some time progressing, we believe that the Charity will not suffer by the new scheme; but the feeling in the city has been unmistakably shown by many of the residents, not always perhaps in the best taste.

PRINCESS'S THEATRE.

Those who have followed the career of Mr. Carl Rosa since he assumed the responsibility of producing opera in English at a time when no native manager had the courage to attempt such a task, must have been thoroughly convinced that his first effort to establish himself in the metropolis would, whether successful or not, be one in every respect worthy of a reputation legitimately earned both in the United States and in the provinces of England. But there were

few, even of the most sanguine enthusiasts in his cause, who were not completely taken by surprise at the perfection with which the English version of "Le Nozze di Figaro" was produced on the opening night, the 11th ult. True he had Mr. Santley for *Figaro*, and Miss Rose Hersee for *Susanna*, Mdlle. Torriani (who has already created a certain name at Her Majesty's Opera) for the *Countess*, a clever *débutante*, Miss Josephine Yorke, for *Cherubino*, and Mr. Campobello for the *Count;* but even such efficient representatives of the principal characters as these would not have secured so triumphant a result had not the orchestra been composed of the very best artists, the chorus been judiciously selected, and the opera rehearsed with a care which shows how thoroughly the lessee has thrown his heart into the enterprise. Of the singing of Mr. Santley we cannot speak too highly; not only was the popular "Non piu andrai," so well given as to elicit an encore, which could not be resisted—his other important solos receiving an equally finished rendering—but his share in the concerted music gave a strength to the *ensemble* which materially added to the success of the opera. Mdlle. Torriani's pronunciation of the English language was, as might be expected, somewhat defective; but she sang carefully, especially in "Dove sono," and gradually won the good opinion of the audience. Miss Hersee made a most effective *Susanna*, singing extremely well in the expressive parts; and Miss Josephine Yorke gained a richly merited encore in "Voi che sapete," although she has much to learn both as a vocalist and actress, before she can take the highest rank on the operatic stage. Mr. Campobello has a good voice, and uses it well; we should be glad, however, to see him abandon himself more to the part, and get rid of a certain self-consciousness which occasionally mars his efforts. Mr. Charles Lyall was an excellent *Basilio;* and if Mr. Aynsley Cook as *Dr. Bartolo*, and Mrs. Aynsley Cook as *Marcellina*, sometimes forgot that they were not acting in a burlesque, they can at least plead as an excuse that there were many who laughed at and applauded them. At the conclusion of the opera Mr. Rosa was called upon the stage, and received the congratulations of an audience filling every part of the theatre.

Gounod's opera, "Faust," introduced a singer unknown here, Mr. F. C. Packard, in the character of the hero; and although, perhaps, the attempt was somewhat too ambitious, there can be no doubt that the new-comer will be welcome, especially if Mr. Rosa's venture should be sufficiently successful to lead to the establishment of English Opera, supported by a company of native vocalists. *Faust* is a trying part, and Mr. Packard had to struggle against comparisons; but he sang well, and happily without the *tremolo* to which we have been so long accustomed at the Italian Opera. His "Salve dimora" was a genuine specimen of vocalisation, and elicited warm and well-deserved applause. Mdlle. Torriani was an effective *Marguerite*, the "Jewel Song," especially, being given with much brilliancy, and a great portion of the scene in the garden also deserves most favourable mention. Miss Lucy Franklein was efficient in the part of *Siebel;* Mr. F. H. Celli gave the music of *Mephistopheles* effectively, if with occasional exaggeration; Mr. Campobello thoroughly satisfied us in *Valentine;* and Mrs. Aynsley Cook and Mr. Ludwig in the subordinate parts of *Martha* and *Wagner*, left nothing to desire. The choristers—quite a feature at this establishment—gave every piece falling to their share with excellent effect, gaining a solid encore for the "Soldier's chorus."

If Signor Cagnoni's feeble opera, "The Porter of Havre," were produced for the purpose of proving that Mr. Santley is a much better actor than we imagined him to be, the experiment was perfectly successful. In the part of *Martin* he gave us so finished a study of the alternate humour and pathos evolved by the varied situations of the drama, that he would have taken high rank as the possessor of exceptional histrionic powers, had he not uttered a note. But the *libretto* (founded upon the well-known "Porter's Knot"), although well adapted from the Italian by Mr. John Oxenford, is not fitted for a musical setting; and, Signor Cagnoni, though by no means a worse composer than many whose works we are unfortunately compelled to pass judgment upon, has no claim to be dragged forward from the obscurity into which he has retired since the performance of his still weaker opera, "Don Bucefalo." There can be little need to dwell on the music; for, in spite of the applause gained by one of the most perfect first-night performances we have ever witnessed, we cannot believe that the work will be heard after the termination of Mr. Rosa's season. We may say, however, that the duet between the money-lender and *Martin* in the cottage, and the whole of the finale to the second act, seem to show that, had the composer been less an imitator of the vapid Italian school, he might have developed a latent dramatic power which is perceptible even amongst the flimsy surroundings to which he has surrendered himself. We have not spoken of the pieces which created the greatest effect with the audience; these were a trifling Canzone, commencing the second act (beautifully sung by Miss Rose Hersee and encored), a quartettino, "Here, Geneviève;" an air, "Yes, I must leave you" (very archly given by Miss Josephine Yorke, and re-demanded), and a song, interpolated by Mr. Packard, we presume because Signor Cagnoni has really not furnished the tenor with a single effective piece. This, the very acme of common-place, was of course repeated, a compliment which the vocalist had a perfect right to take entirely to himself. The singing of Mr. Santley was throughout of the very highest order, and Mr. Lyall was as effective as usual in the part of *Felicien*. The call for the principal characters, and also for Mr. Rosa at the conclusion, was unanimous, and certainly never was more legitimately earned. We cannot but express our regret, however, that during the short time announced for these highly successful performances, so many evenings will be given up for repetitions of this work, especially when we consider the number of really meritorious operas waiting for a hearing. But presuming that we must look upon this as a merely experimental season, let us hope for better things in the future; and meantime cordially congratulate Mr. Rosa upon the able and conscientious manner in which he has carried out his views. We have left ourselves only space to say that, in addition to the operas we have mentioned, an English version of "Fra Diavolo," and Balfe's "Bohemian Girl" have been given, and most warmly received.

The prospectus of the twentieth series of Saturday Concerts at the Crystal Palace is one of the most interesting yet issued. The following works will be given for the first time at this establishment, but some of them have been already heard in London:—Bach—a Sacred Cantata, "God's time is the best," for solo voices, chorus, and full orchestra; Suite for orchestra, and Solo Flute, in B minor. Handel—the Chandos Te Deum, in B flat. Haydn—Symphonies, in D, No. 8 of Salomon set; in E flat, No. 4 of new series (Rieter-Biedermann). Mozart—the Requiem; Concertante for violin and viola, in E flat. Beethoven—Selection from the Octet for two oboes, two clarinets, two bassoons, and two horns (Op. 103); Selection from Serenade for flute, violin, and viola (Op. 25). Schubert—Grand Duo, in C (Op. 140), orchestrated by Joachim; Allegro for strings in C minor (1820). Mendelssohn—The 95th Psalm, with final chorus (MS.), "To the Sons of Art," for men's voices and brass instruments; Capriccio in E minor for strings. Schumann—Overture, "Rheinweinlied" (with chorus); Introduction and Allegro for piano and orchestra in D (Op. 134); selection from "Spanisches Liederspiel" (Op. 74) for a vocal quartet. Weber—Rondo all' Ongarese, for bassoon; Overture to "Peter Schmoll." Brahms—Rinaldo, Cantata for solo tenor, chorus of men's voices and orchestra (Op. 50). Raff—Symphony No. 4, in G minor; "Mazurka, Polonaise, and Russisch," from Op. 174, for orchestra, by the composer. Robert Volkmann—Overture to Shakspeare's "Richard III." Liszt—Der Tanz in der Dorfschenke (Mephisto Waltz) from "Zwei Episoden aus Lenau's Faust," for orchestra. A. Rubinstein—Concerto for piano and orchestra, No. 3; Scena for soprano and orchestra. Sir Julius Benedict—Andante and Finale from 2nd Symphony in C. Professor Macfarren—Oratorio, "St. John the Baptist." Henry H. Pierson—"Macbeth," a Sym-

phonic Poem for orchestra. John Francis Barnett—Concerto for piano and orchestra. Henry Holmes—Concerto for violin and orchestra. E. Prout—Magnificat, for solo voices, chorus, and orchestra. W. G. Cusins—Overture to "Love's Labour Lost." In addition to this list, the whole of Beethoven's Symphonies will be given in chronological order; Palestrina, Spohr, Hiller, Wagner, Sir Sterndale Bennett, and Sullivan will be represented; and it is announced that Alfred Holmes, H. Gadsby, and other English composers will contribute new works. The following artists have been already engaged:—Madame Lemmens, Madame Sinico, Miss Edith Wynne, Madame Blanche Cole, Miss Rose Hersee, Signora Ostava Torriani, Mdlle. Cristino, Miss Sophie Löwe, Madame Osgood, Madame Patey, Madame Antoinette Sterling; Mr. Sims Reeves, Mr. Vernon Rigby, Mr. Lloyd, Signor Foli, Mr. Patey, Mr. Whitney; Madame Neruda, Madame Essipoff, Miss Marie Krebs, Miss Zimmermann, Miss Anna Mehlig, Herr Joachim, Herr Wilhelmj, Mr. Henry Holmes, Mr. Carrodus, Signor Piatti, Mr. Charles Hallé, M. Mortier de Fontaine, Herr Pauer, Mr. Dannreuther, Mr. Oscar Beringer, and Mr. Franklin Taylor. When we say that Mr. Manns will retain his post as conductor, it will be seen that there is every prospect of a most successful season. The first concert takes place on the 2nd inst.

The works announced to be performed by the Brixton Choral Society during the coming season are "Elijah," "Judas Maccabæus," Sir Sterndale Bennett's "Woman of Samaria," Sir F. A. G. Ouseley's "Hagar," and Dr. Macfarren's "Outward Bound." It is also probable that the "Messiah" will be given at Christmas. We are glad to find that for the public performances additional orchestral accompaniments have been secured. The concerts will be, as usual, under the direction of Mr. W. Lemare.

The laying of the first brick of the new National Opera House, on the Thames Embankment, by Mdlle Tietjens, and the laying of the first stone of the London Throat and Ear Hospital in the Gray's Inn Road, by Madame Adelina Patti, are events which deserve a record, as indicating the growing estimation of artists in this country. At the first of these ceremonials everything was conducted in a business-like manner—a more imposing programme perhaps being reserved for the day when His Royal Highness the Prince of Wales is expected to lay the first stone of the building; but at the second a religious service was given, psalms being chanted by the London Vocal Union, and an Anthem by Mr. J. B. Calkin performed.

The prospectus of the Aldermanbury Musical Society announces that a meeting will take place on the 4th inst., for electing officers and revising the rules of the Association. Several leading artists are already engaged for the coming season, a list of standard works is given for rehearsal and performance, and there appears every prospect of the Society—which is principally composed of gentlemen connected with the large City houses of business—obtaining a large share of the public patronage and support.

At the forthcoming Harvest Festival at Christ Church, Clapham, on the 14th inst., Mozart's First Mass will be performed at the High Celebration, and Mendelssohn's "Lauda Sion" will be rendered in the evening as the Anthem. Both the works will be under the directorship of Mr. Richard Lemare, organist and choirmaster of the church, and in the evening Mr. W. S. Hoyte will preside at the organ. The "Benedictus" and "Agnus Dei" from the latter gentleman's new Communion Office will be sung in the morning.

On Saturday, the 4th ult., the members of the Cecilian Choir and their friends met at the Welsh Harp, Hendon. After tea, in the Large Hall, a concert was given to which the public were admitted free. During an interval in the concert, Mr. Hodd, on behalf of the members, presented the Conductor, Mr. W. H. Toynbee, with a handsome watch and chain, as a testimony of their appreciation of his worth. Mr. Toynbee, in returning thanks, referred to the origin of the Cecilian Choir, which has, during the last two summers, performed the outdoor concerts at the Crystal Palace, and will sing there on the 30th inst., after the fireworks.

At the St. George's Glee Union Monthly Concert on the 3rd ult., Mr. Arthur Sullivan's cantata, "On Shore and Sea," was performed to a crowded audience. The solos were assigned to Miss Janet King and Mr. J. Williams. The second part of the programme was miscellaneous, and included the part-songs "Welcome Home," and "Softly fall," various songs by Messrs. Williams and Ellis, and a violin solo, "Fantasia Appassionata," Vieuxtemps, brilliantly played by Mr. Frank Amor. Mr. G. F. Smith, R.A.M., presided at the piano during the evening; and the choir was conducted by Mr. Garside, assisted by Mr. Stock.

A Harvest Thanksgiving Festival Service is announced to take place at the Crystal Palace on the 20th inst. The arrangements for the Festival are on a grand scale, and the centre transept will be specially and appropriately decorated. The music, which will comprise both sacred and secular pieces, and probably include a new work written for the occasion, will be performed by a chorus selected from the best London choirs and accompanied by a large band. The authorities desire the co-operation of organists and directors of choirs who wish to take part in the gathering. The musical arrangements will be superintended by Dr. Stainer.

REVIEWS.

Longmans, Green and Co.

On the Sensations of Tone as a Physiological Basis for the Theory of Music. By Hermann L. F. Helmholtz, M.D. Translated by Alexander J. Ellis, B.A., F.R.S. &c.

A review upon a work of such elaborate research as the one before us becomes an absolute impossibility. The result of an eight years' investigation of a science by a man who has of all others thoroughly proved his fitness for the task cannot be dismissed in a few brief sentences; and all we can do, therefore, is to indicate the nature of the book, and to counsel those who wish to acquire a sound and tangible knowledge of the laws of acoustics to study its pages. The assertion made by the Translator that musicians can "not only not get on much better without Acoustics than with, but that they really cannot get on without Acoustics at all," is one scarcely perhaps to be supported by facts; for it must prove that before the discoveries of Helmholtz were made known, composers had been writing in the dark, and that, as a consequence, those who come afterwards will so benefit by his theories as to leave us works which will throw all previous ones into the shade. But whatever mathematicians may say, musicians know that those creators of the undying compositions which have been bequeathed to us troubled themselves but little about Acoustics, or indeed about any severely æsthetical consideration of their work; a fact which seems almost admitted by Helmholtz when, after declaring that we seek to enhance our enjoyment in an artistic production by tracing out the suitability, connection and equilibrium of its separate parts, he says: "Our endeavour to comprehend the beauty of such a work by critical examination, in which we partly succeed, shows that we assume a certain adaptation to reason in works of art, which may possibly arise to a conscious understanding, although such understanding is neither necessary for the invention nor for the enjoyment of the beautiful." It is true that this observation is not applied exclusively to musical compositions; but where he afterwards speaks of the "system of musical tones and harmony," he grants "that its rules, although governed by the laws of artistic beauty, are slowly matured inventions of the artistic taste of musicians," a convincing proof that composers merely obey the laws which they find, until they require others, leaving the search into the origin of

these laws to those who are thinkers rather than workers. The present, which is the third, edition of this work has been much more altered than the second, for in the meantime the author had been enabled to make use of the new physiological and anatomical researches on the ear, which has led to a modification of his views respecting the action of what are termed "Corti's arches." In the preface to this edition we have some well-considered replies to some of the strictures of critics upon Herr Helmholtz's views. After noticing many objections, he says: "To those who think I have not gone far enough in my physical explanations, I answer that, in the first place a natural philosopher is never bound to erect systems about everything he knows and does not know." With this assertion we perfectly agree, and also with the following paragraph respecting the Minor Mode: "Musicians have found fault with the manner in which I have characterised the Minor Mode. I must refer in reply to those very accessible documents, the musical compositions of A.D. 1500 to A.D. 1750, during which the modern Minor was developed. These will show how slow and fluctuating was its development, and that the last traces of its incomplete state are still visible in the works of Sebastian Bach and Handel."

The main design of the book may be best gathered from the following passage, with which the Introduction commences:—

"In the present work an attempt will be made to form a connection between the boundaries of two sciences, which, although drawn together by many natural relations, have hitherto remained sufficiently distinct—the boundaries of *physical and physiological acoustics* on the one side, and of *musical science and æsthetics* on the other. The classes of readers addressed will consequently have had very different cultivation, and will be affected by very different interests. It will therefore be best for the author at the outset distinctly to state his intention in undertaking the work, and the aim he has sought to attain. The horizons of physics, philosophy and art have of late been too widely separated, and, as a consequence, the language, the methods and the aims of any one of these studies present a certain amount of difficulty for the student of any other of them; and possibly this is the principal cause why the problem here undertaken has not been long ago more thoroughly considered and advanced towards its solution."

It is perfectly true, as our author asserts, that hitherto the *physical* part of the theory of sound has been almost exclusively treated at length, although it is essentially but a section of the laws regulating the motions of elastic bodies: the *physiological theory of acoustics*—the investigation of the processes which take place within the ear itself—has been but imperfectly investigated, and this, as the title of the book indicates, is what Helmholtz asserts to be the true basis for the theory of music. The First Part of the volume is essentially physical and physiological, and contains a general investigation of the phenomenon of harmonic *upper partial tones*, the nature of which is established, and its relation to *quality of tone* proved. The Second Part is devoted to an enquiry into the disturbances produced by the simultaneous production of two tones, namely the *combinational tones* and *beats*. The Third Part treats of the construction of musical scales and notes. As we have already said, we can but acquaint our readers with the general scope of a work of such gigantic dimensions, for were we to give pages of extracts, but the faintest idea of the masterly manner in which all these subjects are handled could be formed. Mr. Ellis's share in the production of this English version of Helmholtz's labours must not be passed over without the warmest praise. For this task not only a thorough knowledge of the language in which the philosopher originally clothed his thoughts is absolutely necessary, but a deep insight into the subjects upon which he treats, and these qualifications the translator has thoroughly proved that he possesses in the highest degree. It may also be said that his notes, which are plentiful throughout the volume, are of the utmost value; and the Appendices, for the opinions in which Mr. Ellis is alone responsible, contain a large amount of interesting matter bearing upon the views of Helmholtz, amongst which we find a re-arrangement of his four papers read before the Royal Society in 1864 and 1874 respecting the difference between just and tempered intonation.

NOVELLO, EWER AND CO.

Iphigenia in Tauris. An Opera, in four acts; composed by C. von Gluck. Edited by Berthold Tours. The English version by the Rev. J. Troutbeck.

IN explaining the views which it was his aim to carry out in his operas, Gluck says: "I wished to confine the art of music to its real object—that of aiding the effect of poetry by giving greater expression to the words and scenes; but without detriment to the action of the plot, and without weakening the impression by useless ornamentation; and I was of opinion that this ought to be effected in the same manner as brilliancy of colour and judicious contrast of light and shade heighten the effect of correct and well-designed drawing, and give life and expression to the figures without effacing the outline." When we find that Wagner, acting strictly upon the principles here laid down, has not only created a revolution with a large portion of the artistic public, but has had an opera-house expressly built to display his lyrical productions to the greatest advantage, it might reasonably be imagined that Gluck, in his operas, had failed to perfectly illustrate his theory. Let those who believe this study the opera now before us, and we have little doubt of the result. *Iphigenia in Tauris* is not only a mine of wealth, considered as abstract music, but is in every respect as perfect an embodiment of the composer's opinions upon operatic art as any work of Wagner's. But the public was not to be so easily moved in the days of Gluck; and when Herder said, "Some one will before long advance on him," he spoke truly, for the prophet of the "future" has but moulded himself upon the prophet of the "past." We may say that this recent addition to Novello's Operatic Library is most carefully edited, and that the English translation is excellent.

Dixit Dominus. Motett for Double Choir. Composed by Samuel Wesley.

IF this were the only composition of its author, it would be sufficient to establish his reputation, not only as a producer but as a man of the profoundest knowledge. As a study of contrapuntal and vocal effects and a guide to the limitations of tonality, aspirants to musical degrees at the Universities might well avail themselves of such a model, at the same time observing the consummate art with which some fresh application of the themes is always held in reserve to sustain the interest; and what a climax may be reached by refraining from the use of chromatic chords and extreme modulations, until the surprise of their sudden appearance in the coda proves that their best effect lies in a sparing use of them. The work is entirely founded on three principal themes, of great interest in themselves and well contrasted with each other; these are combined in various ways and interspersed occasionally with a few bars of sustained harmony. A new point is introduced in the coda, for which, as already hinted, are reserved powerful harmonic as well as vocal effects. Before concluding these remarks, as we have particularly recommended this composition for purposes of study, it may be well to point out features which we do not think should serve as precedents to students. The effect of the dominant seventh, p. 8, score 1, bar 3, is wonderfully fresh, but loses force when it recurs on page 11. The effect of the progressions, p. 14, score 1, bars 3 to 4, and p. 15, score 2, bars 6 to 7, is of a seventh descending to the root and of octaves between extreme parts. To the eye everything is regular, while our sense of hearing detects that the spirit, if not the letter, of the law is infringed upon. Not that this is to be esteemed a fault in the work we are considering, but an error in judgment, through following too closely and faithfully the traditions of the great contrapuntists. No one would blame a citizen of 500 years ago for believing that the earth was stationary, while a persistent avowal of the facts now-a-days would be a sign of bigotry or ignorance. The forbidden progressions of consecutive 5ths and 8ths are now in some cases considered legitimate with the ear as umpire, while the means taken by early writers to avoid them can only be regarded as clever impositions.

The Canticles of the Church. Arranged to Gregorian Tones. By J. Stainer.

The first and second series of these arrangements appeared some years ago in a smaller form, but the third has been lately written. The following direction appears on the first sheet of the first series:—"The choir to be divided into melodists and harmonists. When the melody is not on a separate line, it will be found in the upper line of the short score." This explains sufficiently the plan of the work, and the various effects aimed at by writing for the voices in harmony or unison, or giving the organ an independent part. It would have been well if Dr. Stainer had printed further directions, explaining the different values of the notes employed, and whether any definite time attaches to them, or if such matters are to be left to individual taste and judgment. It is impossible to avoid some doubtful accents in setting every verse of a hymn like the English version of the *Te Deum* to one melody, and the varied sentiments of the text must in such cases obtain their expression from the harmony. While exercising considerable tact and judgment to meet the former difficulty, Dr. Stainer has evidently revelled in his task of finding suitable harmonies which, without being crude, should vary in accordance with the sense. The second series is on the same plan, but in the third several tones are used in each canticle, which considerably lightens the duties of the arranger. In conclusion, we have only to remark that whether such transcriptions as these are considered as impious desecrations of a venerable monument or ingenious presentations of an old enemy in a friendly garb, admirers and opponents of the so-called Gregorian Tones will unite in praising the result of Dr. Stainer's labours.

Benedictus, Gloria Tibi, Gratias, and Sursum Corda. For Four Voices. *The same for Voices in Unison and Organ.* By Berthold Tours.

These four pieces form portions of the Morning, Communion, and Evening Service in F, the nine numbers of which are published separately. Mr. Tours has certainly managed very cleverly to obtain from the same compositions two totally different effects. Unlike the ordinary Unison Services that come under our notice, which are as a rule Services in parts with the voices singing the highest, he has preserved the organ accompaniment of his four-part service, and made a new melody for the voices by combining into one part the most fitting passages in each. In so thoughtful and musicianly a composition it is difficult to select any passage for particular commendation, and indeed there is nothing from beginning to end which interferes with the pleasant impression conveyed.

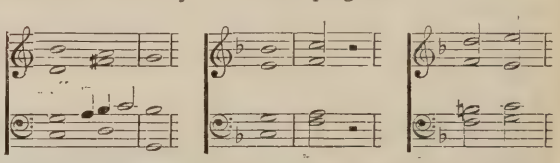
Magnificat and Nunc Dimittis, in the key of A♭. By A. H. Mann.

The improvements that have been from time to time effected in the organ, have naturally altered the character of music written for the instrument; and whereas originally in Church use it served merely to accompany the choir, now-a-days composers of church music are more and more endeavouring to treat it as a necessary independent feature in their compositions. Mr. Mann has done this with good effect, and by avoiding passages of a florid nature, has preserved the solemn feeling not only suited to the instrument, but to all church music and the acoustical qualities of the buildings where it is likely to be performed. We are also pleased to observe the attention that has evidently been directed to the form of the composition; as a rule, the announcement of a service in a particular key means that the opening bars and, with good fortune, the last few chords satisfy our hopes of its truth. Here we have, perhaps, too much of the key of A♭, but at least amply sufficient to confirm the fact we read in the title-page. It is, moreover, satisfactory to be able to point out passages which may be called "leading themes," that by their recurrence induce intelligibility and a satisfactory shapeliness. The broad unison phrase with which the Magnificat opens, re-appears (after a free episode) at the sixth verse and again in the Gloria, while the point of imitation to the words, "He hath put down the mighty from their seats," is afterwards heard in the second verse of the Gloria. Throughout the whole Service the voices are particularly well treated, good effect being obtained by writing for sopranos and tenors in octaves, as in p. 5, score 2, bars 3 to 6. The Nunc Dimittis and ninth verse of the Magnificat are examples of the author's happy manner of securing a charming vocal effect; in each case the melody being given to a tenor solo voice while the chorus sings an accompaniment (*pp*). These are but selections from the numerous points of interest presented by the work, and while we bear testimony to the talent and originality the author displays, we have no doubt that even better fruit than this will spring from their alliance with a wider experience and a more developed scholarship.

Magnificat and Nunc Dimittis (on a Rouennais Theme). By George Herbert Gregory, Mus. Bac.

These Canticles are arranged according to the same plan that Dr. Stainer has employed in his setting of them to the Gregorian Tones, which the Rouennais Theme closely resembles in character. We still think it necessary that some explanatory rules should be appended for the guidance of choirmasters.

Te Deum Laudamus, with *Two Kyrie Eleisons*, and *Two Doxologies*, with Accompaniment for Organ or Pianoforte. By C. Riechelmann.

The *Te Deum* is in the key of F, and may be described as an unskilful series of modulations, terminating with a full close in the key of C. Such progressions as these—

shew that the author is on the very threshold of musical composition.

Sanctus and Gloria in Excelsis Deo. Composed by R. R. Ross.

These movements are written "in completion of the Communion Service in G." The author is evidently much impressed with the manner of the early Church writers, whose influence is manifest in the pages before us. Music is still progressive, and the time has not come when, as in architecture, the designer must choose among the schools of various epochs the one he prefers to follow. We suppose that in the future there will be a school of pre-Beethoven composers, as there are now pre-Raphaelite painters. Desirable as such an event may seem to ultra-Conservatives, it has not yet arrived, and, at present, imitations, however clever, are not in season.

Offertory Sentences. By Alfred R. Gaul, Mus. Bac.

The first series of these sentences was noticed by us nearly a year ago, and Mr. Gaul has now added another set of ten, which may be procured separately, or in one volume, containing the two series. We think Mr. Gaul's second attempt is even more successful than his first. He does more than write correct harmony and pretty melody, for each number is a thoughtful and well-considered piece of music, suiting the words admirably, and containing vocal effects that cannot fail to charm in performance.

The Lord knoweth the days of the Godly. Anthem. Composed by the Rev. William Statham, B.A.

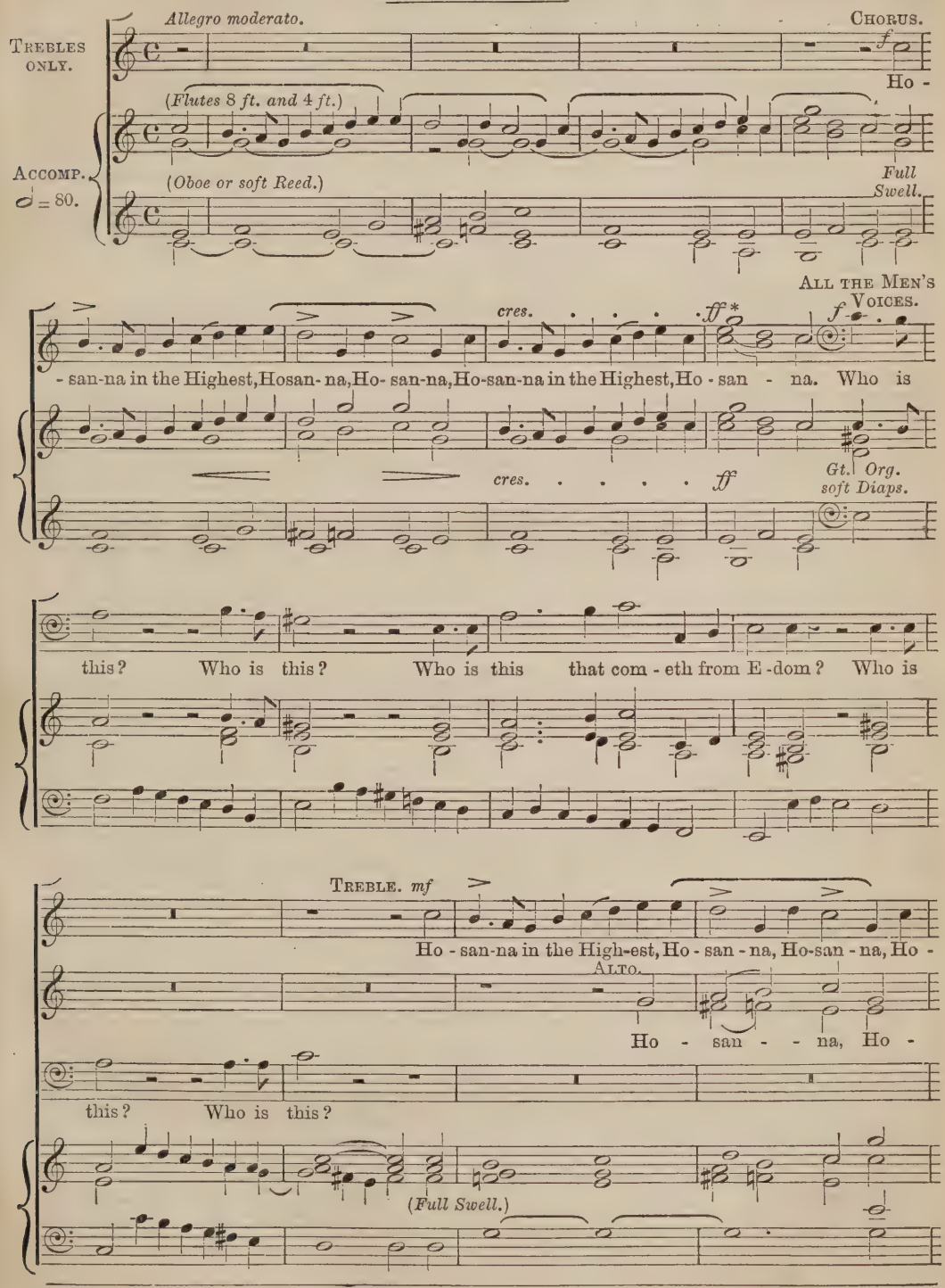
This Anthem was composed for the annual Festival, 1875, of the Frodsham Deaneries' Choral Association, of which the author is choirmaster. We have been already impressed with Mr. Statham's compositions that have come under our notice, and can only say that, if he teaches as well as he writes, he must be doing good work in his corner of the county of Cheshire. It is most satisfactory to meet with compositions that confirm the laws and traditions we regard as binding and view with reverence; for amid the lawlessness that is spreading in the musical world, one's convictions receive rude shocks at times from those powerful minds who regard themselves as the sources of knowledge, and speak disparagingly of

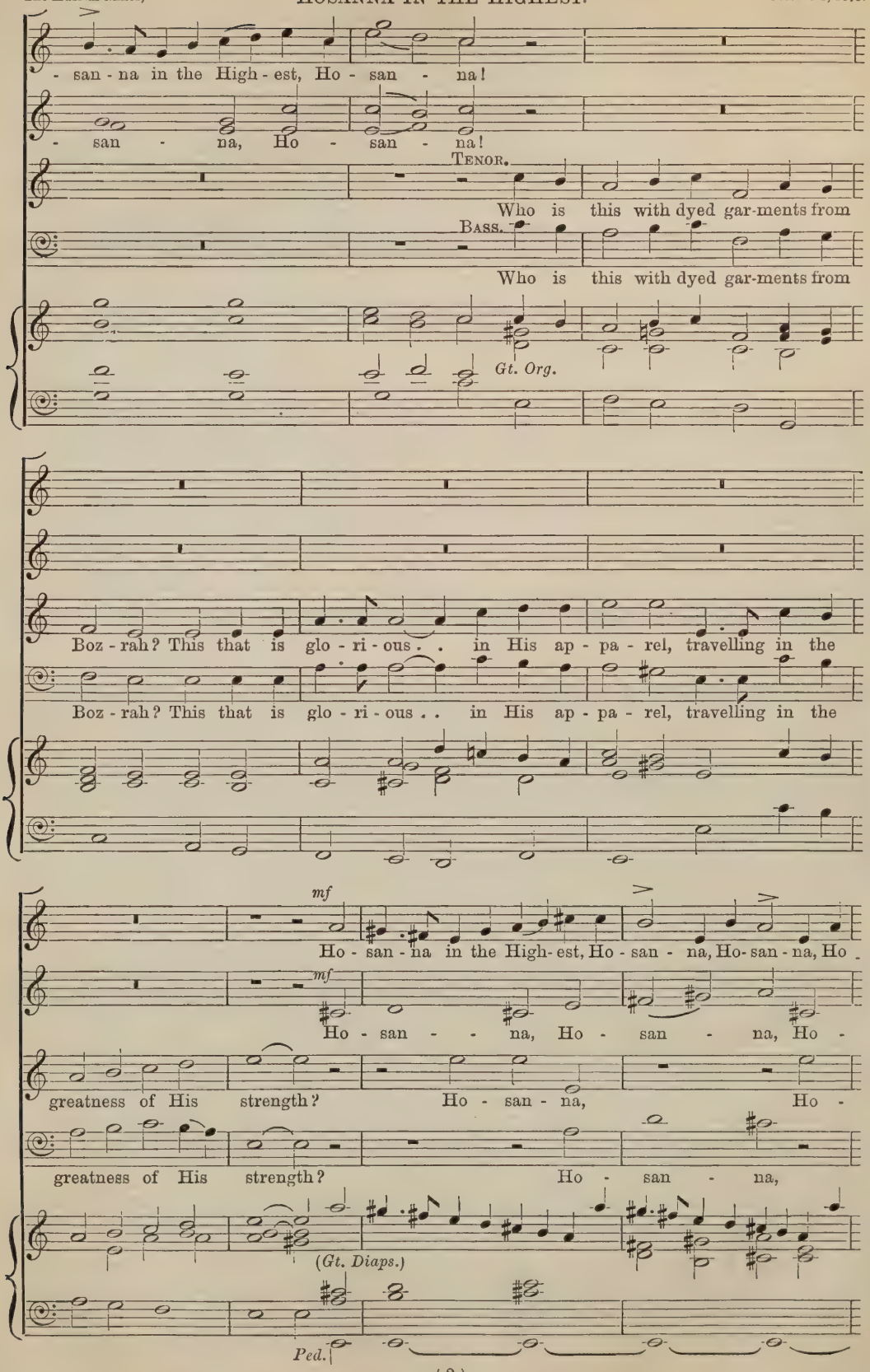
Hosanna in the Highest.

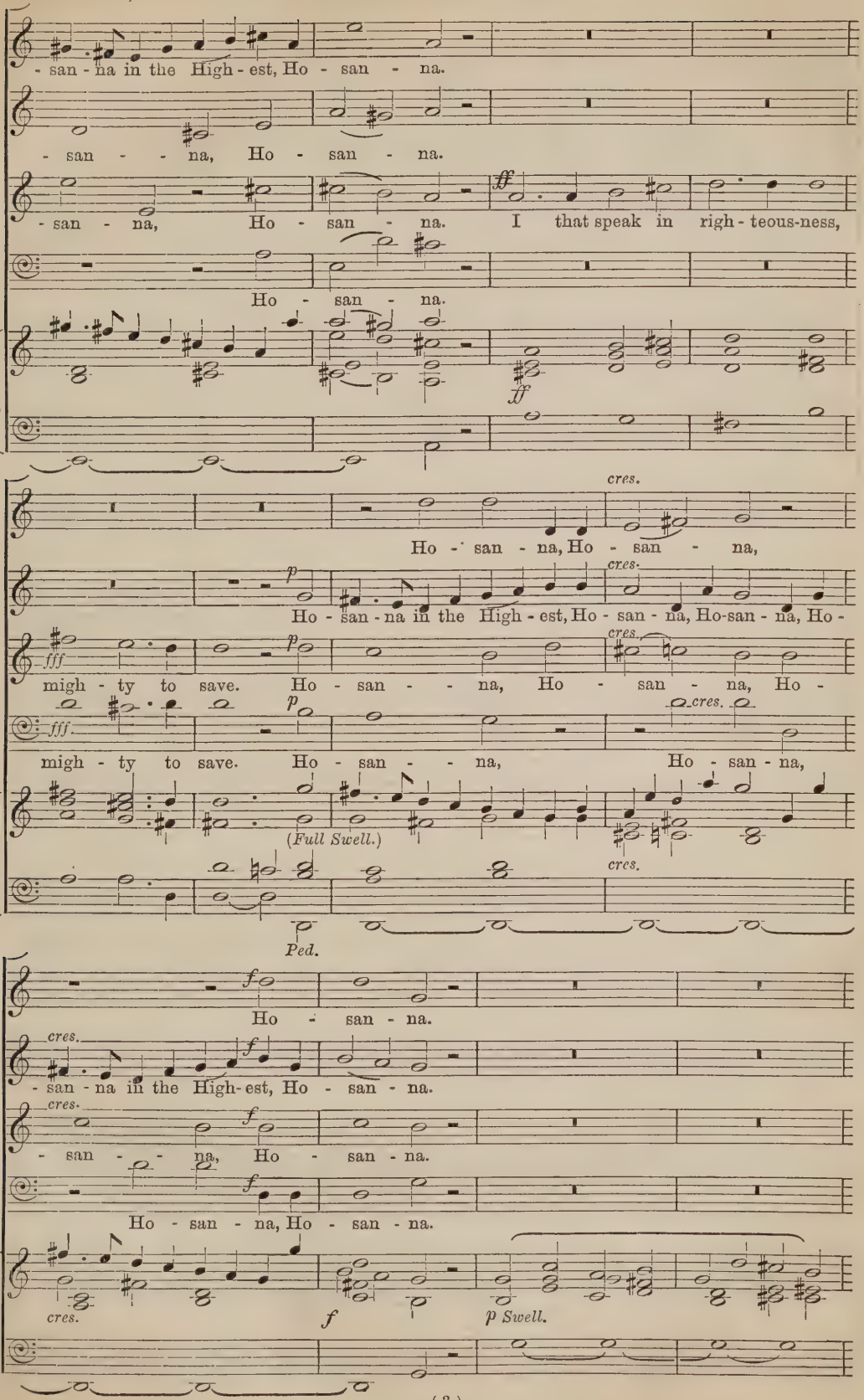
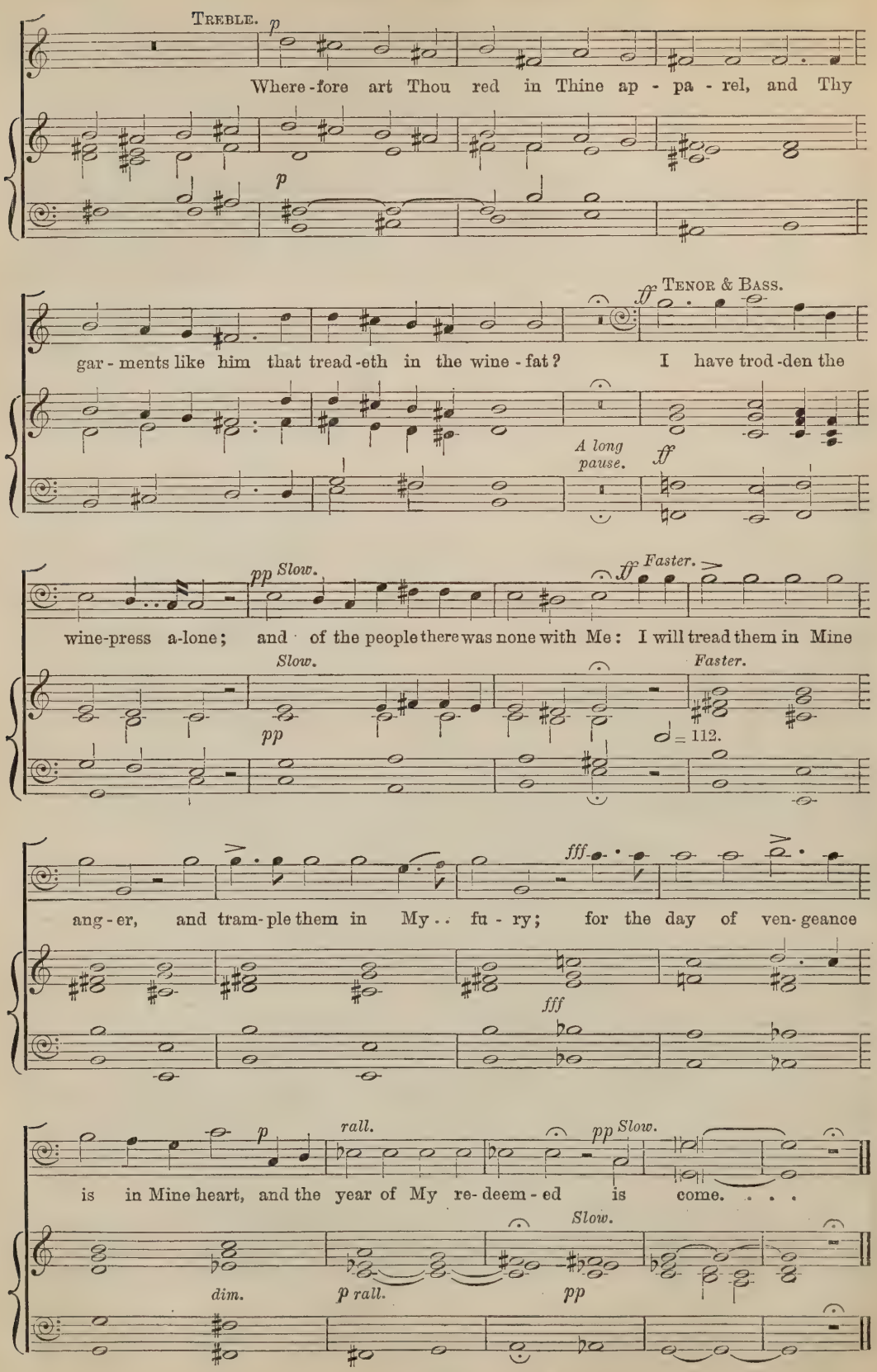
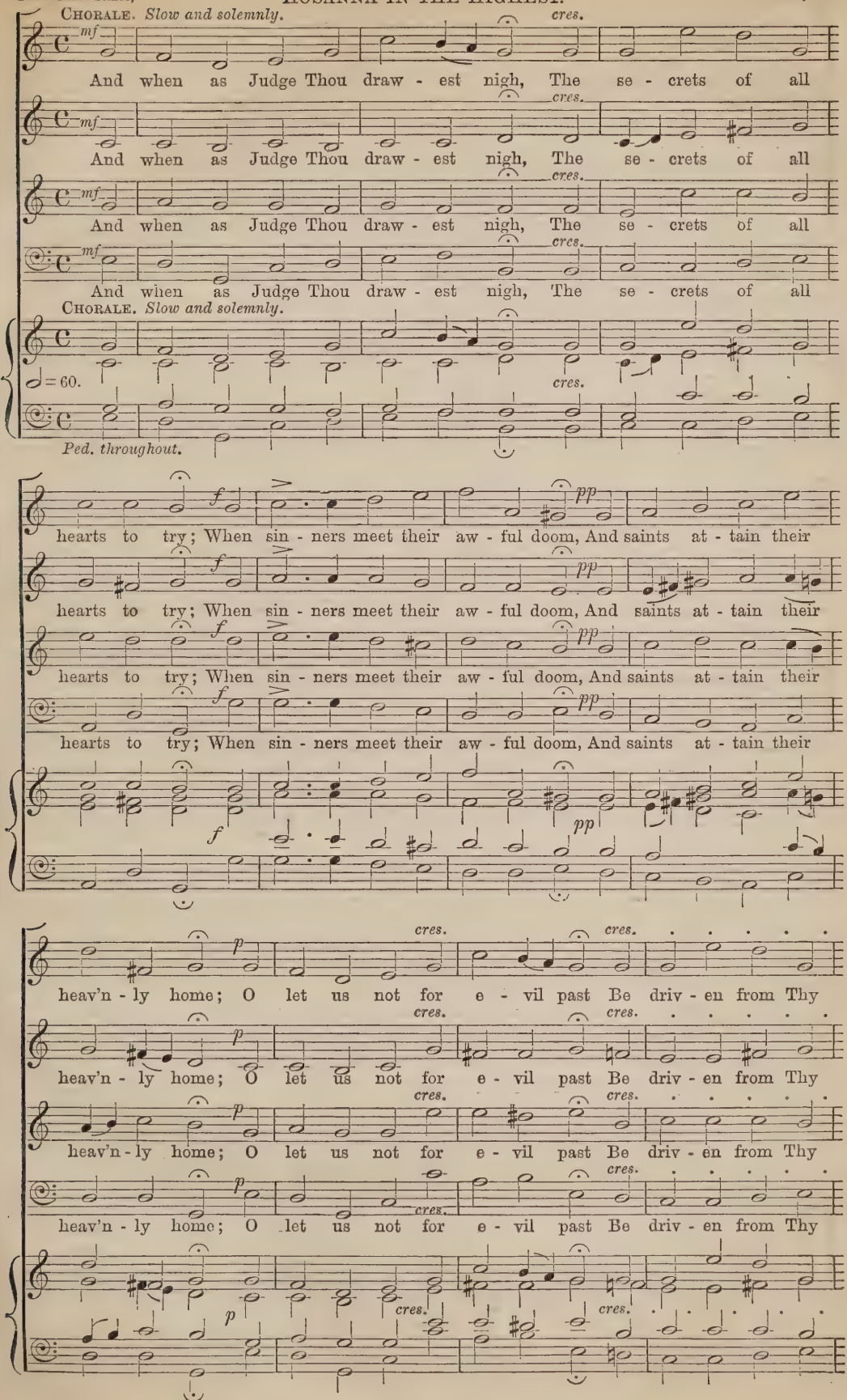
ANTHEM FOR ADVENT.

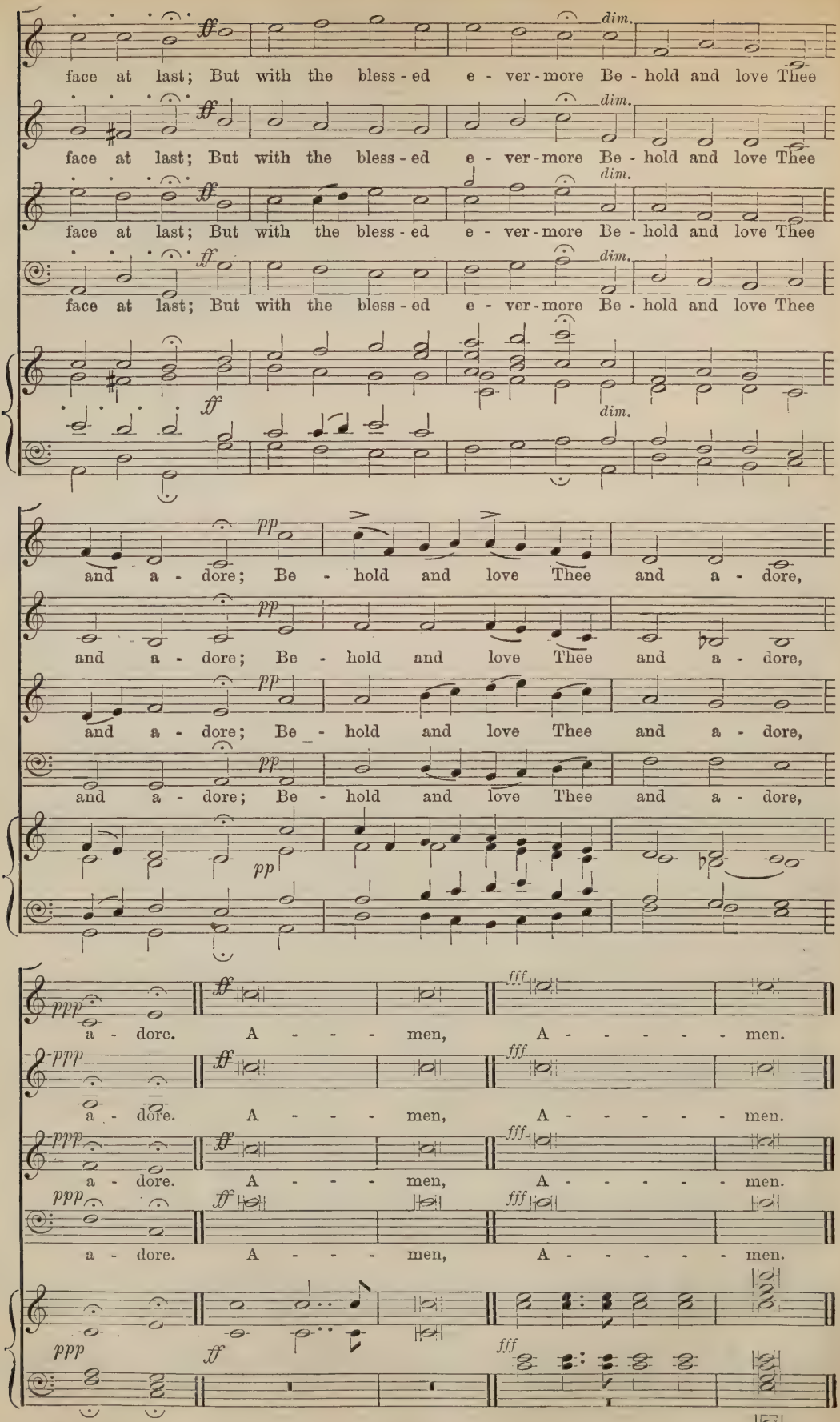
S. Luke, xxi. 9. Isaiah lxiii. 1—4, and part of a Hymn. J. STAINER.

London: NOVELLO, EWER AND CO., 1, Berners Street (W.), and 35, Poultry (E.C.) New York: J. L. PETERS, 843, Broadway.


Allegro moderato.
CHORUS.
TREBLES ONLY.
(Flutes 8 ft. and 4 ft.)
ACCOMP.
♩ = 80.
(Oboe or soft Reed.)
Full Swell.
Ho -
ALL THE MEN'S VOICES.
cres.
- san-na in the Highest, Hosan- na, Ho- san-na, Ho-san-na in the Highest, Ho - san - na. Who is
Gt. Org. soft Diaps.
this? Who is this? Who is this that com - eth from E - dom? Who is
TREBLE. mf
Ho - san-na in the High-est, Ho - san - na, Ho-san - na, Ho -
ALTO.
Ho - san - - na, Ho -
this? Who is this?
(Full Swell.)

* If found too high, the G may be omitted in this and the next following passage.

- san - na in the High - est, Ho - san - na!
- san - na, Ho - san - na!
Tenor.
Who is this with dyed gar-ments from
Bass.
Who is this with dyed gar-ments from
Gt. Org.
Boz - rah? This that is glo - ri - ous . . in His ap - pa - rel, travelling in the
Boz - rah? This that is glo - ri - ous . . in His ap - pa - rel, travelling in the
mf
Ho - san - na in the High- est, Ho - san - na, Ho- san - na, Ho -
mf
Ho - san - - na, Ho - san - na, Ho -
greatness of His strength? Ho - san - na, Ho -
greatness of His strength? Ho - san - na,
(Gt. Diaps.)
Ped.


- san - na in the High - est, Ho - san - na.
- san - na, Ho - san - na.
- san - na, Ho - san - na. I that speak in righ - teous-ness,
Ho - san - na.
ff
ff
cres.
Ho - san - na, Ho - san - na,
cres.
p
Ho - san - na in the High - est, Ho - san - na, Ho-san - na, Ho -
fff
p
cres.
migh - ty to save. Ho - san - na, Ho - san - na, Ho -
fff.
p
cres.
migh - ty to save. Ho - san - na, Ho - san - na,
(Full Swell.)
cres.
Ped.
f
Ho - san - na.
cres.
f
- san - na in the High - est, Ho - san - na.
cres.
f
- san - na, Ho - san - na.
f
Ho - san - na, Ho - san - na.
cres.
f
p Swell.

Treble.
p
Where-fore art Thou red in Thine ap - pa - rel, and Thy
p
ff Tenor & Bass.
gar - ments like him that tread-eth in the wine - fat? I have trod-den the
A long pause.
ff
pp Slow.
ff Faster.
wine-press a-lone; and of the people there was none with Me: I will tread them in Mine
Slow.
Faster.
pp
♩ = 112.
fff
ang-er, and tram-ple them in My.. fu - ry; for the day of ven-geance
fff
p
rall.
pp Slow.
is in Mine heart, and the year of My re-deem - ed is come. . . .
Slow.
dim.
p rall.
pp

CHORALE. Slow and solemnly.
mf
cres.
And when as Judge Thou draw - est nigh, The se - crets of all
CHORALE. Slow and solemnly.
♩= 60.
Ped. throughout.
f
pp
hearts to try; When sin - ners meet their aw - ful doom, And saints at - tain their
p
heav'n - ly home; O let us not for e - vil past Be driv - en from Thy


face at last; But with the bless-ed e-ver-more Be-hold and love Thee
face at last; But with the bless-ed e-ver-more Be-hold and love Thee
face at last; But with the bless-ed e-ver-more Be-hold and love Thee
face at last; But with the bless-ed e-ver-more Be-hold and love Thee
and a-dore; Be-hold and love Thee and a-dore,
and a-dore; Be-hold and love Thee and a-dore,
and a-dore; Be-hold and love Thee and a-dore,
and a-dore; Be-hold and love Thee and a-dore,
a-dore. A-men, A-men.
a-dore. A-men, A-men.
a-dore. A-men, A-men.
a-dore. A-men, A-men.

A Folio Edition of this Anthem is also published, price 1s.; also separate Vocal parts, 6d.

their predecessors' art. We heartily wish Mr. Statham's anthem a wide popularity and the appreciation it so well merits.

Anderson's Songs of Zion. Music by Robert Anderson.

The series consists of thirty-four numbers, contained in eight parts, and one double number. The music is of varied merit, occasionally almost common-place, but in some instances, such as Nos. 3, 7, and 12, full of evident thought and care; all are characterised by easy flowing melodies which are sure of popular acceptance. The words are by various writers; amongst others, the Bishop of Lincoln, Bishop Heber, the Rev. J. H. Heskins, the Rev. Dr. Horatius Bonar, and Mrs. Hugh Miller.

Second Sonata for Pianoforte and Violin. Composed by Agnes Zimmermann.

A closer acquaintance with this work enables us to confirm the highly favourable impression it made on its performance in two successive seasons at the composer's concerts. The first movement, in A minor, is a model of refined and intellectual writing; the theme, in the relative major, modulating with charming effect into E minor, is exceedingly original and quaint, and its treatment throughout most skilful, especially where it steals in unexpectedly in E major. The fresh subject of the "Scherzo," in D minor, with the melodious *Cantabile*, in G major, combine to form a movement which will doubtless become the favourite in every concert-room where the Sonata is heard. The "Andante," in F, commences with a smooth melody of most winning character, and includes some highly effective modulation, the passages being written throughout with much judgment, and always with the keenest appreciation of that sympathy which must ever be preserved between the two instruments, a characteristic which, in the desire for display, is too often lost sight of. The last movement is hardly so much to our mind as those which precede it; but it is well written, and exhibits both performers to the utmost advantage. Again, too, we have some very excellent modulations, especially near the conclusion, the piece ending in the tonic major. One transition—from the chord of A major to F major—on page 32, we especially admire; but, as a rule, the passages scarcely seem as spontaneous as the composer has accustomed us to expect in her works; and this we may freely say, considering how warmly and conscientiously we have expressed our admiration of the rest of the Sonata.

Andante for the Pianoforte (from Sonata No. 1). Composed by E. A. Sydenham.

The fact of composers constantly publishing movements of works written in the classical form proves a timidity perfectly excusable on the part of the writers, but at the same time furnishes unmistakable evidence that the public, like a delicate patient, must have nutritious food administered gradually. Even the musicians of the present generation can well remember the time when a concert-giver would have been considered stark mad if he attempted to play a Sonata in public; and in private such compositions, if they ever crept into the light at all, were branded as "heavy," and consigned to the lumber-room. The reform in musical tuition and the rise of "Pianoforte Recitals," have certainly materially altered this state of things; but modern composers have still to be cautious, for those who are gaining a love for compositions cast in the classical form are usually content with the works of the old writers, and scarcely can be brought to believe that the master they are accustomed to receive a lesson from can write a Sonata "after the manner of the ancients." If Mr. Sydenham has sufficient courage to publish the "Sonata No. 1," we shall be glad to see it, for certainly the "Andante" extracted from it is in every respect a highly meritorious composition, and shows that his musical training has been in the right direction. The themes are melodious, and the writing throughout spontaneous and intelligible; the modulations grow up naturally, and the composer seems to have acquired the art of saying what he has got to say without any unnecessary display.

A wet sheet and a flowing sea. Four-part Song. Words by Allan Cunningham.

Beauty was lying by a spring. Four-part Song. Words from an Elizabethan source.

A sunny shaft did I behold. Four-part Song. Words from Coleridge's "Zapolya."

Composed by Charles Harford Lloyd.

The first of these part-songs is written for two tenors and two basses, and although carefully voiced, has a common-place melody, the modulation into the dominant at the end of the 8th bar being rather too conventional to create interest, even with the passages of imitation which accompany it. In the second song—the words "from an Elizabethan source"—whatever that may mean—the subject is more attractive, and we have some effective modulations. The change into the sub-dominant, immediately before the final cadence, on page 4, is, however, to us somewhat unpleasant, an awkward effect being created by the G natural in the soprano in such close proximity with the G sharp. "A sunny shaft did I behold" is unquestionably the best of the three songs; the theme is well adapted to the words, and the parts flow smoothly and naturally throughout. The manner in which the word "away" dies off at the conclusion is extremely effective; indeed, to our mind this composition is so much better—both in melody and harmony—than its companions, that it seems almost to be by another hand. Mr. Lloyd has, we hope, written these songs in the order in which we have placed them.

Paterson and Sons.

A Simple Plan for acquiring facility in reading music, and a Few remarks about Pianoforte playing. By The Honble. Mrs. Henry Chetwynd.

The title of this work would lead us to imagine that something very novel has been attempted, and that, before circulating it amongst the general public, the opinions of those presumed to be competent to judge upon its merits are sought, as testimonials of its efficiency. In what, however, our authoress's "plan" differs from the others which have come before us we are at a loss to understand. The "lettered gamut," which is to be placed before the child, seems to us a copy of the many artificial guides of the same kind which we have often seen and commented upon; and indeed, as far as we can recollect, appears, with very slight modification, in the majority of Pianoforte Instruction-books. We are told that the use of this pictorial key-board is to be permitted "as long as the pupil wishes to have it;" but we doubt very much whether the student and the teacher will agree as to the proper time for taking away the prop which has so long been the only support; and still more do we question whether, when it is withdrawn, the pupil will have as clear an idea of the subject as if the names of the notes on the pianoforte and in the staff had been studied in the ordinary manner, and then gradually transferred, by simple music, from the paper to the key-board. One important point to be recollected in teaching children is that the key-board and the notation are at variance with each other—the former being arranged in symmetrical sequence, and the latter representing an unbroken ladder; and we think it better, therefore, that this discrepancy, instead of being placed at once before the eye, should dawn upon the pupil by degrees, just as we believe that the scales which present a mental difficulty should be kept back until the comparatively easy ones are mastered. It is not so good to be eternally telling young people how far they have got to travel, as to lead them gently along the preliminary stages of the journey, and point out the beauties by the roadside. The remarks on pianoforte playing are extremely good; and we are glad to find the growing desire to draw the attention of teachers to the important matter of "phrasing." It is truly said, "That subtle sense given of a lull or breathing space, often without an actual pause, that indicates a change of thought or passing emotion, is the finished part of what is called expression, and makes the great charm of some playing. People miss it, and often

do not know why some playing completely satisfies them, while the same thing in the hands of another fails to produce any impression." The necessity of cultivating the mental as well as the physical powers of the young pupil cannot be urged too strongly; and as this must rest with the master alone, we live in hopes of seeing the time when the solo pianist shall be as distinct an individual from the "pianoforte teacher" as the solo vocalist is from the "professor of singing." The lessons which conclude this "plan," intended to be written from dictation, contain several inaccuracies. In No. 1, bar 2, E is printed twice over, and always named C. In the directions for dictating No. 2, G is called "above line," and the same G is afterwards mentioned as being a "ledger line." Then the notes which follow, and progress downwards, have the mark "5th and 6th octaves" over them. This is to us incomprehensible; for if they are intended to be an octave higher, what can the words "on the lines" mean; and again it may be said that, as two of them are in the spaces, even supposing that they are meant to be where they are written, they should be named as "in the staff." For learners, such matters are very important; and if the method is to be of any service, the sooner these errors are corrected the better. The authoress is evidently in earnest, and we are certain, therefore, will forgive us for pointing out the little defects which have been already mentioned, as well as for asking her to reconsider the wording of her sentences on page 2, and especially in a second edition of the book to spell Moscheles' name with a single "l."

Lamborn Cock.

Ricordanza, for the Pianoforte.

Low dies the day. Four-part Song. Words by Elliott Stock. Composed by Henry Charles Banister.

The pianoforte piece, appropriately entitled "Ricordanza," is said by Mr. Banister to have been "composed for his sister Rose," and we may begin by heartily congratulating this young lady upon having so accomplished and refined a musician to compose for her: the more such elegant sketches are multiplied, the greater chance there will be of training pianists away from the maudlin trifles of the day, and towards the undying works of the great writers of the world. The placid and melodious subject of this little sketch is made additionally attractive by the harmony with which it is clothed. Opening in C major, the change into A flat is perfectly charming, and the unaffected treatment of the theme at the conclusion is thoroughly in sympathy with the nature of the piece. We especially like the transient modulations, commencing on the 4th bar of the last page, the 6-4 on the dominant of C major having a quaint and unexpected effect, after the chord of D flat. Again, in the four-part song, we have some happy examples of Mr. Banister's faculty of supplying effective and legitimate harmonies to a subject. The two dominant chords, with the triad of the sixth of the scale between, before the first pause at the double bar, give a flavour of the older time which we perhaps scarcely expect in a series of "Modern Four-part Songs," of which this forms No. 48. A good point, too, is the change into the tonic minor on the words, "O list my plaint," and the ascent of the soprano to C, with the suspended F in the alto, before the return to the major, may be also mentioned as well-considered and most appropriate effects. We are inclined to believe these to be the best compositions of Mr. Banister which have yet come before us.

Metzler and Co.

Te Deum Laudamus. Set to music in the key of G. By Charles Bradley.

Mr. Bradley displays considerable intelligence in the setting of the words and no slight knowledge of the resources of harmony. We cannot but admire the care which prompts him to affix to each change of time a metronome mark, thus endeavouring to secure a faithful rendering of the music. Even though such a practice may be dispensed with in compositions of a not very extended character, we should like to see it more generally followed in important works than is usually the case.

Published by the Composer.

Te Deum and Jubilate in C, with four Kyries and Glorias. By H. V. Lewis, R.A.M.

It is sufficient to say of these pieces that, with the exception of one or two doubtful places, they are carefully and correctly written. Their general character shows that Mr. Lewis has at some period been impressed by Dr. Nares's Service in F.

ORIGINAL CORRESPONDENCE.

HOW SHOULD ORGANISTS BE SELECTED?

To the Editor of the Musical Times.

Sir,—As Mr. Spinney expresses a hope that his letter on Organists' Appointments in the September issue of the *Musical Times* may lead to some discussion, may I be permitted to offer a few remarks on this subject, which is, doubtless, one of much interest to a large body of your readers?

I quite agree with Mr. Spinney that the usual method of selecting an organist is generally unsatisfactory in its results, but I fear his suggestion with regard to a visit of the umpire at the applicant's appointment would not work fairly in all cases. It frequently happens that a clever organist and choirmaster is compelled by circumstances to officiate at a church where a musical service is supposed to be "Popish" and "Ritualistic," and it would be manifestly unfair to judge of his capabilities from a service in which the only music allowed consisted of chants and Psalm tunes.

The better plan seems to me to be as follows:—Having chosen two or three names from the applications sent in, let each gentleman be invited to conduct the services and choir rehearsals for a fortnight. He would thus be brought into constant communication with the clergy and choir, and would also be tested in every duty connected with his office.

I cannot help thinking, that in making a selection, preference should be given to those who have done all in their power to prove their competency by passing University or other examinations. If this idea was carried out, I am convinced we should not meet with so many cases of persons in business, city clerks, &c., holding appointments at good churches, and thus keeping out of employment those who naturally look to their profession for their daily bread. By-the-way, Mr. Spinney seems to have an idea that the Universities examine chiefly on musical history. It is certainly true that this subject forms part of the examination, but I think those who have taken degrees will agree with me, that history is by no means the leading feature in the papers.

I must confess, I cannot bring myself to believe that every member of the congregation has a right to expect his or her peculiar views on the subject of Church music to be considered by the organist. General experience proves that in trying to please everybody we please nobody, and I feel sure the right course is to do the best that good taste and experience can suggest, and to steadily disregard the desires of "*sentimental*, *operatic*, and more particularly of *rich* members of the congregation," should they wish for music which is unsuited to the solemnity of Divine Service. This can always be done without giving needless offence, and in the end such persons will be compelled to admit the justice of the organist's views and the soundness of his conclusions. The clergy have it in their power to lighten the labours of an organist and choirmaster by giving him hearty support at the choir practices. By this I do not mean that they should assume any share in the direction of the practice, so far as the rehearsal of the music is concerned; for, as a rule, clergymen do not possess the technical knowledge necessary for this purpose. If, however, the vicar would but let the choir see that he has full and complete confidence in his organist, and believes him to be the best man he can obtain for the church, I am convinced things would go on much more pleasantly, and that the frequent "humiliations," of which Mr. Spinney complains, would speedily disappear.

I imagine most organists will take exception to Mr. Spinney's definition of their duties, especially as regards choir practices. Certainly *five* rehearsals each week cannot be necessary for a choir of ordinary ability, and even if such were the case, an organist receiving an average stipend could not fairly be called upon to devote such a large share of his time to the Church.

It is almost saddening to peruse the advertisement columns of the *Musical Times* and other journals, and observe the beggarly sums which are named as salaries for really good churches, and often with the intimation that "none but competent persons need apply." As if "competent" organists could be obtained for a sum which, on a time calculation, would be rejected with scorn by any working mechanic! At present a church above £50 per annum is regarded as a prize, and the number of applications which are received for such a post is quite astonishing.

Here lies the real fault. Let the church authorities come forward fairly and offer reasonable salaries without references to "a good opening for teaching," and they will find that well-educated and clever musicians will accept their appointments, and speedily raise the services to the desired standard.

Yours faithfully,
HUMPHREY J. STARK.

London, September 10th, 1875.

MISS ENRIQUEZ.

TO THE EDITOR OF THE MUSICAL TIMES.

SIR,—It having been announced by the Committee of the Norwich Musical Festival that the pieces previously allotted to me (Miss Enriquez) would be taken by another singer, various interpretations have been placed upon that announcement. I shall feel greatly obliged if you will allow me to state, through your columns, that the reason of my non-appearance at the Festival according to my engagement is, that the Committee were not able to carry out the contract as first arranged with me, and which was, therefore, cancelled by mutual consent.

I am, Sir,
Yours truly,
E. ENRIQUEZ.

5, Oakley-square, London, N.W.,
September 23rd, 1875.

TO CORRESPONDENTS.

*** *Notices of concerts, and other information supplied by our friends in the country, must be forwarded as early as possible after the occurrence; otherwise they cannot be inserted. Our correspondents must specifically denote the date of each concert, for without such date no notice can be taken of the performance.*

Our correspondents will greatly oblige by writing all names as clearly as possible, as we cannot be responsible for any mistakes that may occur.

Correspondents are informed that their names and addresses must accompany all communications.

We cannot undertake to return offered contributions; the authors therefore, will do well to retain copies.

Notice is sent to all Subscribers whose payment (in advance) is exhausted. The paper will be discontinued where the Subscription is not renewed. We again remind those who are disappointed in obtaining back numbers that, although the music pages are always stereotyped, only a sufficient quantity of the rest of the paper is printed to supply the current sale.

F. W. ELLIS.—*Our correspondent should address his inquiry to a professor of the violoncello, who would no doubt interest himself in the repair of a valuable instrument.*

A TROUBLED ONE *is advised to submit his case to a solicitor.*

ALPHA.—*Can our correspondent be in earnest when he asks the Editor of a journal to undertake a task which would tax the patience of a man of leisure?*

DR. FOWLE.—*We cannot insert any communication from our correspondent unless it contains replies to the questions propounded to him, or bears upon some matter of general musical interest.*

BRIEF SUMMARY OF COUNTRY NEWS.

We do not hold ourselves responsible for any opinions expressed in this Summary; as all the notices are either collated from the local papers, or supplied to us by occasional correspondents.

BUCKHURST-HILL.—On Friday Evening last, the 24th ult., a Special Service was held in the Congregational Church, Palmerston-road, on the occasion of opening a new organ, which has been presented by a member of the congregation. The instrument (which is a very fine one, and has been built by Messrs. Maley, Young and Oldknow, of Ossulston-street, N.W.) was opened by Mr. W. Latter, R.A.M., Mr. J. C. Priggen, and Mr. A. H. Tozer, the organist. The service consisted of selections from the *Messiah*, &c., the solo parts being taken by Mr. A. E. Hooper, and the choruses by a special choir of 100 voices. A short address on the subject of congregational music was given by the pastor, Rev. W. H. Charlesworth.

CARTMEL.—The third annual festival of the Choral Union was celebrated on Wednesday afternoon, the 8th ult., in the Priory Church. The choirs taking part in the service were those of Cartmel, Grange, Lindale, Staveley, Haverthwaite, and Broughton, comprising 140 voices, under the leadership of Mr. Bather, F.C.O. Mr. W. J. Lamb presided at the organ. The Psalms were the 19th, 104th, and 150th, set to single chants selected from Monk and Ouseley's Psalter. The Magnificat and Deus Misereatur were sung to single chants by Hayes and Havergal. The anthem was "O how amiable are Thy dwellings," (Barnby) which was given with remarkable precision and expression. The Rev. Canon Prescott, B.D., of Carlisle, preached an excellent and appropriate sermon. Handel's Grand March in *Scipio* was played as the congregation left the Church. Great credit is due to the choirmaster for the manner in which the choristers acquitted themselves, considerable improvement being manifested in the singing generally.

CHELTENHAM.—The prospectus of Mr. J. A. Matthews's Choral Society shows that he is resolved to support the high character which this Association has gained during the last five seasons. Amongst many standard works which are promised, we find Handel's *Samson* and the *Messiah;* Mendelssohn's *Elijah* and *Hymn of Praise;* Spohr's cantata, *God, Thou art great*, and W. H. Cummings's cantata, *The Fairy Ring*. *Samson*, and the *Hymn of Praise* are announced for the first subscription concert.

DARESBURY.—The nineteenth anniversary of the Choral Association of the combined Deaneries of East and West Frodsham was held on Thursday afternoon, August 26th. The choirs represented were:—Over Tabley, 9; Latchford, 30; Daresbury, 8; Stretton, 32; Thelwall, 25; Grappenhall, 25; Stockton Heath, 30; Runcorn, 22; Ellesmere Port, 26; Frodsham, 15; Dutton, 9; Weaverham, 17; Crowton, 17; Little Leigh, 17, the total number of singers being 282. The interior of the church was very effectively decorated. Wreaths of evergreens were entwined around the capitals of the stone pillars, and a handsome banneret was suspended at the spring of each of the arches. Divine service commenced by the choirs singing as a processional hymn, "Rejoice, ye pure in heart," to W. H. Monk in B flat ("Hymns Ancient and Modern"). The introductory sentences and exhortation were intoned by the Rev. Wm. Statham, Vicar of Ellesmere Port, and Choirmaster to the Frodsham Deaneries Choral Association. The service was Tallis's. The special psalms, 103 and 104, were chanted to W. F. Crossley and W. Savage. The Magnificat and Nunc Dimittis were set to Gregorian chants, the 6th and 5th tones respectively. The anthem commencing "The Lord knoweth the days of the godly," by the Rev. W. Statham, was rendered with a vigour and precision which did credit to the singers. The hymn before the sermon was selected from "Hymns Ancient and Modern"—"Rejoice to-day with one accord;" and after the sermon from the Appendix—"O Lord of heaven, and earth, and sea," set to music by the Rev. J. B. Dykes. The hymn, "Praise the Lord" (W. H. Monk), was sung as a recessional at the close of the service. Miss Kate Ockleston, the organist of Over Tabley Church, presided at the organ, and showed great aptness in keeping the choir well together.

EXETER.—Two highly successful entertainments were given on the 8th and 10th ult., at the Royal Public Rooms, consisting of Readings from the Poets and Humourists, by Mr. Jas. Wheeler, Jun., interspersed with some excellent songs by Miss Grace Godolphin, of the Royal Academy of Music. Signor Alverdi and Mr. Stone (Crediton) presided at the pianoforte.

FOLKESTONE.—The Dedication Festival in the Parish Church of SS. Mary and Eanswythe commenced on Wednesday, the 8th ult., and was continued until the 15th ult., which completed the octave. In addition to the daily celebration, Matins, Evensong and Litany at the appointed times, a special preacher was appointed for each day. The services were choral, and the effective ministrations of precentor, choir and organists showed that the musical arrangements were of a very high order. The most striking feature in the musical services was the evening anthem "Hallelujah" *(Engedi)*, Beethoven, sung by a choir of 40 voices with full organ and orchestral accompaniments. The precentor, the Rev. F. Tapply, Curate of Folkestone, acted as conductor during the anthem. The close of the Festival was marked by a ceremony of peculiar interest—the ordination, by the Right Rev. the Bishop of Bloemfontein, of the Rev. — Allum, for the last year the active and highly valued lay helper in the Mission Chapel of St. Augustine, Folkestone. The success of the dedication service has been mainly owing to the energetic and devoted vicar and to the Rev. F. Tapply.

GLASGOW.—The prospectus of the Glasgow Choral Union announces that nine Subscription Concerts will be given during the coming session, three of which will be choral and six orchestral. At the choral concerts the *Messiah*, *Israel in Egypt*, and Sir Michael Costa's Oratorio, *Eli*, (under the direction of the composer) will be performed. The orchestral concerts are to be conducted by Mr. Arthur Sullivan, the band consisting of about fifty thoroughly efficient performers. All the choral works will be rendered by the members of the Union, under the able directorship of their conductor, Mr. Lambeth.

HERNE BAY.—On Thursday evening, the 23rd ult., a very successful Concert was given at the Town Hall, for the benefit of the Promenade Band, which, judging from the crowded state of the room, has (under its indefatigable conductor, Mr. Wood,) evidently given much satisfaction to the inhabitants and visitors during the past season. Mr. Stedman was highly appreciated in his two songs, as was also the very admirable glee-singing of Messrs. Plant, Moulding and Rhodes, of the Cathedral Choir, Canterbury.

High Elswick.—For some years past, Mr. Charles Henry Shepherd, A.R.A., has gratuitously discharged the duties of organist and choir-master at St. Paul's Church, and, having recently retired from those positions, the members of the choir and of the congregation determined to present a testimonial to him, in acknowledgment of his services in connection with the church. Upwards of 100*l.* was subscribed, and a portion of the money expended in the purchase of a timepiece, which chimes the quarter-hours on eight bells, in imitation of the chimes of the clock in the tower of the Houses of Parliament. A beautifully illuminated address was also prepared, and the remainder of the money, in a purse, formed part of the testimonial. A meeting was held on the 27th of August in St. Paul's School, Victoria Street, at which the presentation was made. The chair was occupied by the Rev. Jos. Slack, curate of St. Paul's. The Rev. E. Humble, of Greenside, in presenting the testimonial, referred to the high position which Mr. Shepherd has secured for himself as a musician; and to the fact that he had employed his musical talents in the service of the Church. Mr. Shepherd thanked them for the gifts, and, in doing so, referred to the great value of music in connection with public worship.

Hounslow.—An extremely good programme was provided for the supporters of Mrs. Smart at her Concert on Saturday evening, the 25th ult.; she was assisted by Miss Annie Sinclair, Miss Dones, Mr. Stedman, and Mr. Thurley Beale, all of whom were highly successful.

Leeds.—On Friday, the 10th ult., selections from *Maritana* were given at the Edinburgh Hall, the vocalists being the Yorkshire Concert Party, consisting of Miss Pauline Grayston (Mrs. Taylor), Miss Emma Kennedy, Mr. J. H. Goodhall, and Mr. Dodds. The chief airs, duets, and trios from the opera were ably rendered, and the audience, though never stirred to enthusiasm, were encouraging in the applause bestowed. "In happy moments," by Mr. Dodds; "Scenes that are brightest," by Miss Grayston; "Alas! those chimes," by Miss Kennedy; and "Let me like a soldier fall," by Mr. Goodhall, were specially appreciated.

Newbury.—On the 31st August, the Reading contingent of the Crystal Palace Temperance Choir, numbering 150 voices, gave a very successful Concert in the Town Hall, under the presidency of the Mayor. Mr. T. Waite conducted and Mr. T. J. Read, Fell. Coll. Org., accompanied. Part of the funds were for the Temperance Hall, which has just been opened. The hall was crowded to excess. A Musical Society has just been formed (of which Mr. G. H. Bates is the instructor) for the practice of vocal and instrumental music.

Penzance.—On the 10th ult. an Organ Recital was given in St. John's Hall by Mr. Hoyte, Organist of All Saints, London. The programme was an admirable one, and sufficiently varied to give the audience an idea of the power and impressiveness of the organ, as well as of its delicacy and sweetness. During the evening Messrs. Hoyte and R. White, Jun., played a duet for the piano and harmonium by Prout. Another feature of the evening's entertainment was the singing of two part-songs, by Messrs. M. Sampson, S. White, Wills, and J. Berryman, both of which were encored. The concert throughout was a success.

Redhill.—The Report of the Redhill Harmonic Society, which has recently been published, shows that although not in a highly flourishing financial condition, the Association has been the means of drawing together from all quarters members of the musical profession, as well as the most enthusiastic of local amateurs. The Society was established in 1871, and since that time *Judas Maccabœus*, the *Messiah*, Mendelssohn's *42nd Psalm*, Bennett's *May Queen*, the *Creation*, Mozart's *12th Mass*, Gounod's *Faust*, Beethoven's *Engedi*, and *Acis and Galatea* have been most successfully performed before large audiences in the Market Hall. Mr. Pringuer, the founder of the Society, has been the Conductor at these concerts, and the orchestra has invariably been led by Mr. Weist Hill, the now energetic and successful Conductor of the Alexandra Palace string and brass band. Amongst the vocalists who have appeared at Redhill, are Miss Annie Sinclair, Mr. A. Byron, Mr. W. Winn, Miss Marion Severn, Mr. W. H. Cummings, Mr. Lewis Thomas, and Miss Edith Wynne. The next concert is fixed to take place as near Christmas as possible, when the *Woman of Samaria*, by the late Sir S. Bennett, and a selection of miscellaneous vocal and instrumental music will be given.

Sibbertoft.—The Choral Society of Sibbertoft (under the conductorship of Mr. Frank Barton) gave its tenth concert on Wednesday, the 15th ult., when Schumann's *Pilgrimage of the Rose* was performed in a highly creditable manner. Mr. Barton and Mr. Julian Berkeley played Schubert's Fantasia in F minor (pianoforte duet). Mr. Frank Barton, a solo by Chopin, and Mr. Julian Berkeley Schumann's "Papillons," Op. 2, No. 1. The other chief feature of interest was the well-known aria from *Tannhäuser*, "Star of Eve." This Society has for some years been trying to introduce to its audience the works (both instrumental and choral) of the great masters.

Stafford.—At the opening of the New Organ in the Congregational Chapel, Martin Street, a Recital of sacred music was given by Mr. E. Shargool. The organ has been erected by Messrs. J. Banfield and Son, of Birmingham, and contains Great Organ, CC to G; Open Diapason, 8ft.; Viol de Gamba, 8ft.; Dulciana, 8ft.; Stop Diapason and Clarabella, 8ft.; Principal, 4ft.; Flute, 4ft.; Fifteenth, 2ft.; Sesquialtra, three ranks, various; Trumpet, 8ft. Swell Organ, CC to G; Leiblich Bourdon, 16ft.; Open Diapason, 8ft.; Leiblich Gedact, 8ft.; Gemshorn, 4ft.; Mixture, two ranks, 12th and 15th; Hautboy, 3ft. Couplers: Swell to Pedals, Great to Pedals, Swell to Great. Bourdon Pedal Pipes, CCC to F, 30 notes. At the services on the 29th August, Mr. W. A. Marson, Organist of Christ Church, presided at the organ, and the choir was conducted by Mr. W. Bagnall. The collection amounted to 15*l.*

Weybridge.—The Harvest Thanksgiving Service took place on Tuesday evening, the 21st ult., at S. James's Church, which was beautifully and artistically decorated with wheat, fruit, and flowers. Evensong commenced at eight o'clock. The opening voluntaries were played by Mr. H. P. G. Brooke, organist and director of the choir. The processional, "Come, ye thankful people, come" (S. George), sung in unison; Ely confession; Tallis's Responses; proper Psalms, 65, 145 (Sir G. Elvey's single chants in A and E), 148 (Dr. Dykes's single chant in F); the Canticles, *Cantate* and *Deus* (S. James's tones), H. P. G. Brooke; Anthem, "O Lord, how manifold are Thy works" (J. Barnby); Hymn before sermon, "Great giver of all good" (Alleluia perenne); Hymn after sermon, "O Lord of heaven" (Wimbledon); Recessional Hymn, "Hark! hark my soul" (Pilgrims). The service was well rendered, the Psalms being given with great expression. Mr. Barnby's anthem was finely sung by the choir. The choir-master is deserving of the greatest praise for the manner in which the musical service was rendered. The Rev. Walter Money, B.A., intoned the service throughout. The sermon was preached by the Rev. J. Conybeare, M.A. Mr. H. P. G. Brooke's concluding voluntaries were the "Festal March" (Sir G. Elvey), Batiste's "Offertoire in A," and "The Silver Trumpets" (arranged by Dr. Rimbault).

Whittlesey, Cambs.—A new organ, built by Messrs. Conacher, of Huddersfield, to the specification of Mr. A. Thacker, organist of Thorney Abbey, for the Church of St. Mary, was opened on Thursday, the 26th August. Full Choral Services were held morning and evening; the Lord Bishop of Ely preached in the morning, and Canon Hopkins in the evening. Mr. Thacker presided at both services, and in the afternoon he gave an organ Recital to a large congregation. The organ contains 27 stops, and is of a very fine quality of tone.

Wrangthorn.—The new organ at St. Augustine's Church was opened on the 27th August with a service of evensong. Dr. Bridge, of Manchester Cathedral, the newly-appointed organist of Westminster Abbey, presided at the organ, and accompanied throughout. Before service an *Andante* in G, by Mozart, was played as a voluntary. The service was choral; the psalms of the day were sung to double Anglicans, and the Canticles were the *Cantate Domino* and *Deus Misereatur* set by Hopkins. After the psalms Dr. Bridge played an *Adagio* by Merkel. The Anthem was "Awake, awake," by Dr. Stainer. At the close of the service there was a collection, and Dr. Bridge exhibited the beauties of the organ by giving an excellent selection of pieces. The instrument, built by Messrs. Bevington & Sons, is in every respect an admirable one. After the Recital the choir sang the "Hallelujah" from the *Messiah*.

York.—The Twenty-second Annual Meeting of the Amateur Musical Society was held in the School-room, St. Andrewgate, on Monday evening, the 6th ult. Mr. William Upton, in the absence of the president, occupied the chair. Mr. John Thorpe (Hon. Sec.) read the report, which showed that the weekly practices during the past session, under the able conductorship of Mr. Charles Duffill, had been exceedingly well attended, and that considerable executive progress had been made. The finances of the Society were also shown to be in a satisfactory condition. The whole of the retiring officers were unanimously re-elected; and after a cordial vote of thanks to the chairman, the meeting terminated.

Organ Appointments.—Mr. H. N. Biggin, A.C.O., Organist and Choirmaster to the Parish Church, Chesterfield.——Mr. H. C. Truslove, to St. Mark's Church, Battersea Rise, London.——Mr. Matthew Arnold, Organist and Choirmaster to Enniskillen Parish Church, Ireland.——Mr. Joseph Ellison, Organist and Choirmaster to Boston Spa Church, Yorkshire.——Mr. W. M. Gaite, Organist and Choirmaster to St. John's, Clayton, Bradford, Yorks.——Mr. F. J. Read, F.C.O., to Greyfriars Church, Reading.—— Mr. A. H. Collier, organist and choirmaster to Christ Church, Macclesfield.

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Lyme, Sept. 18, 1875.

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DURING THE LAST MONTH.

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THE MUSICAL TIMES
AND SINGING-CLASS CIRCULAR.
NOVEMBER 1, 1875.

CARL MARIA VON WEBER.

By F. Weber.

(Conclusion.)

The attitude of supreme indifference on the part of the Italian maestros resident in Germany with regard to the language and character of her people, necessarily resulted in their total inability to understand the bearings of the national movement inaugurated by Weber's *Freischütz*. In order to point out more clearly the views entertained by that party concerning the latter work and German opera in general, we cannot do better than quote a few passages from a letter written to a friend in 1821 (the year of the first production of *Freischütz*), by an eminent Italian (Carpani) residing in Vienna, and published in December of the same year in the *Biblioteca Italiana*. The writer says: "We have here (Vienna) an exceedingly romantic opera (*opera romanticissima*) with a more than romantic music by a certain Wöber (*sic*), which has a full house every time it is produced. I have not yet been able to hear it myself, but I know that it contains some pearls smothered in the scientific sand of counterpoint, and, besides, some few pretty choruses; for science is never wanting in the Germans—on the contrary, they have an abundance of it—but order, taste and melody . . . The facility with which the public here, highly musical as it is, will almost from day to day change its taste, is a fact both remarkable and difficult of explanation. To-day they applaud an opera by Rossini, to-morrow they go into raptures over a work by Paesiello: the one full of fire and rich in accompaniment—all melody and simplicity the other. The next day they are again quite content with a *Cortez*, composed in French by Spontini, or with a *Freischütz* by Weber, both most sparingly endowed with melody, especially the latter. To be more explicit, I will tell you that I gather from the score, that with the exception of some choruses and some marches, one looks in vain for the melodious *portamento* song throughout the entire opera. Instead thereof, you find a scrupulous interpretation of the meaning of every single word . . . but at the same time you are struck with a profound knowledge regarding chords and modulations, and with a number of devilish bounds from one idea to another . . . We shall shortly have a German opera by Spohr. As this learned composer has lived some years in Italy, he will, no doubt, have acquired the proper taste for melody, and should he be able to unite this prerogative of Italian music with German science, we may fairly expect, notwithstanding the musically intractable German words, to be treated to a fine opera. Through the unwieldiness *(indocilità)* and uncouthness of the native language, as well as through the overbearing attitude which the instrumental music had assumed over the vocal, the melodious singing was at one time in danger of being driven from the country altogether. Rossini and Mercadante, however, with other Italian swans, are gradually leading back the Germans to the only true path of the art. They will revive the great days of Hasse, Täuber, Mara, &c., and it will not be long before we shall again acknowledge but one Beautiful, one School, one Music: viz., that of Durante, Piccini, Cimarosa, of Gassmann, Graun, Mozart, and so many others . . . Without the appearance of Rossini, this divine art was in danger of being drowned in the ocean of the most common-place and ever-to-be-repeated songlets, or to be lost sight of in the barren desert of abstruse harmonic complications. There can be no doubt that, by introducing once more the good style of music *(il buon genere)*, and enriching it with new treasures, Rossini and Mercadante will save the art in Europe from decay. And if the former in his admirable works will only endeavour to check the impetuosity of his creative genius by the recognized laws of truth, and the latter continue to give us such smoothly and lucidly written operas as those are with which at this moment all Milan is enraptured; the superiority of Italian music will once more be universally acknowledged, no matter in which country it is produced. . . . " The opinions as here pronounced, with the only variation, perhaps, of the respective choice in the person of the supposed " saviour of the art," may fairly be taken as representative of the views held by the Italian party all over Germany. They show plainly how little the independent character of the works of even such German masters whom our referee allows to participate in the merit of having cultivated *il buon genere, i. e.*, the style of music as revealed periodically from the other side of the Alps, was understood in these quarters. For even Mozart, though his operas are undoubtedly cast in an Italian mould, as his genius had been trained in an Italian school, differs nevertheless widely from his preceptors in the manifold and sustained dramatic life pervading his stage-works, and in the essentially German character of his music. The stern and wholesome reforms of Gluck, with regard to the whole structure of the musical drama, are altogether ignored by the writer of the above exposition, though the theories of the composer of *Iphigenia* had a devoted follower in Vienna in the person of the writer's own countryman Salieri. It is not surprising then that—notwithstanding the hostility with which the Italian party met Weber's success—the real significance of his *Freischütz*, which showed neither the Italian leanings of a Mozart, nor the deliberate and one-sidedly reformatory tendencies of a Gluck, but had its roots entirely in the national life of the people, should have altogether escaped their notice. Keeping in mind, however, the fact that these men represented a powerful aristocracy in matters musical all over the country, the importance of the appearance of Weber, with his democratic mission, becomes at once apparent. In his double capacity of director of an operatic establishment and creative artist, Weber had long keenly felt the subordinate position in which the German music-drama had for years been suffered to remain; a fact which had stunted its natural growth, and had contributed largely to the increasing preponderance of purely instrumental music. The mighty Beethoven himself, after having once demonstrated the wondrous effects which music of the most ideal order could produce on the stage, withdrew for ever from an unhealthy atmosphere of intrigue and unworthy competition, into the isolated regions of independent thought. Weber, on his part, was differently constituted. All his artistic aims, his whole being, centred in the stage. It was here, and here only, where he could hope to realize the dreams of his youth. Already in the merry days of his stay at Darmstadt, while yet the oracular utterances of " Papa Vogler " exercised their spell over the admiring pupil, Weber, with some friends, had formed a society, whose chief objects were to be to preserve the native art in its purity, and to labour for its due recognition in the country. Like many other creations of youthful enthusiasm,

the Society soon dissolved itself into its elements. But to the principle Weber remained true throughout life; while another member, Meyerbeer, preferred to use his splendid talent in mastering and combining in his music the styles of *all* nations, and to become the founder of the musical sensation-drama, a monstrosity which, in spite of the consummate skill with which its incongruous elements are welded together, will certainly prove to have been adapted "for an age" only, and not "for all time." We would not in this be misunderstood. The character of art, speaking in the abstract, is no doubt cosmopolitan, and in this sense music too is of no country. Still, as we recognise a distinct individuality in the works of every great artist, so there are certain special characteristics peculiar to the nation to which he belongs, which indeed establish its position in the great republic of Arts; and in art, as well as in politics, occasions may arise when this national character must assert itself against encroachments from outside tending to obstruct its natural development. And such a period was that of which we are now treating. When Weber threw down the gauntlet as champion for specifically German music, his patriotism went hand in hand with the higher interests of that art, which is indeed of no country.

The spirit of the time, it should be remembered, considerably strengthened, and to some extent suggested, the position which our composer had taken up. The wars of liberation had only recently been fought, and the expulsion of the foreign invader from German soil, if it had left the country politically as divided as before, had at any rate kindled in the nation a feeling of spiritual unity, which was kept alive by the poetry and popular literature of the day. Weber too, though not by any means of a warlike disposition, had at least once been carried beyond his ordinary sphere by the high-going waves of a great epoch in history. His songs of "Lyre and Sword," written under the stirring influence of the events which lie between the years of 1813 and 1815, may be said to have first directed the attention of the whole country upon the small, delicate-looking man, whose simple notes could arouse so much manly enthusiasm. Here already it was the element of a noble popularity which had produced such deep effects. A few years later the country should hail in the composer of "Lyre and Sword" a new rallying point for the national consciousness, whereto it could turn from a politically unsatisfactory present. Not only had the music of *Der Freischütz* touched familiar chords in every German home, both in the cool and criticising North and the more enthusiastic, if more homely, people of the South: it had also raised the common language from the timid position it had hitherto occupied by the side of Italian, which had so long been considered the only linguistic basis tolerable in music. Though operas and songs had, of course, been composed in German before that time, we believe we are not going too far in asserting, that to Weber and to Schubert we must trace the now universal recognition of the value of that language for musical purposes. In his masterly treatment of it, Weber solves the difficult problem of maintaining the happy medium between rigid declamatory correctness and purely musical phrasing. The great singers of his time, moreover, bore eloquent witness to the delightful manner in which his music is adapted to the capacities of the human voice. In this he has never been surpassed. On the contrary, it would seem that in the modern opera-drama, where the human throat is fast becoming a mere instrument, the singer will have to make up his mind to the "higher development," *i.e.*, a constant strain upon his highest notes—and will have to forego the not unreasonable luxury of having his voice treated with some consideration. How far Weber, whose influence upon modern art in various directions consisted as much in pointing out new paths as in his actually walking in them, has had a share in the reformatory ideas of Richard Wagner, it is not at present our object to determine. Certain it is, that the chief features of Wagner's earlier operatic works are to be found in *Euryanthe*, however much in his later phase he may have freed himself from this influence. But it appears to us that, in the elaborate modern "art-work," the grand simplicity of the Volkslied-element (which, after all, is the most immediate manifestation on record of the genius of the people, whom Wagner himself holds in such reverence) has been lost sight of. Instead of following up and enlarging upon the example so successfully set by Weber, the modern reformer, in his now so well-known theories, sets himself a task which, to be effectively carried on, would require a reconstruction and reorganisation of the whole fabric of modern society. Nevertheless we are far from denying that the ideas underlying this new movement are grand, and as such worthy of the enthusiastic support of the, as yet small, circle of its devotees. There can be no doubt that, at any rate, these men represent the party of progress in musical art, in opposition to the rest-and-be-thankful spirit prevalent among the great majority of composers of the present day; and in this capacity they may claim kinship with the genius of Carl Maria von Weber, who, as his excellent biographer remarks, always had youth and progress on his side.

Weber was a conscious tone-poet, worshipping in himself the divine faculty which he recognized. He was an artist of great cultivation, who had the power to view his own relative position in the art by the objective light of its history, who distinctly felt the links which connected him with the great masters that had gone before him. It was this, which filled his soul with the earnest desire to hold sacred the purity of his art, as it had been handed down to him. Unlike the men of the "school," he aimed at the generalisation and popularisation, in the noblest sense of these terms, of that national inheritance; and listening intently to the voice of the people as it manifested itself, now with rich humour, now with touching pathos, in the *Volkslied*, he succeeded in holding up to them their ideal self—a precious pearl in elaborate, yet chaste, setting. This is Weber's great artistic deed, which has firmly established him in the hearts of the German people, and which places him foremost in the ranks of truly national Tone-poets.

We are conscious of having done but imperfect justice to the picture of an artist, whose importance to the art which his genius graced, cannot be pointed out with too much force. But if these remarks have given some inducement, here and there, to a closer study of the *life* as well as of the works of the modest composer of *Freischütz*, *Euryanthe*, and *Oberon*, we feel sure the subject will render the student more than ever impressed with the truth, that music is not merely a means by which to convey vague feelings—but a living power, capable of penetrating a man's whole existence with its divine influence, and enlisting in its service the noblest aspirations both of his heart and intellect.

Whatever organists may think, there can be no doubt that a clergyman has legal power to control the playing of an organ within his own church, both before and after the service. Mr. Henry Cole, organist of St. John's Church, Yeovil, Somerset, has fully proved this fact by resisting the interference of his Vicar, the Rev. G. Wyndham, appearing in Court as defendant, and being duly condemned, with costs. Such a martyr in the cause deserves extensive sympathy; for he may be the means of saving from a similar fate many organists whose musical zeal occasionally overrides their discretion.

There appears a tacit understanding between the editor of an Art-journal and his correspondents that questions relating to the subject to which the paper is devoted should be freely asked and cheerfully answered. We have no desire to interrupt this compact, but must beg to say that when such queries are addressed to the *Musical Times*, it is absolutely essential that they should be of general interest. Enquiries bearing upon the art may elicit replies which will enlist the attention of the majority of our readers; but when we say that we have recently been asked the age of a celebrated pianist, whether two eminent vocalists ever sang a certain duet at the Birmingham Town Hall, and where the best music-paper is to be procured, we think we shall scarcely be accused of entering our protest before it is called for. A literary periodical may legitimately open its columns to the explanation of points of purely literary importance; but it becomes questionable whether it is bound to inform its readers as to the relative merits of the different kinds of steel-pens, or what is the exact height of Mr. Tennyson.

Advertisements from Professors who undertake to develope the voice, on a method exclusively their own, in an incredibly short space of time, are to be met with every day: respiration, enunciation, and all the essential qualifications of a first-rate vocalist are evidently easy enough to acquire, if only application is made to the right person, and this person is always one of whom nobody had previously ever heard. But in all these cases it is understood that, however clever the teacher may be, the learner has something to do himself; the master guides, and if the pupil will only work, success is guaranteed. An announcement in a morning paper, however, informs us that we have in our midst a vocal instructor, from Paris, who performs a miracle which will put all our singing professors to shame; for, after enumerating the many requisites which form a portion of his system of training, he says, "No private study is required of the pupil." Such a teacher as this can scarcely expect to have a minute to himself, for hitherto practice between the lessons has been thought so essential. Only it occurs to us that if, as he advertises, this extraordinary Professor has had "twenty years of success in France and England," it is somewhat strange that he does not name one individual whom he has taught. We know many vocalists who, by hard study, have become eminent before the public; but one who has won such a position without any study at all, if only for the sake of future students, should certainly not hide so important a fact from the world.

Every real lover of music will be anxious for the success of Mdlle. Titiens during her sojourn in the United States; but her prospects at present, according to a letter published in a morning contemporary, are by no means of the brightest. So gifted a vocalist as Mdlle. Titiens will of course be ever welcome in a concert-room; but it is on the stage that she has made her fame, and in Opera therefore should she prove her real power to an American audience. The Strakosch brothers, however, by whom she is engaged, strangely enough, intend that she shall only appear in concerts, "supported" by two tenors, a baritone, and a violinist, all of moderate ability. Madame Arabella Goddard has however latterly joined the party, and will no doubt prove a decided attraction. We understand that a new Choral Society has also made an arrangement with M. Strakosch, and as an earnest of the artistic air which will distinguish their performances, in conjunction with the great *prima donna*, a handbill has been issued which announces that the *Elijah* will be given, "with the co-operation of Mdlle. Titiens, Madame Arabella Goddard, M. Sauret (violinist), &c." Surely the Strakosch Brothers will eventually see the necessity of exhibiting the artist, for whom they have paid such high terms, to the greatest advantage.

The short season of English Opera at the Princess's Theatre, under the able direction of Carl Rosa, has successfully tested the question whether the public is prepared to support the lyrical drama sung in the language of the country. Crowded houses and enthusiastic applause have rewarded the exertions of the spirited lessee; and we have now only to hope that the repetition of the experiment announced at Drury Lane Theatre, next March, will have an equally satisfactory result. But the truth must be told, that audiences have become musically educated to a much higher standard than existed in the days when Balfe was the idol of the people; and the consequence is that the reproduction of his most popular works has only made us wonder whether these are the "English Operas," upon which the reputation of the country is founded, and which are to serve as models for the native composers who have still a name to make. But those who have carefully watched the growing power of English writers in other departments of the art, are perfectly aware that we have many around us both ready and willing to supply the stage with works of a far more exalted character than any which have been revived during the few weeks' season at the Princess's. Whilst thanking Carl Rosa, therefore, for giving us an opportunity of hearing the English Opera of the past, we sincerely trust that in his next campaign he will gratify us by presenting some of the best specimens of the English Opera of the future.

We are glad to find that the directors of the Alexandra Palace have at length awakened to the fact that the day has gone by when music can be trifled with. If it be desired to devote a popular place of resort to promenades, horse-racing, and fireworks, not a word need be said against such an experiment, for success is the most decisive answer to the severest criticism; but if concerts are to form a portion of the attractions, there can be no doubt that, even as a commercial speculation, it is necessary that they should appeal to those who love the art for its own sake. The prospectus now issued by the above-named institution proves that high-class music is to have a prominent place in the programme for the winter season. Saturday Popular Concerts are to be given up to the 18th December, and to be re-

sumed at the end of January, the list of composers represented at these performances being in the highest degree satisfactory. So praiseworthy an undertaking deserves every encouragement; and, although the well-known Sydenham concerts take place on the same days, we are confident in the belief that both establishments will receive that support which they so legitimately seek.

CRYSTAL PALACE.

The Saturday Concerts, which commenced on the 2nd ult, as usual, attracted a large audience, but the programme contained no novelty. Herr Wilhelmj's violin playing was however a notable feature in the selection, although Paganini's Concerto, upon which he exercised his talents, could only be considered as a vehicle for display. At the second concert Mdlle. Anna Mehlig's rendering of the first of Chopin's pianoforte Concertos, almost made us sympathise with music which, under less experienced hands, would appeal but feebly to those familiar with the Concertos of the great masters. Mr. W. G. Cusins's new Overture to Shakspeare's "Love's Labour's Lost" is well written and effectively instrumented, the mind of the trained musician being evidenced throughout. The production of Bach's fine sacred Cantata, "God's time is the best," at the third concert, created an impression which convinces us that the appreciation of this composer's works is steadily on the increase in this country. We scarcely can describe the effect of the sublime choral movements upon the vast audience assembled; and can only hope that, should any of our Three Choir Festivals be left to us, this Cantata may shortly find a place in its legitimate home—a Cathedral. The solo parts were entrusted to Miss Gill, Mr. H. Guy and Mr. Whitney. The two gentlemen are well known, but Miss Gill, who has yet a name to make, fully earned her right to the warmest encouragement. We have a distinct recollection of this young lady's appearance some time ago at Exeter Hall, where she sang a somewhat trying recitative so well as to win a burst of enthusiastic applause, and have often wondered why we have not since heard of her. If her present effort at the Crystal Palace may be accepted as an earnest of her desire to take rank as an oratorio singer, we confidently predict her success, for she has a really good contralto voice, and sings with genuine and unaffected expression.

The Harvest Festival, which took place on Wednesday, the 20th ult., was, apart from its other attractions, of the highest musical interest. The Introduction and Allegro of Mendelssohn's "Reformation Symphony," in which the well-known Chorale, "Ein' feste Burg" is introduced, were well given by the orchestra, the powers of which were also admirably displayed in the March from "Athalie." The overwhelming effect of the choir, numbering upwards of 2,000 singers, in the above-named chorale (sung to the hymn, "Rejoice to-day with one accord"), Sir G. Elvey's Hymn, "Come, ye thankful people, come," "Now thank we all our God," and the "Old Hundredth," will not be easily forgotten, especially as these four pieces enlisted, by special request, the co-operation of as many of the audience as cared to avail themselves of this privilege. Sir John Goss's Anthem, "I will magnify," and the well-known Harvest Anthem, "O Lord, how manifold," by Mr. Barnby (who conducted both with his accustomed ability and decision), were excellently rendered; and in this part of the programme, which was exclusively devoted to sacred music, Madame Blanche Cole gave with much truth of expression, "With verdure clad;" and Mr. Coward played a movement from Handel's fourth Organ Concerto.

The second part comprised "All among the barley," which was re-demanded, the Trio and Chorus, "Thus nature, ever kind," from Haydn's "Seasons," the "Vintage Song," from Mendelssohn's "Loreley," and the opening Chorus from Handel's "Acis and Galatea," "Oh! the pleasures of the plains." The orchestra performed the Overture to Suppé's "Poet and Peasant," and the March in Gounod's "Reine de Saba." "God bless the Prince of Wales" and the National Anthem produced their usual effect; and Mr. Wilford Morgan and Mr. Wadmore's solos were received by those who heard them with the warmest applause. The band of the Scots Fusilier Guards rendered efficient assistance in the orchestra. The Palace was most appropriately decorated for the occasion, and the entertainment was so thoroughly successful as to justify its repetition the following week.

PRINCESS'S THEATRE.

Nothing bearing even the semblance of novelty has been given at this establishment since our last notice, Cherubini's "Les Deux Journées" (under the title of "The Water Carrier") being produced too late for any mention of its performance in our present number. In the "Siege of Rochelle" we had a good opportunity of rehearing a work which laid the foundation of Balfe's fame; and as we have lately erected a statue to his memory, we doubt whether it would not have been kinder to allow his operas that peaceful slumber which—after duly fulfilling their mission—they have so legitimately earned. But, apart from any such consideration, Mr. Santley's singing of the music of *Michel* was really worth listening to, if only as a lesson in vocalisation, his execution of the once celebrated ballad, "When I beheld the anchor weighed," especially, being a rare specimen of purity of style and genuine expression. Of Mr. Bates, who attempted the part of the *Marquis de Valmour*, we are glad to be absolved from writing any elaborate criticism, as he did not repeat the experiment when the opera was again acted; but we cannot help feeling sorrow that the lessee (who certainly knows good from bad) should have placed his stage at the disposal of so utterly incompetent a *débutant*. Miss Julia Gaylord was excellent as *Marcella*, eliciting a solid encore for the song "One little kiss," and Mdlle. Torriani sang the not very genial music allotted to her with good effect. Wallace's "Maritana," and Flotow's "Martha" have also been produced, the former work affording Miss Rose Hersee an opportunity of displaying her best qualities, both as a singer and an actress, in the character of the heroine. Both operas have been well received by large audiences. The theatre was announced to close on the 30th ult.

Mr. and Mrs. German Reed recommenced their attractive entertainment on the 4th ult. In addition to the excellent pieces "Eyes and No Eyes," and the "Tale of Old China," Mr. Corney Grain introduced a new musical sketch called "Clever People," which was admirably rendered and highly effective.

Dr. Stainer, organist of St. Paul's Cathedral, has unfortunately met with an accident which might have been attended with serious consequences. Whilst staying with his friend Sir Frederick Ouseley, he was playing at "Fives," when a ball struck one of his eyes with such severity that the sight of it was for some time totally lost. He is now, however, although compelled to suspend professional duties for a brief period, gradually recovering, and there is every hope that he will regain the sight of the injured eye.

A severe accident has happened to M. Gounod, in Paris, during the past month. It appears that on leaving the house of his friend M. Oscar Commettant, where he had been to fetch some of his manuscripts, which had been sent from England, his foot slipped on the staircase, and he fell heavily. It is said that he has fractured his right shoulder; and, although progressing favourably, the medical men in attendance rigidly enjoin perfect quiet for some time.

We are informed that the following Professors have accepted Mr. Willert Beale's invitation to join the Council of Musicians for the forthcoming series of National Music Meetings, to be held in the provinces:—The Rev. Sir Frederick Gore Ouseley, Bart., Sir Julius Benedict, Sir George Elvey, Sir John Goss, Sir R. P. Stewart, Prof. Macfarren, Dr. Stainer, Dr. Verrinder, Dr. Steggall, Dr. Wylde, Signor Arditi, Signor Randegger, Signor Schira,

Messrs. Owain Alaw, John Barnett, F. Berger, William Carter, W. G. Cusins, W. Ganz, J. L. Hatton, E. J. Hopkins, F. B. Jewson, F. Lablache, E. Land, Mallandaine, G. A. Osborne, Joseph Proudman, Brinley Richards, Carl Rosa, Charles Salaman, C. Santley, C. E. Stephens, Tamplini, and others.

A highly successful evening Concert was given at the Birkbeck Institution, under the direction of Mr. Stedman, on the 13th ult., the principal artists being Miss Annie Sinclair, Madame Osborne Williams, Mr. Stedman, Mr. Thurley Beale, Herr Pollitzer (violin), Herr Willem Coenen (pianoforte), and Mr. David Beardwell, accompanist. A decided feature in the programme was the performance of Osborne and De Beriot's violin and pianoforte duet on "Guillaume Tell," by Herr Pollitzer and Herr Willem Coenen; and solos on the violin and pianoforte, excellently played by Herr Pollitzer and Herr Coenen respectively, were warmly received. The vocal solos were varied and well chosen, and the concert afforded the utmost satisfaction to a crowded audience.

The new Organ, presented by the Grocers' Company to All-Hallows Church, Bromley-le-Bow, and built by Mr. Holdich at a cost of £500, was opened on Tuesday, the 12th ult., when a sermon was preached by the Rev. Gordon Calthrop. Several members of the Court of Assistants were present, including O. E. Coope, Esq., M.P. for Middlesex; the Revs. J. Mathews, the Rector, W. Gumby, and S. Charlesworth, Rector of Limehouse, taking parts in the service. Mr. Holdich presided at the Organ, Mr. Haynes conducting a large and well-trained choir on the occasion. A solo from the anthem, "Great is the Lord," was effectively rendered by Miss Lizzie Evans. The instrument has two manuals and more than 20 stops; the height and general character of the church materially enhancing its effect.

The new Organ recently built by Brindley and Foster, of Sheffield, for St. Saviour's Church, Brixton Hill, was opened on Wednesday, September 29th, by Mr. Shinn, Organist of Brixton Parish Church.

The St. George's Glee Union gave its monthly Concert at the Pimlico Rooms, on the 1st ult., when the choral selection included "Sir Knight," "Here in cool grot," "The Nightingale," and "Good-night, farewell;" the solo parts in the last-named being assigned to Miss Fowler and Mr. Harvey. Miss Spear, Miss Buley, Mr. Hughes, and Mr. Amor were the other vocalists. Handel's "Harmonious Blacksmith" was well rendered by Miss Julie Augarde. Mr. Garside conducted. Mendelssohn's "Athalie" will shortly be given by this Society.

The Sacred Harmonic Society has issued its prospectus for the forty-fourth season at Exeter Hall. The season will open on Friday, the 26th inst., with a performance of Mendelssohn's "Lobgesang" and Mozart's "Requiem." In addition to those works annually looked for, there will be performances of Handel's "Deborah," Beethoven's "Mass in C," and "Mount of Olives," Handel's "Samson," Haydn's "Seasons" (on the anniversary of the composer's birth, March 31st), and a selection from the lesser known works of Handel and other composers. Engagements have been made or are in progress with the following principal vocalists to appear at the Society's Concerts during the season:—Mesdames Lemmens-Sherrington, Edith Wynne, Levier, Nouver, Patey, Elton, Enriquez; Messrs. Sims Reeves, Vernon Rigby, E. Lloyd, Fabrini, Cummings, Guy, Lewis Thomas, Wadmore and Foli. Sir Michael Costa will conduct the performances, as usual, and Mr. Willing presides at the Organ.

The annual general meeting of the Aldermanbury Musical Society took place on Monday evening, the 4th ult., in one of the saloons of the Oriental-buildings, New Bridge-street, Blackfriars. In the absence of the President of the Society (Rev. C. C. Collins, M.A.), the chair was occupied by Mr. J. Maxwell, who said the committee, encouraged by the great success attending the past season, intended to introduce such improvements as would place the Society upon a basis equal to that of any similar Association in London. They hoped to make the Oriental-buildings their permanent musical abode, but to do that it would be necessary to increase the number of members to 300. There were at present 128 members, and 25 honorary members. Mr. Edward Craig was unanimously re-elected musical director, and Mr. Arthur T. B. Markham, secretary. A number of amendments and additions to the rules were proposed by Messrs. East, Salisbury, Clowes, &c., and adopted; and a vote of thanks to the chairman concluded the first portion of the evening's proceedings. Afterwards a programme of vocal and instrumental music was given by Messrs. East, Salisbury, Herr Lehmeyer, Miss Easterbrook, &c.

A series of operatic performances in English, under the direction of Carl Rosa, is announced to take place at Drury Lane Theatre in March next; and we are also informed that later in the year, at the same establishment, Mr. Chatterton intends to give German operas. We sincerely trust that both these experiments may prove successful in an artistic as well as in a pecuniary sense.

The Saturday evening Organ Recitals at the Bow and Bromley Institute continue to be attended by large and appreciative audiences. At the performance on the 9th ult., Dr. Spark, of Leeds, chose an excellent programme of classical music, comprising Bach's Introduction and Fugue in C minor, Henry Smart's Evening Prayer and Allegro in D major, and Guilmant's Fantasia on "Home, sweet Home," and "Rule Britannia," all of which were admirably rendered and received with the warmest marks of approbation. A Duet for violin and organ by Dr. Julius Rietz (in which Herr Louis Ries performed the violin part) was so well played as to be enthusiastically redemanded. Mr. Frederic Archer and Mr. E. H. Thorne have also given Recitals at this Institution during the past month with unqualified success.

A Harvest Festival was celebrated at Christ Church, Clapham, on Thursday, the 14th ult. Mozart's 1st Mass, adapted to the English Communion Service, was given in the morning, the Benedictus, Sanctus, and Agnus Dei being taken from Mr. W. S. Hoyte's Service in D. At Evensong the Magnificat and Nunc Dimittis were by Tuckerman, and Mendelssohn's "Lauda Sion" was given as the anthem. After the blessing, Mendelssohn's Te Deum was sung, and concluded a most successful festival. At the latter service the organist and choirmaster of the Church, Mr. Richard Lemaire, conducted; and Mr. W. S. Hoyte presided at the organ.

The usual Harvest Thanksgiving Festival at S. Philip's Church, Earls Court, Kensington, took place on Sunday, the 24th ult. The service, a full choral one, was rendered by a large choir in a manner which reflects great credit upon the organist and choirmaster, Mr. M. R. Lochner. The music included Benedicite, M. R. Lochner; Jubilate in F, Dr. Garrett; Anthem, "Fear not, O Land," Sir J. Goss; Introit, "Thou visiteth the Earth," Dr. Greene; Creed, Merbecke; Offertory Anthem, "He that soweth," Mozart; Magnificat and Nunc Dimittis in A, Dr. Stainer; Anthem, "Praise the Lord," Dr. Hayes; Anthem after sermon, "In the beginning," "The Heavens are telling," Haydn.

The Harvest Festival at S. Augustine's, Kilburn, took place on Sunday, the 17th ult. At the High Celebration Redhead's Mass in F was used, Barnby's Anthem, "O Lord, how manifold are Thy works," being the Introit, and Goss's "O Saviour of the world," the Eucharist Hymn. At Evensong Tallis was used throughout, and Farebrother's Anthem, "O give thanks unto the Lord," was given with much effect. At the conclusion of the service Handel's "Hallelujah Chorus" was sung. Mr. W. Beavan, the organist and choirmaster, accompanied the service.

Madame Lemmens-Sherrington has been giving a series of Concerts in the provinces, the principal feature in which has been a recital of portions of Wagner's "Lohengrin." The chief incidents of the opera have been presented, and though the work depends for success so much on scenic and other accessories, the selection appears to have been received with much favour by large audiences in the various towns included in the tour. Madame Lemmens-

Sherrington has been assisted in the interpretation by Miss Jessie Jones (soprano), Miss Dones (contralto), Mr. Bernard Lane (tenor), Mr. R. Hilton (bass), Miss Emma Barnett (pianoforte), and Chevalier Lemmens (Mustel organ).

REVIEWS.

Novello, Ewer and Co.

Beethoven's Sonatas, for the Pianoforte. Composed by L. Van Beethoven; 8vo. edition. Edited and fingered by Agnes Zimmermann.

Literature is now becoming so cheap that it will shortly be a reproach for a man not to possess the best-known works of the best-known authors in some edition, however humble it may be. Should music ever become equally a necessity, there can be no doubt that Beethoven's Sonatas must form a portion of even the smallest collection of classical works. But the placing of these gems of art on a level with the household books so essential in a library must necessarily be a work of time, for many music-lovers can remember the day when a Sonata of Beethoven's was too costly to become popular; and even now, although many cheap copies of these works are to be obtained, they are generally so small, and the notes, in consequence, so crowded together that it is difficult for the eye to recognise with sufficient accuracy the complicated phrasing of the music. When Miss Zimmermann's edition of the Sonatas was first published, we drew attention not only to the accuracy of the text, but to the excellence of the engraving; yet the volume was, to a certain extent, a luxurious one, and more adapted, therefore, for the drawing-room than the study. The present issue, in octavo form, is in every respect an exact reproduction of the former one, elegantly bound to correspond with the many similar editions of composers' works published by the same firm, and of a convenient size to be carried whenever required. We confidently predict for this "people's edition" an extensive and rapid sale.

The Passion of Our Lord (Der Tod Jesu). Set to music by C. H. Graun.

There is too much tendency among the English musical public to accept only those works which bear the stamp of genius; and it is only natural that, with a total absence of technical knowledge, amateurs should fail to appreciate that which makes an idea worth having, *i.e.*, its regular and scientific expression. The great men who form a school or mark an epoch in art, are accepted by all, but it is reserved for the more earnest students to appreciate as they deserve, the less gifted, but often no less worthy persons, of whom it may be said, as has been said of Carl Heinrich Graun, "Intense spirituality as well as deep pathos were not in his nature; nor has he made any pretensions to these great gifts, or sought to display them in his compositions." We may nevertheless "consider the 'Death of Jesus' as a composition of genuine piety and worthy of remembrance—one which, though of not the highest originality, is yet deservedly popular, and, on the whole, of noble and dignified proportions." Those who have already become familiar with other settings of the same subject by an unrivalled master, must remember, in their enthusiasm for his work, to be patient with a newcomer, whose excellence, apart from intrinsic merit, is guaranteed by many years of popular approval in Germany. Above all, let them avoid making any comparison where none is in truth possible, and endeavour, when the time comes, as it doubtless will, to give an impartial hearing to a composition, which, if not the work of genius, is the evident outcome of patient love and labour.

As for the general plan adopted, we may observe that the dramatic personal element is entirely absent, while the aim of the composer seems to be directed towards inspiring meditation on what is past, without endeavouring to bring it vividly before us. Thus each solo voice narrates the story in its turn, and the speeches of the Saviour are no more characterised by peculiar expression than those of any other character, although the recitative certainly halts, and the music is more rhythmicalwhen such passages occur. It may indeed be fairly argued that this conception of so sublime a subject is more noble through its greater abstraction; while it is indeed more difficult of realisation by reason of the limitations that are placed upon the composer. The listener, however, who has become intimate with a more dramatic treatment of the text, must be prepared to meet with less variety and fewer situations of thrilling interest, for the lack of which the shortness of the work will compensate, in considering how far his attention may be sustained. If those who are drawn by any means towards a hearing of this, the most celebrated production of a learned and honoured musician, will bear in mind these features in its construction, its high aim and the internal evidence of the devotion and artistry displayed by its author, they will not fail to benefit their intelligence, even if their emotional faculties are not aroused.

To speak generally of the music, the airs are undoubtedly long, all of them having a second part and *da capo*. We can scarcely, however, approve the direction that is appended to many of them to the effect that, if found too lengthy, we may omit the repetition of the first part, and finish with a few bars bringing us back to the original key. It is obvious that the only possible resting place in a Scherzo, is the end of the Scherzo; if we wish to omit only a portion, we must sacrifice a trio; but to play both, and instead of returning to the Scherzo, to tack on, as it were, a few bars of matter in the original key of the movement, is certainly but a clumsy show of adherence to the laws of tonality. If these songs are felt to be too much extended, and a cut is thought desirable, let the performance conclude with the principal movement (*i.e.*, the first portion), which like any piece, vocal or instrumental, of the same form, is as a rule complete in itself. Of the choruses, which are both reflective and descriptive, the first, "His spirit is faint," and the last, "Behold us here, repentant sinners," are not only in themselves masterly and deeply earnest compositions, but will be found singularly well fitted to form the opening and termination of the work, the former at once arresting the attention and fixing the hearer's thoughts upon the awful subject of his meditation, the latter calmly but sorrowfully expressing the mixed feelings of penitence and gratitude which are the natural outcome of an earnest Christianity. The chorals which occur at intervals, with their simple four-part writing, will in many cases be recognised, especially the one with which the work commences. Of the rest No. 17, "Lament and weep," consists of three verses of a hymn, each of which is sung by a different combination of voices and followed by an episode in the tonic major given to a bass, both music and words of which form an excellent contrast to the choral, and make with it an interesting movement. As a matter of course there are learned specimens of fugal writing, the most important of which is the chorus No. 10, "Christ unto us hath left an example." In spite, however, of the authority of Albrechtsberger and other masters of contrapuntal science, we shall always protest against the use of the first inversion of a suspended fourth, even when approached in the least objectionable manner, as in two instances in this chorus.

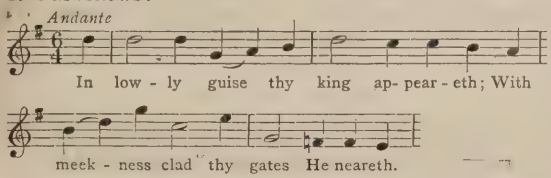
The Rev. J. Troutbeck has performed his duties of translation and adaptation on the whole successfully; in some cases, especially in the Recitatives, with more than mere care. We suppose that the expression, "O Thou that wept," is an oversight, possibly a misprint, or are we to confess our ignorance of some exception to the rules which govern the inflection of verbs? In conclusion we may hope that this valuable addition to the "Octavo Edition" may be soon heard in London, if not in the concert-room, at least in the churches whose choirs have become celebrated through the performance of similar works during fitting seasons. We may confidently say that none which have yet been thus heard are more suitable for the purpose, either in duration of performance or solemnity of character, than the "Der Tod Jesu," of Carl Heinrich Graun.

Advent Hymn. By Robert Schumann.

One of the greatest difficulties musicians have to deal with in the setting of words is, how to obtain in their

music a corresponding continuity, while conforming to the exigencies of the rules of construction their art demands. With a composition of one movement this does not often occur, but in the setting of a long poem, or a short one whose passages will bear repetition and consequent amplification of their musical counterpart, it is almost impossible, and it has seldom been attempted to obtain pauses which may be exactly commensurate with the sense of the text. In his treatment of the Advent Hymn of Rückert, Schumann has gone as far as is possible in this direction. Although the poem may, generally speaking, be divided into two portions, the first containing the announcement of the Advent, and indicating the seemliness of praise and thankfulness for it, the latter enjoining prayer and the hope of a spiritual renewal of the event, there is no place where, without a sacrifice of the poet's meaning, a full close is possible. It has been a reproach against some that with them, words are a mere vehicle of sound. Others more recently have sacrificed musical science in the interest of poetical requirements; but nowhere could a more excellent example of an earnest desire to avoid both extremities be found than in the work before us. The result proves that the composer was gifted with a share of that versatility in intellectual pursuits which is so conspicuous a quality of many of the early painters, whose excellence in one particular subject was enriched and amplified by a general acquaintance with many others.

The "Cantata for Chorus and Orchestra" was composed at the end of the year 1848, immediately before the music to Byron's *Manfred*. It was first performed in December, 1849, at a concert given in the Leipzig Gewandhaus. We have already spoken of the thoughtfulness which is observable in the general plan, and it now remains to describe shortly the details of the work, the division of which into numbers hardly makes the design clear. The opening movement really consists of the two first numbers. Six lines of the poem, announcing the actual advent of Christ upon the patient ass's colt, are set to a broad melodious phrase in G major, sung by a soprano with chorus of female voices, the commencement of which may be called the pervading idea of the whole, as it re-appears several times. It is as follows:—



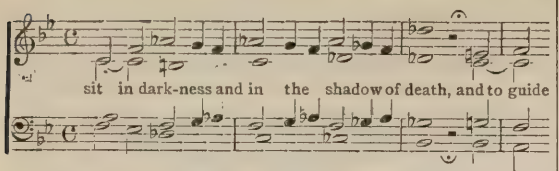
Then occurs an episode in E major, the words of which describe Christ as the all-powerful King, who rules by peace, and conquers without battle. On the return to the original key the phrase above quoted (which in future we will call the principal theme) is taken as the subject of a fugue, thus securing variety at the same time as the requirements of form are satisfied. After a half-close on the dominant, there follows a soprano solo, with chorus of female voices in B♭, to words describing Christ's power over a world which stands in awe of Him, and His intention of destroying by His advent the horrors of sin and death. The music is of the elevated character of, and, indeed, is quite comparable with, some portions of the third part of Faust, the most ideal and romantic of all Schumann's works. The peaceful conclusion of the number is interrupted by a choral to the text which commences what we have already described as the second part of the poem. An episode of a quasi-fugal character is interspersed to the words "O come to us once more, and calm our troubled life." The two next numbers, which follow without any pause, and which are inseparably connected by an affinity in the music, consist of phrases treated in imitation, and set to three lines of the poem, declaring that there is need of another Advent to renew the grace against which the world rebels. At the close of this portion a beautiful effect is obtained by the introduction, in the key of G minor, of the "principal theme," to the words, "O may Thy light with us be dwelling," sung by four solo voices, and answered by the chorus. A somewhat abrupt modulation brings us to the last movement in G major. Several points of imitation occur successively, and the whole concludes with a coda (più allegro), wherein is introduced again the principal theme, sung in turn by the basses, altos, and tenors, while solo voices echo a new counterpoint, giving fresh impulse to the prayer, "that all may live as brethren true and holy, made one within their Father's home."

The shortness of this work, the absence of difficulty in its performance, and its opportune publication in the octavo edition at the present time, lead us to hope that we may possibly hear it performed at least in one of the beforementioned churches whose choirs have been foremost in proving that music, apart from its own worth, is a never-failing handmaid of religion.

The Rev. J. Troutbeck has evidently devoted his best energies to the difficult task of translating into English the original poem of Rückert, and if there are some conventional or unskilful expressions, there is much that shows his keen sympathy with the text.

The Morning and Evening Service, together with the Office of the Holy Communion, set to music in the Key of B flat, by J. Baptiste Calkin.

It seems to have been received as an acknowledged rule by the highest authority, that to obtain a necessary variety, it is permissible to include under one leading and general fact of tonality the several kindred ramifications which, in their relation to the chosen principal key, are like the tributaries of the main stream. No one would nowadays think of writing a symphony or a sonata with four movements in the key of C, nor would such a one any more hesitate to call a quartet with a first and last movement in G, one in D, and one in B major, a quartet in G. But the same, if he were an English musician writing Church music, would probably think himself bound to write every portion of a service in G major, distinctly in that key. This has always appeared to us illogical, and likely to detract from the worth of an otherwise well-considered and carefully written work of that class; and though in a short piece the want of contrast would probably not be felt, it militates much against the scientific excellence and pleasurable result of an extended composition such as the one we are now considering, especially as the pauses between each movement of the various divisions of Morning, Evening, and Communion Service, are not long, while the music of all is necessarily somewhat similar. Such is, however, the traditional method observed amongst us, nor does it seem likely that a change will for the present become general. We can only wonder how one man can write fourteen consecutive movements in one key, considering the difficulty of finding so many new ideas in the same region of sound, and with so little variety in the matter which suggests them. Mr. Calkin certainly deserves great praise for having, with the faithful observance of a tradition, obtained, at least in some degree, the very excellence which seems incompatible with it. Of his service in B flat, the Te Deum, Jubilate, Kyrie Eleison (1 and 2), Credo, Offertory, Sanctus, Gloria in Excelsis, Magnificat and Nunc Dimittis, are already familiar to many choirs and congregations. He has now added the Benedictus, Introit, Responses before and after the Gospel, and the Sursum Corda. The Introit, "O send out Thy light and Thy truth," has afforded Mr. Calkin an opportunity of writing a movement in a somewhat freer style which bids fair to rival the deserved popularity of the offertory piece "Whoso hath this world's goods." The Benedictus is set to music even broader and more harmonious than that previously composed for the other canticles. We notice the same thoughtful endeavours to give symmetry by the recurrence of principal themes, and their varied treatment, besides continued indications of the author's experience in vocal writing. From the numerous examples of interesting harmonic progressions occurring in fitting accord with the sense of the text, we may mention the modulation into the key of the minor supertonic to the words, "To give light to them that sit in darkness and in the shadow of death."



The effect of this, sung by the four voices without accompaniment, is enhanced by the contrasting tranquillity of the succeeding phrase, which is admirably in keeping with the sense of the concluding portion of the verse, "And to guide our feet into the way of peace."

A Morning, Communion and Evening Service in F. Composed by S. Parkman Tuckerman.

We learn from the preface that two numbers of this Service, with the Kyrie and Sanctus, were published in 1860, "and as the work has been favourably received, and is, to some extent, in use in the cathedrals and parish churches, the author has ventured to add the Office for the Holy Communion, as well as the Evening Canticles, in the hope the Service, in a complete form, will be more acceptable." We are also told that some alterations have been made in the new edition. Certainly Mr. Tuckerman, while preserving a general similarity in the main features of the new portion, has shown signs of a more advanced experience, both in the requirements of the organ and vocal writing.

A Festival Setting for the Office of the Holy Communion, composed expressly for the Dedication Festival at All Saints, Margaret Street, London: on All Saints Day, A.D. 1875. By W. S. Hoyte.

The progress and development of the High Church party in the Church of England has necessitated the rise of a new school of Ecclesiastical Music. Hitherto they have been content with the Masses of Haydn and Mozart, and whether they are insufficient or not for the purpose, we cannot wonder if there is a demand for new works on the same model, and designed to fit in with the various prominent features and, so to speak, "situations" of a service which is even denominated "The Mass" by its most advanced votaries. We believe that Mr. Hoyte is among the first to produce a work of this class. The service before us corresponds exactly in form with that adopted by musicians who have written for the Roman Catholic Church; so clear indeed is the intention of the composer to follow in their wake, that he, without disguise, gives the Latin name to each movement and we find the service includes the Kyrie, Gloria, Credo, Et Incarnatus, Et Resurrexit, Sanctus, Benedictus and Agnus Dei, the only difference being that the Gloria comes at the end of the English Service, while the sentences of the preface, and the responses before and after the Gospel, are here set to original music.

Mr. Hoyte has nevertheless for the most part given a totally different character to his music, which is distinctly Anglican. He has succeeded best in the episodical movements, such as the Et Incarnatus and Benedictus, which, by the novelty of their arrangement, have naturally inspired a freer style. They are both most impressive and pleasing movements. We may add that the work is scored for an orchestra, although the present edition contains only the organ score.

Moore's Irish Melodies; with new symphonies and accompaniments for the Pianoforte by M. W. Balfe. 8vo. edition.

A Selection of Moore's Irish Melodies; arranged for two voices, by M. W. Balfe. 8vo. edition.

In the preface to the original folio edition of this collection of Moore's Irish Melodies, we are thus apprised of the reason for their publication. "It is now universally acknowledged that the symphonies and accompaniments of Sir John Stevenson are by no means irreproachable in a merely technical sense; nor do they exhibit that appropriate national colouring for which they have so long enjoyed the credit." To remedy this defect we can scarcely imagine that any artist could have been selected more thoroughly capable than Mr. Balfe, who was himself an Irishman, and a warm lover of the genuine music of his native country. When therefore in 1859 he submitted to the public the result of his labours in the edition already referred to, there can be no doubt that the volume would have had a rapid sale could the public have been as convinced as the editor of the unsympathetic nature of Sir John Stevenson's share in the presentation of these beautiful lyrics to the world; but, good or bad, his symphonies and accompaniments had already won universal acceptation; and Moore himself (although totally unfitted to give a musical opinion on the matter) had fully recorded his conviction of the excellent manner in which his friend Sir John Stevenson had performed his task. Time, however, has amply endorsed the truth of Mr. Balfe's words; and few persons who now sing "Moore's Melodies" can endure the lumbering and uncongenial pianoforte part of the learned knight, whose music, apart from its want of any national character, is not by any means remarkable for grammatical accuracy. Turning then to the Melodies as treated by Mr. Balfe, we find the work of a tender and loving hand throughout: the harmonies are natural, the symphonies just such as will appropriately introduce the airs, and the accompaniments well adapted to help the voices, without intruding beyond their legitimate province. These qualities are perhaps more especially observable in such popular melodies as "Rich and rare were the gems she wore," "Believe me, if all those endearing young charms," "Fly not yet," "Love's young dream," "'Tis the last rose of Summer," and "The meeting of the waters," as if the arranger were fearful of drawing the listener's attention rather to the skill of the workman than to his reverence for the work. The octavo edition now before us will enable all lovers of these national airs to possess themselves of a volume which must satisfy both the musician and the amateur, at an exceedingly moderate outlay. The music is remarkably clear, and the handsome binding gives a most attractive appearance to the book. The selection arranged for two voices includes all the best-known melodies, and may be recommended with confidence for drawing-room concerts. "The meeting of the waters," "The young May moon," "Has sorrow thy young days shaded?" "When cold in the earth," and "Wreath the bowl," strike us as being particularly effective.

Reeves and Turner.

History of Music from the Christian Era to the Present Time, in the form of Lectures (designed for the use of students, &c.). By Frederic Louis Ritter, Professor of Music at Vassar College.

We have had so many books lately by amateurs telling us what we ought to think of the great composers of the world, that it is quite refreshing to find the subject treated by a "Professor," and more especially by one who, instead of wedding himself to the past, present, or future of music, is content to study its various phases of development, and to present a reliable guide to those students who, as he says, "feel the desire, the want, of a deeper and more general knowledge of, and information as to, the growth and progress of their art than is common." That this intention has been successfully carried out in the present volume we can conscientiously affirm: those who seek for elaborated lives of the great musicians will be disappointed, but all who wish to mature their judgment by acquainting themselves with the history, and what may be termed the philosophy, of the art cannot fail to derive both pleasure and profit from the result of Professor Ritter's labours. In the Introduction, the author dedicates his work to "the young artists of America," and before commencing his lectures, gives some excellent advice to the aspiring student. "Read," he says, "the reliable biographies of eminent composers; study their own utterances about their art,—how they clung to their adopted good principles. Before giving way to pecuniary inducements, they first satisfied their duty as artists. How is it in this respect with our young students? Scarcely yet able to write a succession of common chords with gram-

Jesu, Lord of Life.

ANTHEM.

J. Cummings. G. A. Naumann.

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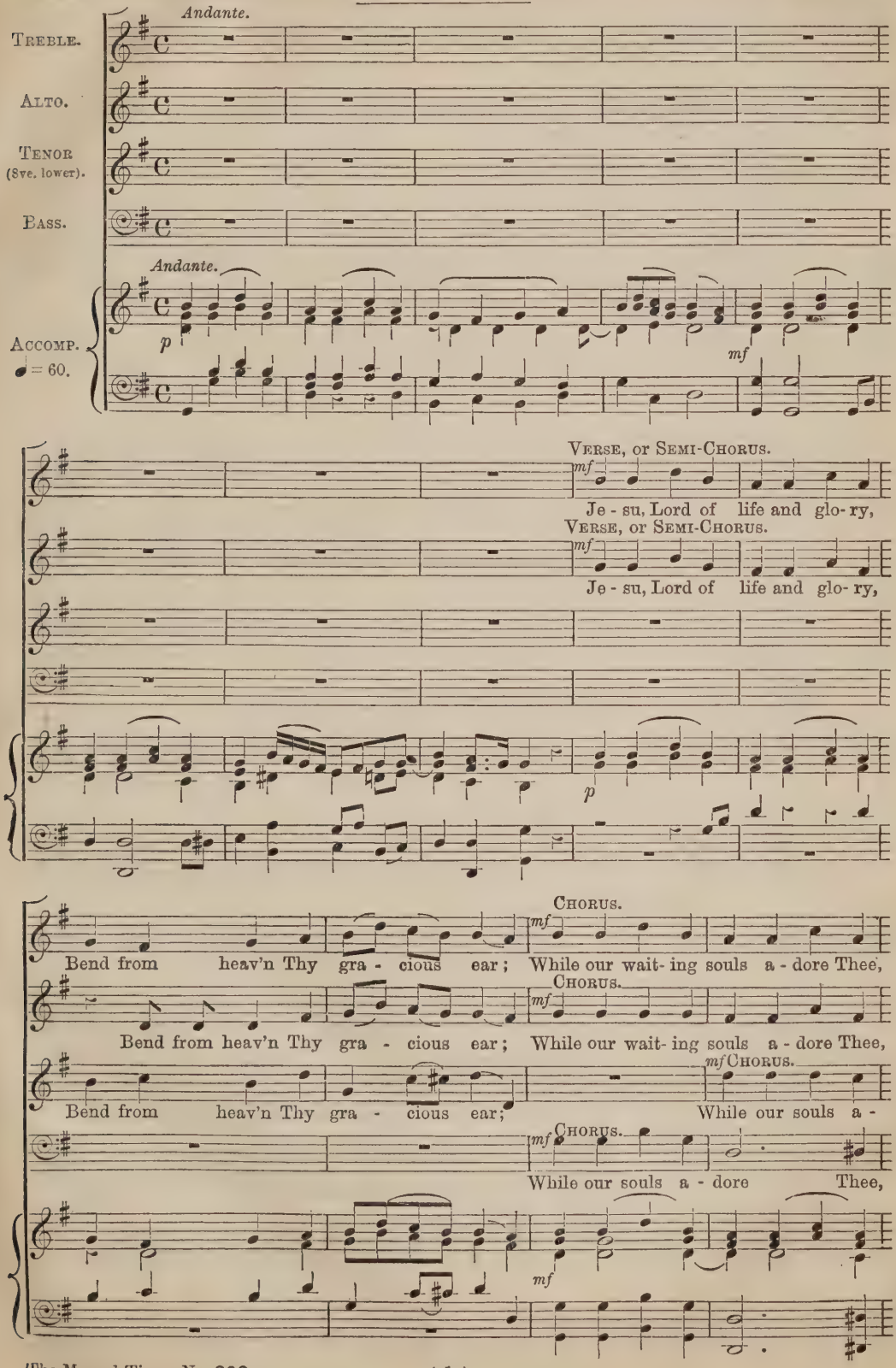
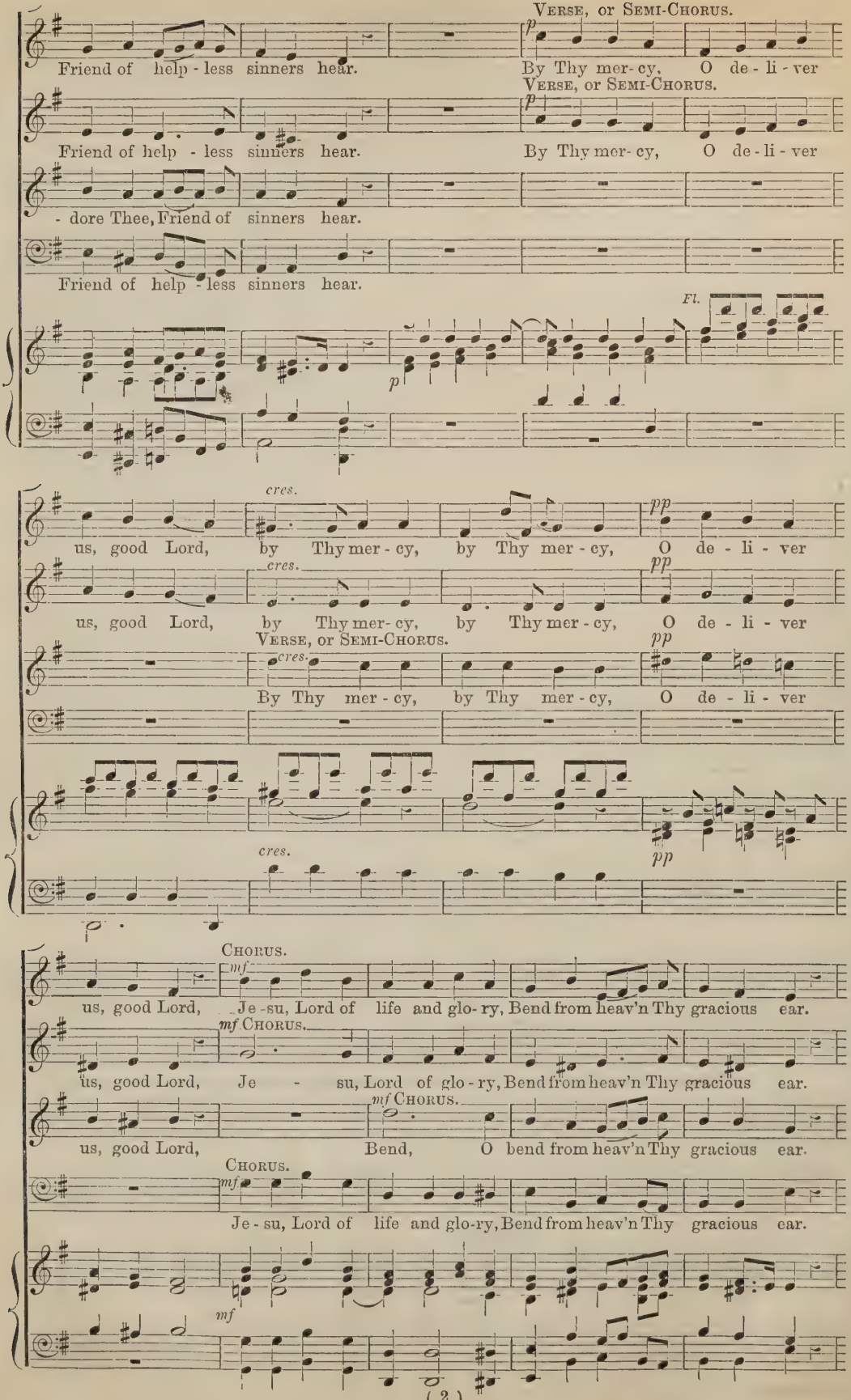
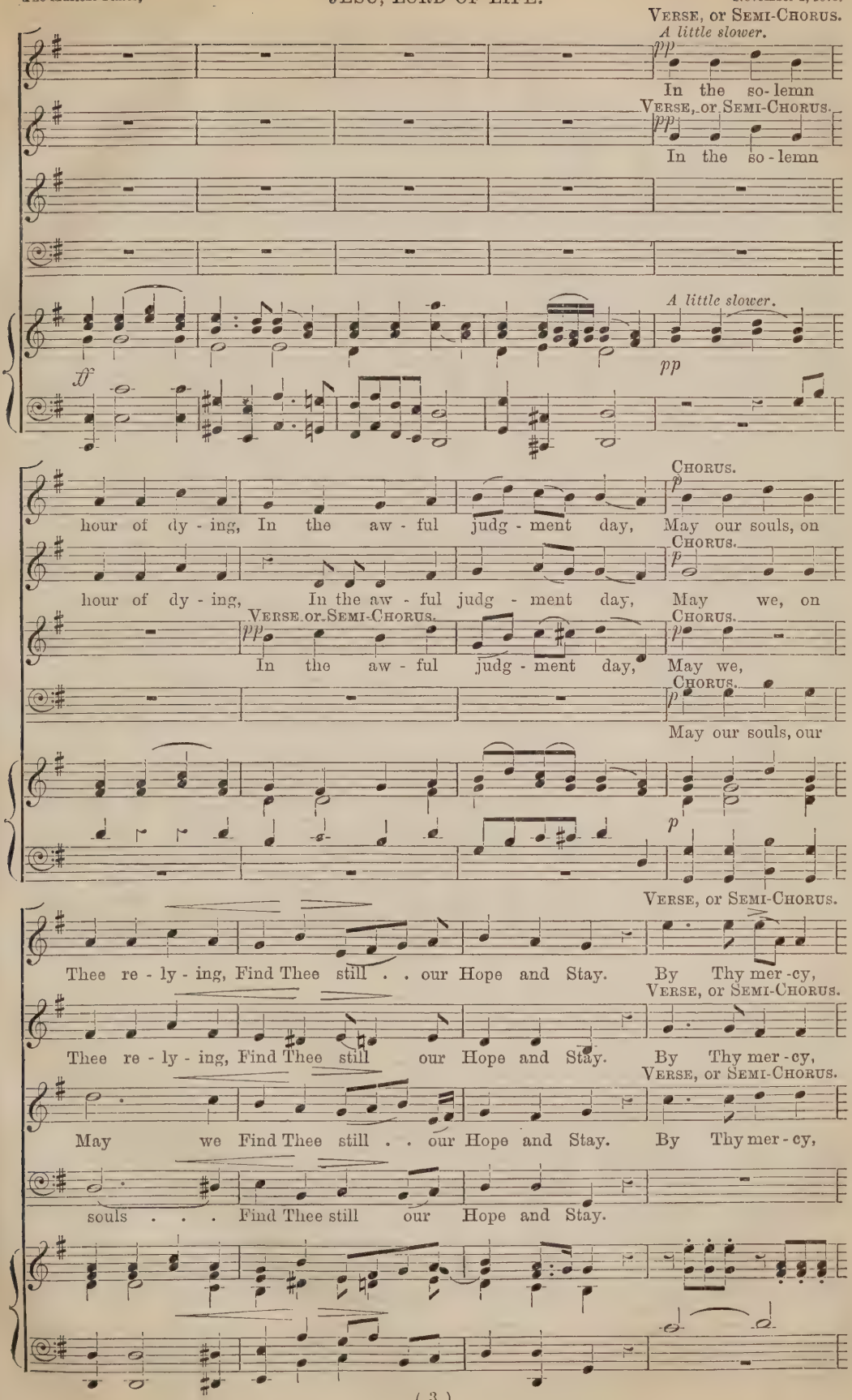



Verse, or Semi-Chorus.
Friend of help - less sinners hear.
By Thy mer- cy, O de - li - ver
Verse, or Semi-Chorus.
Friend of help - less sinners hear.
By Thy mer- cy, O de - li - ver
- dore Thee, Friend of sinners hear.
Friend of help - less sinners hear.
Fl.
cres.
us, good Lord, by Thy mer - cy, by Thy mer - cy, O de - li - ver
cres.
us, good Lord, by Thy mer - cy, by Thy mer - cy, O de - li - ver
Verse, or Semi-Chorus.
cres.
By Thy mer - cy, by Thy mer - cy, O de - li - ver
cres.
Chorus.
us, good Lord, Je - su, Lord of life and glo - ry, Bend from heav'n Thy gracious ear.
Chorus.
us, good Lord, Je - su, Lord of glo - ry, Bend from heav'n Thy gracious ear.
Chorus.
us, good Lord, Bend, O bend from heav'n Thy gracious ear.
Chorus.
Je - su, Lord of life and glo - ry, Bend from heav'n Thy gracious ear.


Verse, or Semi-Chorus.
A little slower.
pp
In the so-lemn
Verse, or Semi-Chorus.
pp
In the so-lemn
A little slower.
ff
pp
Chorus.
p
hour of dy-ing, In the aw-ful judg-ment day, May our souls, on
Chorus.
p
hour of dy-ing, In the aw-ful judg-ment day, May we, on
Verse or Semi-Chorus.
pp
In the aw-ful judg-ment day,
Chorus.
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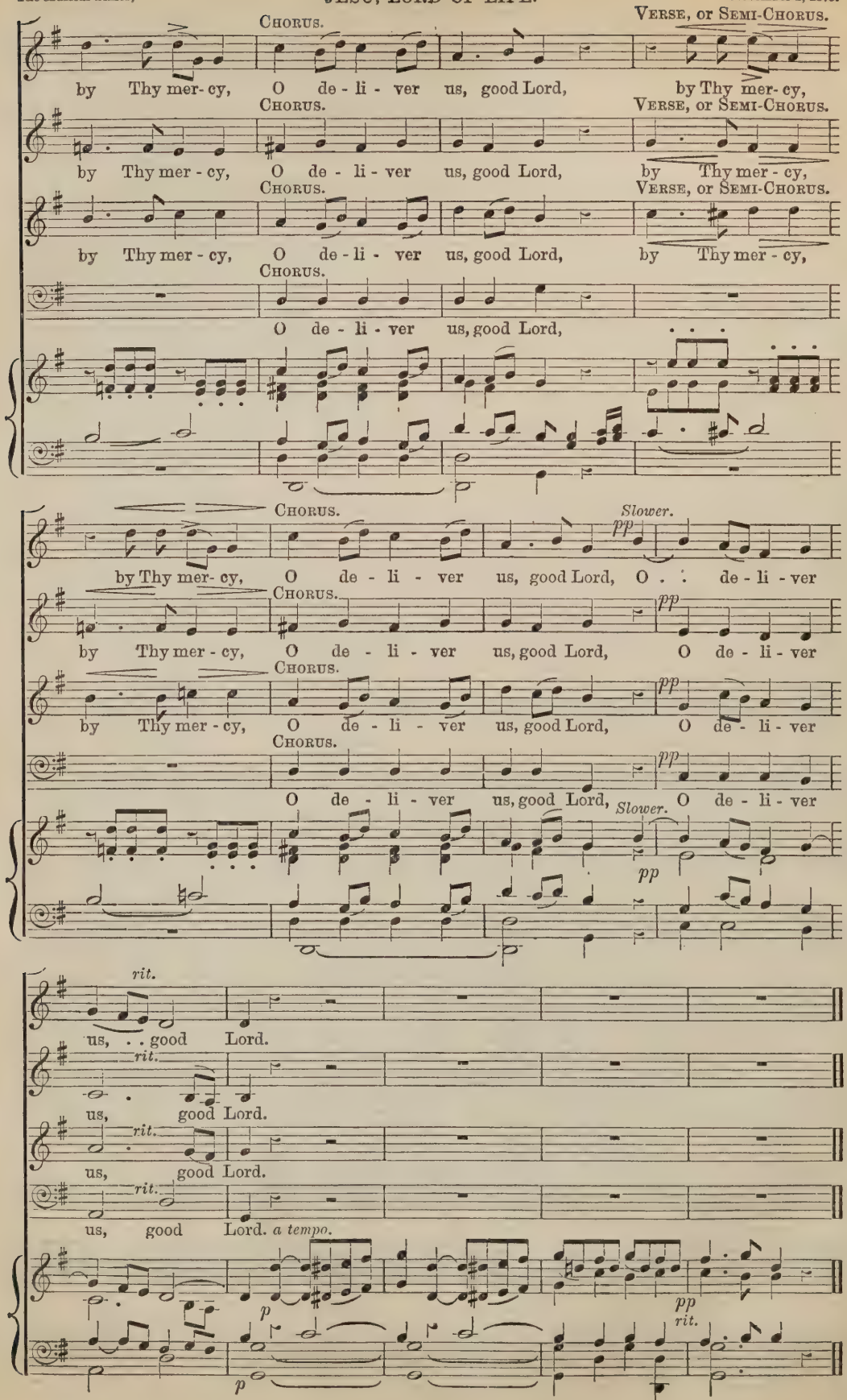
May we,
Chorus.
p
May our souls, our
p
Verse, or Semi-Chorus.
Thee re-ly-ing, Find Thee still . . our Hope and Stay. By Thy mer-cy,
Verse, or Semi-Chorus.
Thee re-ly-ing, Find Thee still our Hope and Stay. By Thy mer-cy,
Verse, or Semi-Chorus.
May we Find Thee still . . our Hope and Stay. By Thy mer-cy,
souls . . . Find Thee still our Hope and Stay.


Chorus.
Verse, or Semi-Chorus.
by Thy mer- cy, O de - li - ver us, good Lord, by Thy mer- cy,
Chorus.
Verse, or Semi-Chorus.
by Thy mer - cy, O de - li - ver us, good Lord, by Thy mer - cy,
Chorus.
Verse, or Semi-Chorus.
by Thy mer - cy, O de - li - ver us, good Lord, by Thy mer - cy,
Chorus.
O de - li - ver us, good Lord,
Chorus.
Slower.
pp
by Thy mer- cy, O de - li - ver us, good Lord, O . . de - li - ver
Chorus.
pp
by Thy mer - cy, O de - li - ver us, good Lord, O de - li - ver
Chorus.
pp
by Thy mer - cy, O de - li - ver us, good Lord, O de - li - ver
Chorus.
pp
O de - li - ver us, good Lord, Slower. O de - li - ver
pp
rit.
us, . . good Lord.
rit.
us, good Lord.
rit.
us, good Lord.
rit.
us, good Lord. a tempo.
p
pp
rit.
p

matical correctness, they already besiege the publisher. They have neither time nor perseverance to go through the necessary preliminary, earnest studies. They are all geniuses (much abused title!), and geniuses do not need, they think, to study."

The early history of music is exceedingly well treated, and much interesting information is given respecting the gradual rise of the "Oratorio." When the Mystery and Miracle plays passed from the hands of the priests and monks into those of the people, we are told, for instance, that "instead of sacred hymns, impudent street-songs resounded before the altar of the Church; and the most important person in the Miracle plays was the devil. He was very popular with our forefathers. They dressed him up in the most fantastic, extravagant, and alarming manner. In France not less than four devils had sometimes to appear in one play. He did not yet represent the bad principle; but his parts were those of a clown, or a poor abused imbecile. He always got the worst of it." Yet when we see that many of our modern art-forms emerged from these ridiculous popular ceremonies, we learn to look with toleration upon the peculiar humour of our ancestors. Before speaking of Bach and Handel, Professor Ritter gives some very excellent remarks upon the musical culture of Protestant Germany since the Reformation; and although his observations upon the more modern composers are somewhat sketchy, it must be remembered that he professes to write rather more of principles than of persons, and aims at deducing from the works and the workers, as he says in his Introduction, "their individual importance as influencing and directing the growth of life and art." It is always interesting to see what a foreigner thinks of our own countrymen, and more particularly so when, as in the present instance, he appears by no means a biassed judge. Speaking of the English operas of Bishop, Balfe, Wallace, Barnett and Rooke, he says, "Though these composers possessed much natural facility of melodic inventiveness, a good deal of experience and knowledge of scenic and orchestral resources, their productions lack, in general, originality of form, style, and dramatic fire and expression. The operas of these composers are cleverly-put-together conglomerations of English ballads, Italianized arias, and French romances. They are consequently wanting in unity of style and colouring." This is severe perhaps; but we fear that even the composers themselves would have admitted the truth of it, for a positive *style* appears to have been scarcely even aimed at. We may say, however, that as a compensation for this harsh criticism, he freely admits that Sterndale Bennett, Macfarren, Sullivan, and H. Smart would "with the necessary opportunity," be highly successful on the operatic stage. This "opportunity" is, we now hope, drawing nearer and nearer.

Stanley Lucas, Weber and Co.

Four Sonatinas, for the Pianoforte. Composed by Gustav Wolff.

We are not sure whether the gradual increase of works moulded in the classical form is to be looked upon by those who wish well to the progress of true art as an unmixed benefit. Poets who have but little to say have often, by casting their feeble effusions into fourteen lines, passed for very tolerable sonnet writers; and in the present day indifferent composers, by producing sonatas, gavottes, sarabandes and suites, in imitation of those which the great masters have left us, constantly receive a larger share of praise than they are entitled to, not because they have done a thing well, but because they have done it at all. Thus much of preface is necessary before noticing Herr Wolff's Sonatinas, because we are inclined to doubt, carefully as they are written, and solid as is the workmanship, whether, published as independent pieces, they would have commanded much attention. The subject of the first movement of No. 1 is good; but it lacks interest as it progresses, and towards the end the passages are common-place. The "Andante," in the tonic minor, with a progression into the major, is melodious; but the last movement is trifling, although the leading theme promises well. No. 2 we like much better. The opening subject, in D major, is flowing and well harmonised, and the change into the minor is extremely effective. The "Allegro" too, though unpretentious, is a musicianlike movement, and will commend itself to young players. No. 3 has not a very attractive first movement, but the "Tarantella," in G minor, has much character; and the "Allegretto Grazioso," which is also an unmistakable dance, is vivacious, if not very tuneful. No. 4 has the best first movement, and although we care not much for the Andante, "Tempo di Marcia," the Rondo contains some excellent writing, and makes a good Finale to what we consider, on the whole, the best of the four Sonatinas. There are two or three inaccuracies which might easily be corrected, as, for instance, the omission of the sharp before the F in the "Tarantella" movement, No. 3, in the right-hand part of bar 8.

My Angel Lassie. Song. Words by Gordon Campbell.
I know my love loves me. Song. Words by Frederick Enoch.
Music by Rosetta O'Leary Vinning.

The composer of these songs still writes for musicians, and will, no doubt, reap the reward of her conscientiousness in time. "Royalty" ballads have not yet quite had their day, but vocalists are beginning to discover that the system is no longer a secret with the general public, and when, in their own defence, they find themselves compelled to rely solely upon the merits of the works they sing, artists will have a chance. The words of "My Angel Lassie" have received a thoroughly sympathetic setting. The wailing theme, in E minor, with which it opens, is wisely left with the simplest harmony, and the triplets accompanying the phrase in the tonic major give much force to the passage. We may also say that the concluding phrase, where the unexpected change into C precedes the close in E major, is so well managed as to leave no effect of incongruity of keys upon the mind of the auditor. The second song, commencing, like many of the German vocal compositions, with a rapid triplet accompaniment, is extremely well harmonised, if we except the suspended seventh (C♯) on D, in the 8th bar, to which we have not yet got reconciled. The phrase in G minor is extremely beautiful, commencing on the last bar of page 3, and the constant changes of key throughout, although bold in the extreme, are always in keeping with the varied sentiment of the poetry. We shall be glad if we can help in drawing attention to this song, which, with its companion just noticed, will materially add to the reputation of the composer.

J. and A. Churchill.

The Human Voice; its Anatomy, Physiology, and Ailments. By C. B. Garrett, M.D.

Dr. Garrett has already worthily won his reputation by a large number of works on medical science, and having made affections of the throat and chest objects of special study, he now gives the result of his researches in a treatise which should be of the highest importance to vocal teachers. We regret that our limited space will not allow us to make any copious extracts from the book; but the author's demonstration of the fact, that "vocal vibrations would be feeble and only audible at a short distance were they not reinforced by the vibrations excited in the cartilages of the larynx, trachea, bronchial tubes and pharynx, the walls of the chest, the nasal cartilages, the teeth, and the bones of the cranium," is put in so homely a manner that we cannot resist quoting his words. He says "Open your mouth wide, put a watch in it, but so as not to touch any of the teeth—the watch-tick is not heard; now let the watch come in contact with the teeth, the tick becomes instantly audible to you, the sonorous vibrations being propagated and conveyed to the auditory nerve by the teeth and the bones of the cranium. In the same way the tuning-fork when struck and held in the air, excites a feeble and scarcely audible sound; when it touches a table or is placed between the teeth, the sound is heard over the

whole room owing to the note being propagated and participated in by the entire table, and in the other instance by the bones of the skull." Of course we knew all this before, but had scarcely thought perhaps that the production of a sound by the human voice is subject to these laws. We are glad to find that Dr. Garrett advocates singing as one of the most essential promoters of a healthful state of the chest and respiratory organs; and it would be well if those who have the care of young people could be brought to see the importance of considering vocal tuition, not as an accomplishment, but as a necessity. "The exertion of singing," he says, "is a good substitute, especially in inclement weather, for other forms of exercise. Many eminent singers feel hungry only after their work. The crying of infants affords them all the advantages which are obtained by putting their muscles in activity—to them it is exercise; and thus nature supplies them with the energetic activity which their age requires before they possess powers of locomotion." The book will well repay attentive perusal.

TO CORRESPONDENTS.

*** *Notices of concerts, and other information supplied by our friends in the country, must be forwarded as early as possible after the occurrence; otherwise they cannot be inserted. Our correspondents must specifically denote the date of each concert, for without such date no notice can be taken of the performance.*

Our correspondents will greatly oblige by writing all names as clearly as possible, as we cannot be responsible for any mistakes that may occur.

Correspondents are informed that their names and addresses must accompany all communications.

We cannot undertake to return offered contributions; the authors therefore, will do well to retain copies.

Notice is sent to all Subscribers whose payment (in advance) is exhausted. The paper will be discontinued where the Subscription is not renewed. We again remind those who are disappointed in obtaining back numbers that, although the music pages are always stereotyped, only a sufficient quantity of the rest of the paper is printed to supply the current sale.

Oxoniensis.—*We cannot shape our criticisms to please our correspondents.*

Nathaniel Waterall.—*We do not see the force of our correspondent's complaint. Those who attend the Covent Garden Concerts and wish for seats are free to occupy any places in the amphitheatre, which is perfectly accessible to all shilling visitors. If people* will *go to the "promenade," it should be because they prefer walking about.*

R. A. S.—*We do not know. You could obtain the information at the Chapel.*

Reader of Musical Times.—*In the first passage the notes of the chord are separated, and all firmly held down: in the second, the A only is retained, the grace notes which precede it being taken up as soon as they are played. We do not remember having met with the word mentioned in music, but it is derived from* zeffiro, *zephyr.*

BRIEF SUMMARY OF COUNTRY NEWS.

We do not hold ourselves responsible for any opinions expressed in this Summary; as all the notices are either collated from the local papers, or supplied to us by occasional correspondents.

Barnet.—A Harvest Thanksgiving Service was held in St. John's Parish Church, on Wednesday evening, September 29th, the sermon being preached by the Rev. J. Bhosé, a native missionary in British Guiana. The service was fully choral, and was intoned by Rev. J. Lee, M.A., Head-Master of Queen Elizabeth's Grammar School, Barnet. Mr. James Whitmore presided at the organ. The choir gave an excellent rendering of Sir John Goss's Anthem, "O taste and see how gracious the Lord is." The church was very tastefully decorated by the Misses Harris.

Berkhampstead.—On Thursday, the 21st ult., a concert was given at the Town Hall by Mr. J. Macrone. Miss Matilda Scott and Mr. Stedman were the principal vocalists. The church choir, under the conductorship of Mr. Macrone, was very successful in several part-songs.

Birmingham.—An amateur concert, on behalf of the Middle Class Idiot Asylum at Knowle, organised by Mrs. Unett, of Castel Froma, Lillington, took place in the Town Hall on Tuesday, the 28th September. The concert, as a whole, was much above the average of amateur performances, and the programme embraced a work that was new to a Birmingham audience, Mr. E. Aspa's *Endymion*, and an excellent selection. The vocalists were—Mrs. George Unett, Miss Richardson, Miss Burman, Mr. V. Harding, Mr. Spencer, Mr. J. H. Lambert and Mr. Cook, assisted by Miss Jessie Royd and the members of the Birmingham Festival Choral Society; Mr. Stimpson, organist; Mr. E. Aspa, pianist and accompanist, and Mr. Stockley, conductor. The miscellaneous portion of the programme included Pearsall's madrigal, "I saw lovely Phillis," Webbe's part-song, "When winds breathe soft," and a Sonata by Handel, for pianoforte and violin, played by Miss Muntz and Mr. Winn with accuracy and taste.

Dartford.—Mr. Alfred Toe's concert took place on the 25th ult., when he was well supported by his numerous friends. Miss Jessie Royd and Mr. Stedman made their first appearance in Dartford, and were very warmly received. The whole of the programme gave the greatest satisfaction.

Folkestone.—September 29th being the Feast of S. Michael and All Angels, the Dedication Festival commenced at S. Michael's Church, and was continued until the Octave. Special preachers were appointed for each day. The choir was supported by an efficient orchestra of stringed and wind instruments; and the excellent rendering of the music testified to the great care bestowed on the training of the choir by the Rev. E. Husband, the incumbent-elect, who acted as conductor, and by the organists, Mr. J. M. Jones, of S. Matthias, West Brompton, and Miss H. E. Green, of S. James's Chapel, York-street, St. James's. The processional, "There is sound of rejoicing," was composed for the Festival by Mr. Husband. The selection of music was the same on each of the three principal days, and included Schubert's Creed in G, "Sanctus" and "Gloria" from Mr. Husband's Service in F, "Agnus" from Verdi's *Requiem*, Gounod's "Magnificat" and "Nunc dimittis," Mendelssohn's "Hear my prayer," Tenor solos, "Be thou faithful" and "Lord, remember David" (well sung by Mr. Dyson), "Hallelujah," from *Engedi*, Berthold Tours's "Te Deum," and a composition by the Rev. E. Husband, "S. Michael's Martial Hymn." The voluntaries played by the band and organ were the Marches from *Athalie* and *Eli*, and the overture to Handel's *Occasional Oratorio*.

Halliwell, Bolton-le-Moors.—The Harvest Thanksgiving Service was held in St. Luke's Church, on the 30th September. The church was beautifully decorated with flowers and fruits. The musical portion of the service was rendered with great precision by the choir, which was considerably augmented from the choirs of Atherton, Deane, and neighbouring churches. The opening hymn was "Come, ye thankful people, come," (St. George); Responses and Creed (E. J. Hopkins); special Psalms, 65 and 145 (Turle in C, and Dr. Verrinder in G); *Magnificat* and *Nunc Dimittis* (Dr. Wesley in F); Anthem, "I was glad" (Sir Geo. Elvey); Hymn before the sermon, "We plough the fields and scatter;" Hymn after the sermon, "Praise, O praise our God and King." The service was intoned by the Rev. T. de Rome Bolton, Vicar of St. Peter's, Halliwell. The lessons were read by the Rev. C. Cronshaw, and the Rev. F. E. Waldie. The sermon was preached by the Rev. T. A. Livesey, of Manchester. The services were continued on the following Sunday, the Anthems being "O Lord how manifold are Thy works" (Barnby) and "Praise the Lord O Jerusalem" (Scott).

Leeds.—The committee of the Yorkshire Exhibition determined that the last of the "special" days should eclipse all its predecessors, and accordingly the attraction of the 22nd ult. consisted of a grand morning concert, at which Rossini's *Stabat Mater* was performed, followed by a miscellaneous selection. In every respect the performance was an admirable one. There was a numerous and skilled band of instrumentalists, the full chorus of the Leeds Madrigal and Motet Society, and for principal vocalists Madame Campobello-Sinico (soprano), Mdlle. Enriquez (contralto), Mr. Vernon Rigby (tenor), and Signor Campobello (bass). Dr. Spark was the conductor, and Mr. T. Wainwright organist. Mr. Vernon Rigby sang the tenor air "Cujus animam" with much feeling, and the duet "Quis est homo," by Mesdames Sinico and Enriquez, was excellently given. The single encore of the day was gained by Madame Sinico in the "Inflammatus." Mdlle. Enriquez deserved, but did not obtain, a similar compliment for her artistic rendering of the "Fac ut portem;" and Signor Campobello gave efficient assistance throughout. Of the miscellaneous selection which followed the Oratorio, the most effective pieces were the tenor air from *Judas Maccabæus*, "Sound an alarm," well sung by Mr. Rigby, and "Deh Vieni," from *Figaro*, which Madame Sinico rendered with much effect. The band was heard to advantage in the overtures to *The Merry Wives of Windsor*, by Nicolai, and *William Tell*. Dr. Spark conducted throughout in a masterly manner. In the evening a miscellaneous concert was given, the most important feature of which was the performance of the finale to Mendelssohn's fragment, *Loreley*, by Madame Sinico and the chorus. Mr. Vernon Rigby was encored in Shield's song, "The Thorn," when he substituted "La donna è mobile," from *Rigoletto*. Several other solos were given, which were all favourably received. The choir was particularly successful in "Ye banks and braes," harmonised by Macfarren; and the old madrigal, "The silver swan," both of which were given with true musicianly feeling. These admirable concerts deserve to be long remembered, not only for the successful efforts of the singers and instrumentalists, but for the excellent taste displayed in the selection of the music, which entitles them to take rank among the most important musical events of the local season.

Littlehampton.—The organ in the Parish Church of St. Mary having been rebuilt, and considerably enlarged by Mr. W. J. Haywood, of Hampstead-road, London, was opened on Tuesday, the 5th ult. There was a choral celebration at 8, morning service at 11, and evening service at 7. Mr. J. Forbes Carter, organist of the Church, presided at the organ, and at 4 o'clock gave a recital from the works of Guilmant, Wely, Handel, Batiste, &c. A public luncheon was held at Bellevue after the morning service, when the churchwarden (G. Neame, Esq.) complimented Mr. Haywood on the highly satisfactory manner in which the work had been carried out. The organ contains 3 manuals, 34 stops; with the exception of the old pipes, very little of the original instrument remains.

Liverpool.—On Thursday, September 30th, the private choir of Mr. James J. Monk, organist of St. Saviour's Church, gave a performance in the school-room, Falkner-square, Canning-street, to a large audience. The programme comprised Schubert's Mass in G, Henry Hiles's Cantata, *The Crusaders*, Mendelssohn's *Loreley* and Arthur Sullivan's dramatic Cantata, *Trial by Jury*. The rendering of the concerted music, under the bâton of Mr. Monk, showed careful training. Mrs. Connell presided at the pianoforte, and Mr. W. D. Roberts at the organ.

MAIDENHEAD.—A very successful evening concert was given in the Town Hall on Tuesday, the 12th ult., by Mr. John Roberts, pupil of Signor Fiori. The room was well filled by a fashionable audience. The programme was an admirable one, and was rendered in a most efficient manner. The instrumental performers were—Mr. W. S. Bambridge, Mus. Bac. (pianoforte), Mr. Walter Pettit (violoncello), and Mr. J. S. Liddell (violin). Bennett's Chamber Trio, and Beethoven's C minor Trio were much applauded; each of the above gentlemen also played solos, Mr. Bambridge gaining a rapturous encore for his Norwegian melodies. The vocal parts were well sustained by Miss Julia Roberts, Mr. Henry Guy, and Mr. John Roberts. Mr. Phillips, R.A.M., was a most efficient accompanist.

NORWICH.—At the quarterly meeting of the Teachers of Norwich and the County, held at the Girls' Model School on the 25th September, Mr. W. W. Pearson read a paper explanatory of his "National Method of teaching Music," which was listened to with much interest. Several speakers expressed themselves thoroughly satisfied with Mr. Pearson's attempt to simplify the plan of class-teaching, and the evening terminated with a selection of vocal music, well rendered by members of the Association.

OXFORD.—A Concert was held at Culham College, on the 2nd ult., when a number of the *chef-d'œuvres* of Mozart, Haydn, Weber, and Auber were performed by the College band with great success; Mozart's Overture to *Figaro*, and Haydn's Trio "No. 6," were greatly appreciated by the audience. Among the vocal contributions may be mentioned the excellent singing of Messrs. Croome, Colegate, and Smith, all of whom were encored. Several part-songs by Benedict, Bishop, and Mendelssohn were well received, and De Call's "How exquisite the feeling," created a marked impression on the audience. Mr. Bird accompanied in an able manner; and the concert was conducted by Mr. Desborough.

PLYMOUTH.—The Vocal Association opened the season with a performance of *Solomon*, on the 29th September. The soloists were Miss Enequist, Miss Scott, Miss Julia Elton, and Mr. Henry Guy; Mr. Löhr, as usual, conducting with his accustomed spirit and skill. The band, led by Mr. Pardew, rendered the overture and symphony very smoothly, and the accompaniments generally were all that could be desired. The fine harmonium was gratuitously lent by Mr. Sawday. The choruses, "Your harps," "With pious hearts," "May no rash intruder," and "From the censer," were exceedingly well rendered; but the great achievement of the choir was in the glorious choruses in the third part. Miss Elton gave the accompanying recitatives excellently, and Miss Enequist was highly effective in "Can I see my infant gored." Miss Scott is a lighter soprano than Miss Enequist; her voice is fresh, and her singing so good, that her first solo, "Thy sentence, great king," was re-demanded. Mr. Henry Guy has a capital tenor voice, and in the difficult airs, "Sacred raptures" and "Golden columns" was most successful.

PORTSMOUTH.—On Tuesday, the 5th ult., an excellent rendering of *Judas Maccabæus* was given by the Borough Choral Society, under the conductorship of Mr. Godwin Fowles, F.C.O., the band and chorus numbering one hundred. The solos were admirably given by Miss Jessie Royd, Mdme. A. Barnett, Mr. A. Kenningham, and Mr. Horscroft. The choruses were well sung, showing careful training on the part of Mr. Fowles, who is the founder of the Society.

SCARBOROUGH.—A concert was given at the Spa, on the 1st ult., in aid of the organ fund of All Saints Church. The programme included march and chorus from *Tannhäuser*, Trio in C minor (Mendelssohn) for pianoforte, violin, and violoncello, Handel's Sonata in A, and compositions by Chopin, Bennett, &c., performed by Dr. Naylor, Herr Lutz, Mr. E. H. Thorne, Mr. G. B. Thackwray, the Rev. F. Hudson, Rev. T. Percy Hudson, and Rev. R. Brown-Borthwick. Madame Campobello-Sinico, Madame Armstrong, Mr. Sanderson, and the Rev. R. Brown-Borthwick were the vocalists, their efforts being highly appreciated by a numerous audience.

SHEFFIELD.—On the 11th ult. Mr. John Peck, the well-known violinist of Sheffield, gave two musical entertainments in the Music Hall, Surrey-street, assisted by the juvenile pianists the Misses Agnes and Violet Molyneux. Their performances were highly satisfactory. Mrs. Holt was the vocalist, and sang with good taste. Mr. Peck played with his usual ability, and Mr. Wainwright on the English concertina was much applauded. Mr. Wm. Moxey accompanied the songs, and also took part in a trio from *Il Trovatore*, which gave great satisfaction.—On the 18th ult. a miscellaneous concert was given in the School-room of the Cherrytree-hill Methodist Free Church, in which the Orpheus Quartett and Miss Warrener, with Mr. William Moxey as solo pianist and accompanist, were the executants. The first part, which was sacred, opened with the Anthem, "Behold! how good and joyful," followed by Gounod's *Nazareth* by Mr. Makin. "O rest in the Lord" was ably rendered by Mrs. House, and Mr. Berrisford gave "In native worth" in good style. Sterndale Bennett's "God is a Spirit," sung by the Orpheus Quartett, was undoubtedly the gem of the evening, and called forth long and continuous applause. The second part consisted of glees, songs, and duets. Miss Widdowson accompanied on the harmonium, and Mr. Moxey played several solos. There was a numerous attendance.

SHERBORNE.—The prospectus of the Choral Union, under the direction of Mr. Louis N. Parker, announces two performances before Easter, and at Christmas a concert is to be given, the first part of the programme to consist of Mendelssohn's music to *Athalie* and the second to include an original choral work by the director. The Society appears excellently conducted, and we trust will meet with the patronage it deserves.

STALYBRIDGE.—The Sixty-first Annual Concert, under the auspices of the Stalybridge Old Band, was given on Thursday evening, the 30th September, in the Mechanics' Institution. The artists were Miss Blanche Cole, Mr. Nelson Varley; Madame Varley-Liebe, solo violin; and Mr. John Gladney, solo clarionet. Mr. Enos Andrew officiated as accompanist with his accustomed ability. The programme opened with a selection by the band from Balfe's *Il Talismano*, which was received with marked approbation. Madame Varley-Liebe made a very favourable impression in a violin solo; and Miss Cole's interpretation of "It was a dream," well merited the warm applause with which it was greeted. A clarionet solo by Mr. Gladney was a very effective performance. A selection from *Tannhäuser* was vociferously applauded. The National Anthem, by the band, closed the programme.

STOKE-ON-TRENT.—A concert was given by Mr. J. H. L. Glover, organist and choirmaster of St. Mark's, Shelton, on Thursday evening, the 14th ult. The programme included Sir W. S. Bennett's vocal trio "To a nightingale;" very well sung by Mrs. Glover, Mrs. Lowder, and Miss Thorley. Mendelssohn's two vocal duets, "I would that my love," and "The happy hunters," and vocal solos by Mr. Lovatt and Mr. Dumville. Liszt's grand concert fantasia on Mendelssohn's "Wedding March" (enthusiastically encored), a selection from his own compositions, and Chopin's Grand Valse in A flat, were most artistically played by Mr. Horton C. Allison. The honour of a recall was accorded to Miss Thorley, for her tasteful singing of Randegger's "Peacefully slumber," and much applause was bestowed on Mr. J. H. L. Glover's vocal quartett, "Bonny May."

TAUNTON.—The Taunton Philharmonic Association gave a Concert on Thursday, 30th September, in memory of the late Sir W. Sterndale Bennett, consisting of his Cantata, *The May Queen*, and selections from his other compositions. Miss Florence Rowe was the May Queen; Miss Marie Hayward, the Queen. Mr. George Cox, of Exeter Cathedral, took the part of the lover, and Mr. Loveday, Robin Hood. The Cantata was well performed throughout. Among the pieces in the miscellaneous part particular mention must be made of the contralto air, "O Lord Thou hast searched me out," from *The Woman of Samaria*, very well sung by Miss Marie Hayward; "Forget me not," by Mr. W. J. Trenchard (a pupil of Mr. Frederick Kingsbury); and the quartett, "God is a Spirit," which was re-demanded. This is the first concert given by the Association, which has but recently been started for the cultivation of classical music, chiefly by British composers. The performance was under the direction of Mr. John Comer.

WALTHAMSTOW.—Mr. Henry R. Bird's annual benefit concert for his father, Mr. G. Bird (organist of St. Mary's), was given at the Public Hall, on the 19th ult., assisted by some clever amateur stringed instrument performers (who were highly successful in selections from Rheinberger's Quartett in E flat (Op. 38) and Weber's Quartett in B flat (Op. 5). The vocalists were Miss Mary Davies, R.A.M., and Mr. Stedman, both of whom were warmly applauded; Mr. Stedman being recalled for his excellent rendering of Braham's song, "The anchor's weighed." Mr. Bird received well-merited applause for his pianoforte performances, which included Mendelssohn's Fantasia in F sharp minor, a Rondo by Chopin, and some minor pieces. The room was well filled.

WANDSWORTH.—On Thursday, the 14th ult., the Harvest Thanksgiving Service took place at the Parish Church of S. Anne, the spacious edifice being well filled. The choir was ably assisted by several amateurs, and also by members of the choirs of Holy Trinity and Upper Tooting. There was full choral evensong, commencing with the processional hymn, "Come, ye thankful people, come" (S. George); Psalter and Canticles (Helmore); Responses (Tallis); Special Psalms 65 (7th Tone, 4th ending), 104 (3rd Tone, 1st ending, A), and 150 (8th Tone, 2nd ending); Magnificat (5th Tone, 1st ending), Nunc dimittis (3rd Tone, 2nd ending); Anthem after third collect, "O give thanks" (B. Farebrother); Anthem before sermon, "O Lord, how manifold" (J. Barnby); Hymn after sermon, 224 (Monkland); Te Deum (2nd Tone); Recessional hymn, 360 (Wir pflugen). The service was intoned by the Rev. E. W. T. Chave, D.D., vicar, and the Rev. H. de C. Collyer, B.A. The lessons were read by the Rev. J. Conder, M.A., and the sermon preached by the Rev. Evan Daniel, M.A., Principal of the Training College, Battersea. Mr. C. W. Hanson, organist and director of the choir, played, as concluding voluntary, Handel's "Hallelujah" Chorus.

WOLVERHAMPTON.—Mr. George Wheeldon's concert (under the patronage of The Right Hon. the Earl of Dartmouth), which took place on the 11th ult., at the Exchange, was in every respect a decided success. Mr. Wheeldon's pianoforte performances were, as might be expected, an important feature in the programme, and elicited the warmest applause. In Beethoven's Sonata (Op. 30, No. 3), for pianoforte and violin (in which he was worthily associated with M. Sainton), his classical style was effectively displayed, and in a Novelette by Schumann, Handel's "Harmonious Blacksmith," and Pauer's "La Cascade," he gave ample proof of the versatility of his powers. M. Sainton's Fantasia on Scotch airs was also highly successful. Madame Patey created a genuine effect in W. H. Cummings's ballad, "Yellow lie the corn-rigs," which was encored with enthusiasm, and she received a similar compliment for her singing of Barnby's song, "Thou whom my heart adoreth." Vocal solos were also contributed by Miss Edith Wynne (who gave Roëckel's "Once upon a time" so well as to cause a demand for its repetition), Mr. Cummings and Mr. Patey. The pianoforte upon which Mr. Wheeldon played was a splendid iron concert-grand, sent down for the occasion by Messrs. Collard and Collard. The room was very full, and the orchestra, decorated with choice exotics, ferns and grasses, presented a very pleasing appearance.

WORTHING.—The annual meeting of the Sacred Harmonic Society was held at the Davison Schools, on the 20th ult. A report and balance-sheet were read by the Hon. Secretary, showing a small balance in favour of the Society as against a deficit last year. The reappointment of the Committee of last season was unanimously agreed to, and Rev. J. G. Gresson, Mr. A. H. Collet, and Mr. L. S. Palmer were re-elected respectively as President, Hon. Sec., and Conductor; Mr. F. D. Carnell, organist at the Parish Church, being appointed Organist. The oratorio chosen for the ensuing year was *Samson*. This Society was established in 1872, since which *The Messiah*, *The Creation*, *Judas*

Maccabæus, *The Lobgesang*, and a selection from the works of the great masters have been performed.

ORGAN APPOINTMENTS.—Mr. E. Sharp, organist and choirmaster to All Souls, St, John's Wood.——Mr. J. G. Wrigley, F.C.O., organist and choirmaster to the Parish Church, High Wycombe.——Mr. J. Martin Tilby to S. Dunstan's-in-the-West, Fleet-street, E.C.——Mr. J. Daggett, organist and choirmaster to the Parish Church of S. John of Jerusalem, South Hackney.——Mr. Arthur E. Dyer, Mus. Bac., Oxon., organist and director of the music to The College, Cheltenham, and conductor of the Cheltenham Musical Society.——Mr. John W. Potter to S. Leonard's Church, Bridge Town, Barbados.——Mr. Fred. Kühn Stroh, organist and choirmaster to Holy Trinity Church, Rugby. ——Mr. Charles S. Oxley, choirmaster to S. Saviour's, Ravensthorpe. ——Mr. Arthur Crook to the Parish Church, Weston-super-Mare.

DURING THE LAST MONTH.

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THE MUSICAL TIMES
AND SINGING-CLASS CIRCULAR.
DECEMBER 1, 1875.

GOVERNMENT SINGING.

By J. Powell Metcalfe.
Sec. for Music to the York Diocesan Choral Association.

Who will deny that one of the foremost questions of this our day of increasing wages and shortening hours of work is the employment of the spare time of our workers?

What is there, then, for their rational amusement when the day's toil is over, agreeing with the national taste, truly recreative, and yet to be enjoyed with that which of itself is refreshment, namely, society? The reading-room, with its papers and books and chess-board? A weary body makes a weary mind, a general recreation must make no further demands that day on either mental or bodily energy. Music is the one word that alone suggests the fulfilment of all the required conditions: music, that above all—let those deny it who can—falls in with the Englishman's feeling—music, that most potent of stimulants of the fagged mind—music, that cannot exist without interchange of pleasure given and pleasure received. No one who believes that the State may well and wisely give thought to the way in which the workers' hours of relaxation are spent will doubt for a moment the wisdom of the policy that formally acknowledges that the cultivation of music is a national benefit, to be sought by State provision. It is the purpose of this paper to draw attention to the results at present accruing over the land from the steps taken in accordance with this acknowledgment, in itself so wise and far-seeing.

There was a flickering of hope aroused in the breasts of those who have given attention to this matter, by the first draught of this year's Code, wherein the all-important words that signify the State's patronage of music stand thus under the head of "Grants to day-schools," "One shilling (per scholar), if singing is satisfactorily taught." Had these words been allowed to remain, and due provision made for their being carried out to the letter, little more could have been desired. To be sure, there would have remained the temptation, from that absurd shilling-a-head system, to ruin all by trying to teach an unteachably large proportion of children; but that word "satisfactorily"—which, of course, implies due and capable inspection—would soon have corrected this, and the teacher would not have been long in learning the unwisdom of risking all for the extra shilling or two, by the disastrous misleading of the one or two incorrigible ears. But this most common-sense sentence—in which, by-the-by, one seems to see the struggle of that most true but over-weighted man, Inspector Professor Hullah, for something *real*—this most common-sense sentence (for why on earth should public money be paid—worse than merely wasted—if singing be *not* satisfactorily taught?) is tossed aside, and in its place reappears in the new Code that disastrous sentence from the old one: "One shilling, if singing forms part of the ordinary course of instruction." So we still go on with the old systematic destruction of ear, uprooting of musical feeling, and implanting disgust for music and all belonging to it, by that portentous system of setting every schoolmaster, with ear or without ear, to teach singing to every child, with ear or without ear, with results to be adjudicated on by every Inspector, with ear or without ear. Now I ask any musician who may read these lines, if he were set to pick out of an ordinary school-room full of children as many as he thought would *pay* for teaching singing to, about what proportion he would expect to get? Would it be more than one-fifth? Those who have to do with choirs know well enough that, as a rule, it will take a school of sixty children, *at the very least*, to supply a dozen capable of being taught efficiently to take part in the singing. What would any ordinary choirmaster say to mixing up with his selected, the balance of the "two-thirds," required to be presented to the Inspector as singers, as condition of any grant whatsoever being made for singing. Plainly, would any man who knows what singing is undertake to keep two-thirds of any ordinary school *in tune?* if he had to teach day by day?

Ay, this is just the point of the matter. It is not recognised in the Government system of teaching singing that the *keeping in tune* is just the all-in-all of singing; that unless the intervals be true, there can be no music; that to call an interval a third that lacks two or three commas, is as false teaching as to teach that three times three are eight. We hear much about singing by note in schools. It would sorely puzzle the learned Inspector of Music himself accurately to write down in notes an ordinary piece of Government shilling-a-head singing; he would find it a very movable *Do*, indeed, that he had to deal with. No, we declare advisedly and positively that it is *not singing at all* that, as a rule, is taught in our schools, and for which national money is spent. But this is not the worst of it: the national money is not merely wasted, as though it were simply tossed into the sea. It is spent, in truth, for producing exactly the opposite of what it pretends to be spent for. If one schoolmaster taught that three times three were eight, another might soon set the child right by judicious reference to its fingers; but if the ear be allowed to pass as a third an interval that lacks a quarter of a note of it, that ear is gradually being debased and robbed of that power of discrimination in which consists musical feeling and musical pleasure, and that, too, past all recovery. Such teaching may prove good lung-opening to the non-musical; to the musical it produces first pain, then disgust, then utter indifference. Such teaching is systematically and persistently crushing out that God-given, natural and national taste that alone can be cultivated into the worker's true and fitting recreation; nay, I will say it—this paper is for musicians' eyes—our one hope of supplying to coming generations an efficient counter-attraction to the haunts of drunkenness and vice.

Doubtless, if only our schoolmasters were set free to teach as many or as few children as they thought fit—or, what would be far better still, if the "*not less* than two thirds" were changed into "*not more* than one fifth," with five shillings a head, so making the grant the same—one step would be taken to stay the lamentable mischief at present at work. Now they are strictly tied down. They know well enough they may safely count on the Inspector not knowing A from B at sight, or A from A sharp by ear; they know they have but to keep the noise going without intermission or relaxation, and their shillings are sure. But what must be the effect of all this upon the schoolmasters themselves? What ear, however good to begin with, could possibly bear up against the daily repeated "Government singing" of a whole school? The effort to stem the tide of discord must soon destroy any voice, and take from it all point and attack; and unconsciously the ear will assuredly

accustom itself to fatal compromises with false notes, compromises, alas! that will be made more and more readily as time goes on. In fact, not only are we destroying our children's ears—paying for the operation one shilling a head—but by the same system we are systematically debasing the ears of our schoolmasters, the only teachers of singing Government will acknowledge. Well, and what can we do in this emergency? Little, very little, it is to be feared, at present; the tide of mischief flows too fast now to be stayed, much less thrown back to flow the other way, all at once. It is a matter for the pressure of public musical opinion, and this we each in his own sphere must strive to arouse. We have one good and true man, Professor Hullah, to look to; we must back him up till, at last, he shall be able to cast a ray of light upon the gross musical darkness of "My Lords" of the Education Department. We must not be led astray by any false issues of the day; the fixed and the movable *Do*, "shall we teach by ear or by note"? Of course, there is a time for all this. He is no musician surely who cannot read notes, any more than he is a scholar in the meanest sense who cannot read words. Granted this, but do we *begin* by teaching children to read words? We teach them to speak, surely, first of all—that is, we teach them to discriminate sounds spoken and to imitate those sounds by articulation. So with singing, must we first of all teach the discrimination of true notes and true intervals, and their correct imitation in clear attack and properly formed notes. True tune, true tone, these we must uphold as the two essentials of song: all sounds without these are only noise, though Government itself calls them singing. And there is another matter we must try to get a united voice upon, loud enough to reach "My Lords'" tuneless ears. "May I ask you whether you sing?" said the writer of these lines to the Inspector, as he proposed to inspect the singing children of his school. "No, but my wife plays," was the answer. We must try to get public musical opinion to assert that "My wife playing" is not musical qualification enough to fit a man to judge of the singing of a school, with a view to the awarding of public money. In short, what we have to do is, as taxpayers, to protest against money being spent, in the promotion of discord, that is granted for the teaching of singing; and as musicians, to insist that a knowledge of music is required to form just judgment in matters musical.

TEMPERANCE MUSIC.

By Henry C. Lunn.

If any proof were wanting that a great portion of the pleasures of our forefathers consisted in drinking and making merry, it might be found in the fact of many of our most popular vocal pieces glorifying this method of passing time away; and indeed it has been said that so powerful is the effect of music that much of the intemperance of the olden time was mainly owing to the capital songs in its praise. However this may be, there can be no question that music of this kind was constantly sung even in drawing-rooms; and that verses boldly asserting that wine was the joy of our lives were listened to and applauded in localities where such sentiments would now be scarcely tolerated. In the novel of "Tom Jones" we read—"It was Mr. Western's custom every afternoon, as soon as he was drunk, to hear his daughter play on the harpsichord; for he was a great lover of music;" we are also told that "he never relished any music but what was light and airy, and, indeed, his most favourite tunes were 'Old Sir Simon the King,' 'St. George, he was for England,' 'Bobbing Joan,' and some others." Many persons now may scarcely perhaps know these songs, but they were evidently popular when music was administered as a mild sedative in the evening to those listeners who had sense enough left to benefit by its influence. On the Squire himself there can be no doubt of its effect, for on one occasion he swore to his daughter that he would instantly grant the favour she begged, "if she would give him t'other bout of old Sir Simon." In an atmosphere like this there can be little wonder that what may be called "Intemperance Songs" found a ready acceptance; but it was not only in the houses of country gentlemen, but of town gentlemen, that compositions of this character were often heard, in confirmation of which it may be mentioned that a favourite vocal piece of the time derived much of its attraction from the reiteration of the elegant line, "You were drunk when you died." Of course, when it was considered a merit in a man to be a hard drinker, it was natural that compositions should become favourites which sang the praises of wine; and although it was undoubtedly true that several of these effusions were kept for after-dinner songs, the period termed "after-dinner" continued for so large a portion of the night that there was in reality no time for any other kind of music. In these times, too, even when any of the guests made their appearance in the drawing-room, it was a very common thing for some young gentleman to be called upon for a "good song;" and we have often heard a mild youth, who in the present day would have ventured upon a sentimental ballad, calling for a "bumper of burgundy" to drink to the "health of the King, God bless him," with an evident consciousness that he was consulting the taste of his audience.

The reaction which has lately set in against music of this class is by no means an unmixed benefit. Everybody will be glad to find bad compositions replaced by good; but we have no sympathy with those who would wish to retain the tunes of old songs and substitute for the original words some maudlin verses adapted for family use. When Tom Moore tells you to "drink of this cup," he does so with the glowing lines of a genial poet; here is the opening verse:—

"Drink of this cup—you'll find there's a spell in
Its every drop 'gainst the ills of mortality;
Talk of the cordial that sparkled for Helen,
Her cup was a fiction, but this is reality.
Would you forget the dark world we are in,
Only taste of the bubble that gleams on the top of it;
But would you rise above earth, till akin
To immortals themselves, you must drain every drop of it."

Let vocalists do as they please about singing this, but if they *do* sing it, let them understand that words and music are inseparable. We have lately seen a highly respectable modern version of "Mynheer Vandunck," where the word to which the name so aptly rhymes is altered, and all the allusions to that horrible "brandy and water" boldly cut out. An advertisement has also occasionally attracted our attention informing us that a "Temperance Dibdin" is now published, so that admirers of this writer can have his verses properly diluted with water and arranged to the original music. Let us also mention, in proof of the progress of this movement, that tickets have been recently forwarded to us for a concert given by a gentleman who calls himself a "Temperance Tenor." Whether he thus styles himself because he has taken the pledge, or is merely a missionary in the cause by singing songs advocating teetotalism, we cannot say; but, certainly, in the programme of his performance we do not see one

composition which has even the faintest allusion to this subject. Our readers may, perhaps, recollect that some years ago we received for review a batch of "Gingeret music," and that we gave some of the verses as specimens of the style. Of course there can be no possible reason why lines should not be written in honour of "Gingeret," or any other non-alcoholic beverage, but as many of these were adapted to the music of some of Mozart's most beautiful operatic airs, we felt bound to protest against such a desecration.

If temperance songs make any progress in public favour, it certainly will not be by writing new verses to old music. We freely grant that many of the compositions of this kind once held in high esteem are utterly worthless; but, on the other hand, those which have an amount of musical merit sufficient to make us wish to preserve them should not be suffered to fall into oblivion because the fashion which suggested the original words has passed away. There is so much meddling with works in these times, that were it possible for some deceased authors we could mention to revisit the earth, they would be puzzled to know their own productions. If we are growing too virtuous to be satisfied with the songs which pleased our grandfathers, let us get new ones; but we have no right to pat about those which exist until we have made them to our liking. There may have been, perhaps, a little too much conviviality in the past age, but there may be, perhaps, a little too much cant in the present; and, from a purely musical view, we doubt whether we shall ever have as good songs in praise of water as we have had in praise of wine.

When a man buys property on a lease of 999 years, he has a legal right to believe that, however costly his bargain may be, he will be put to no more expense after he has paid the purchase-money. The amateurs who have "managed" the Royal Albert Hall until they have plunged it into hopeless ruin, are no doubt perfectly aware of the right we have mentioned; but finding the law inconvenient, have resolved to apply to Parliament for permission to compel the seat-holders to pay an annual rent to cover the present losses and establish a permanent fund to enable them to carry on their costly amusement in the future. We have more faith in the justice of our parliamentary legislators than to believe it possible that such an Act can ever pass; but meantime it is the duty of all lovers of justice boldly to protest against a proceeding which places the purses of a trusting few at the mercy of a self-elected corporation.

The two events of the greatest interest to the musical world during Carl Rosa's short season of English Opera at the Princess's Theatre have unquestionably been the presentation of "Le Nozze di Figaro" as Mozart wrote it, and the production of Cherubini's opera, "Les Deux Journées," under the title of "The Water Carrier." Why this last-named work was deferred until the final week, so that it could only be performed twice, we are unable to say; but if any doubts existed as to its success, we are glad to believe that they must have been dispelled, for the second time it was acted there was not a seat to be had in any part of the house. Mr. Santley's singing and acting showed how thoroughly his heart was in his work; and we should have imagined that the same might have been said of Miss Rose Hersee and Miss Julia Gaylord, had we not seen the line in the bills that they had "kindly undertaken the parts to strengthen the cast." Madlle. Torriani and Mr. Lyall were also excellent; and the reception of the music throughout the opera proved how heartily it was appreciated, and how firm a reliance may now be placed upon the verdict of a popular audience even when a work has been unfavourably pronounced upon by a Court of Fashion. We trust that the spirited lessee will profit by his experience in the next campaign, and waste no more time over such colourless operas as "The Porter of Havre" and some others we could name, which have only been endured on account of their English origin.

We have frequently wondered by whom certain semi-comic songs we occasionally see are sung. We know that those embellished with the portraits of male vocalists, in idiotic costume, are intended for the Music-Halls; and we are also aware that the silly, pert little effusions for young ladies who affect "arch singing," often find their way into drawing-rooms; but we especially allude to those the words of which are not comic enough for the former, and too coarse and ungrammatical for the latter. Should our readers desire a specimen of the class of composition which thus puzzles us, we refer them to the following, which we copy from the title-page of one which constantly arrests our attention in a leading thoroughfare at the West-end:

> "Then it's Croquet, Croquet, a jolly game to play;
> At Croquet, Croquet, we pass time away.
> In garden or in green there never yet has been
> Such an awful jolly game as Croquet."

As our knowledge of this song is exclusively limited to as much as can be seen in a shop-window, we cannot pronounce upon the merit of the music, but have no doubt that it is fully equal to that of the poetry.

Our remarks in the last number of the *Musical Times* upon an advertisement from a singing-master, announcing that his method requires "no private study" from the pupil, has called forth a letter from the Professor himself, which we should be happy to insert had he not thought proper to fill three sides and a-half of closely written paper. We have not yet given the name of the advertiser; and as we cannot, from the reason named, print his letter, we shall still withhold any allusion to his personality. Meantime, however, it is but fair to say that he encloses copies of laudatory communications upon his teaching, tells us that he was a member of the Conservatoire in Paris, and enters into a long explanation in justification of the line in his advertisement upon which we commented. As the testimonials he sends are from "Mrs. H—— to Doctor R——," Mr. J—— to Mr. F——," &c., we seem right in assuming that no vocalist of eminence has been trained on this system; and if by the sentence, "No private study is required of the pupil," he means that it is better for the master always to superintend the practice, we quite agree with him; and where monetary considerations are no object, we might say, with equal truth, that it is better for a patient, who often requires medical aid, to engage his doctor to live with him.

For a critic to read a paper on criticism before critics is a somewhat novel proceeding; but this was actually done by Mr. Charles Salaman at the first meeting of the "Musical Association" for the present season. That this delicate subject was delicately handled reflected much credit upon the author of the paper; and we therefore hold him blameless for what occurred during the discussion which followed. Our contemporaries have had much to say upon the matter; and by this time we should imagine that

musical readers have had enough of *Flibbertigibbet*, *The Dancing Barber*, and the *Hog in Armour*. We merely, therefore, record that by these terms certain critics and journals were pointed out by Dr. Stone in his speech. The subject is highly interesting; and for ourselves, we shall be glad if good eventually arise from its ventilation. But, meantime, we may say that if at the meetings of the Musical Association personalities such as Dr. Stone indulged in (covered even as they were by what may be termed "parliamentary language") are permitted by the Chairman, the Society will undoubtedly crumble away, and nobody will regret its downfall.

CRYSTAL PALACE.

The principal event of interest at these concerts has been the production of Joachim Raff's Symphony in G minor, a work of such pretension as to preclude the possibility of gauging its merits on a single hearing. We may say, however, that although the compositions of this writer already known in England—more especially his "Lenore" Symphony—have raised public expectation regarding future works from the same pen, there can be little doubt that his reputation will be even enhanced by the Symphony introduced by Herr Manns at the sixth concert. The instrumentation is masterly in the extreme, and the themes throughout are tuneful, the *Scherzo* particularly, although somewhat Mendelssohnish, being extremely fascinating. Amongst the instrumental works given during the past month we must also mention Mr. C. E. Stephens's clever and characteristic Overture, "A Dream of Happiness" which received, as it deserved, the warmest applause. Brahms's "Song of Destiny" has again produced a marked effect upon the audience, and there can be little doubt that this fine composition has now firmly established itself in public favour. Madame Norman-Neruda and Madame Essipoff have been cordially welcomed, and their performances greeted with enthusiastic plaudits by crowded audiences. Madame Osgood, an American singer, was most favourably received in an "Ave Maria" by Mr. Dudley Buck, a composer well known in the United States, and the vocal music has been on the whole rather above the average.

ALEXANDRA PALACE.

The Saturday musical performances at this establishment have already fully compensated for any shortcomings upon which we have from time to time commented, and which were no doubt inseparable from the attempt to organise a definite system of management in this department which should gain the confidence of the public. Indeed had nothing been done save to revive Handel's Oratorio, "Esther," the directors would be entitled to the highest amount of praise. This fine work, which was given on the 6th ult., for the first time in its entirety since 1757, was received with an amount of favour which should inspire all whose love of art would incite them to resuscitate Handel's lesser-known compositions with the utmost confidence. Written, when the composer was resident at Cannons, especially for his patron the Duke of Chandos, "Esther" had but small opportunity of growing in public estimation; for although selections from it have often been given at Festivals, and at the old (so-called) "Oratorio Concerts," no performance of the complete composition has been heard since the date already mentioned. Students have made themselves well acquainted with the many beauties contained in the vocal portions of this work; but the overture, although cut to the conventional pattern prevailing in Handel's time, until lately was a great favourite with amateur pianists. The solos are, as a rule, extremely sympathetic with the words, and many—"Dread not, righteous Queen," and "O Jordan, sacred tide," for example—are models of pure vocal writing. Amongst the choruses may be especially mentioned the lament of the Israelites, "Ye sons of Israel, mourn," "He comes to end our woes" (both of which were encored), "Virtue, Truth and Innocence," and the final chorus, "The Lord our enemy hath slain," which in breadth and grandeur of treatment is almost equal to any of this great master's choruses in his later works. The execution of the Oratorio reflected the utmost credit on all concerned. With few exceptions, the choruses were given with an accuracy and careful observance of the gradations of tone in the highest degree commendable, and Mr. H. Weist Hill, who conducted the whole of the performance, may be fairly congratulated upon the result of his labours in the preparation of so difficult a work. The solos were entrusted to Madme. Nouver (soprano), Miss Enriquez (contralto), Messrs. Vernon Rigby and Howells (tenors), and Mr. Wadmore (bass), all of whom acquitted themselves with excellent effect, Madame Nouver displaying an extremely sympathetic voice, and receiving much applause in her principal airs. The additions to Handel's score, written for the occasion by Mr. Halberstadt, materially enhanced the effect, and throughout the Oratorio the band was everything that could be desired. Mr. F. Archer made a judicious use of the organ, both in the choral movements and in the recitatives.

FESTIVAL OF THE COLLEGE OF ORGANISTS.

The enormous congregation assembled in St. Paul's Cathedral on the 22nd ult. (St. Cecilia's Day), at the Annual Festival of the College of Organists, must afford sufficient evidence that the love of sacred music has now so firmly taken root with the general public that a revival of the grand old works which our English composers have dedicated to the service of the Church may be confidently looked for. That Purcell's "Te Deum" in D, the principal composition selected for this Festival, should not have been heard in London since 1829, certainly does not redound much to the credit of those who organise choral services, especially as the composer wrote it for the celebration of St. Cecilia's Day, in 1692; and it was indeed a worthy act of homage to the memory of our gifted countryman on the part of the College of Organists to reproduce this work on so appropriate an occasion and under the same roof where it was first heard.

If the assembling of between four and five hundred choristers and engaging a full orchestra were sufficient preparation for the due rendering of such difficult music as was attempted at this Festival, there could be but little doubt of a successful result; but, spite of the grandeur of effect always produced by the union of so many voices, those with sensitive ears could not but be conscious of the want of unanimity, not only in time, but in tune. Choir, orchestra, and organ were at variance in the pitch throughout the service; and, notwithstanding the praiseworthy exertions of Mr. E. H. Turpin, who conducted, almost every point was marred by the want of certainty in the attack, caused by the impossibility of gaining perfect control over so vast a number of singers, with the organist so far removed from them. The "Magnificat" and "Nunc Dimittis" from Dr. Stainer's Service in A, brought out all the defects we have mentioned most painfully; but as the vocalists became accustomed to the difficulties they had to surmount, the improvement was manifest. Croft's fine Anthem, "God is gone up," went fairly well, the responsive phrases being given with as much decision as, under the circumstances, was practicable. The chanting of the Psalms, and the singing of the Hymns, both before and after the sermon, left little to be desired. The sermon, eloquently advocating the use of music as an aid to worship, was preached by Dr. Barry; and in order, we presume, to gain time for the collection, Handel's "Occasional Overture" was played by the band, the organ, however, so powerfully domineering over the orchestra, and at times being so completely independent of it, as to cause an unpleasant sensation amongst the lovers of this fine composition. Despite the drawbacks we have alluded to, the sublimity of Purcell's "Te Deum" came out with grand effect; indeed, the whole of the executants appeared to have reserved their powers to prove to the thousands assembled

how noble a composition has been allowed to slumber for years in the country to which it was bequeathed. Even those whose ears are tuned to modern services detected nothing antiquated in Purcell's harmonies, nothing, indeed, but profound thought, depth of expression, and a religious fervour which is as forcible in 1875 as it was when heard on St. Cecilia's Day, 1692. We were glad to hear Dr. Stainer once more at the organ, although we believe that he only played a voluntary, the rest of the duty being undertaken by Mr. Warwick Jordan, Mus. Bac. The prayers were intoned by the Rev. J. H. Coward, and the Rev. Canon Gregory read the lessons. We sincerely hope that the sum collected during the evening for the funds of the College of Organists was an ample reward for the exertions which must have been bestowed upon a Festival of so important a character.

WE are glad to announce that the Dean and Chapter of Hereford have granted the use of the Cathedral for the Musical Festival of 1876, so that, in spite of a very decided organised opposition, the performances will take place as in former years. At the approaching Birmingham Festival (which, we hear, is provisionally fixed for the end of August) we are promised a new sacred work by Professor G. A. Macfarren, and two secular Cantatas by Professor Niels W. Gade, of Copenhagen, and Mr. F. H. Cowen respectively.

THE St. George's Glee Union (Pimlico Rooms) Concert, on the 5th ult., was a miscellaneous one, and included the part-songs, "In this hour," "Fairy song," "Ye mariners" (Pierson), and an arrangement of "The Cruiskeen Lawn," by Sir R. P. Stewart, all of which were rendered with the precision and care for which the choir is distinguished. Miss Buley sang, "He roamed in the forest" (A. O'Leary); Miss Spear, "She wandered down the mountain side" (F. Clay); and Mr. Theo. Distin, "To Anthea" (Hatton), in each case with great success. Miss White gave a pleasing rendering of "Sleep, my love" (Sullivan), and pianoforte solos by Miss Heath and Mrs. Richardson were well received. Mr. Fry will recite the lyrics to Mendelssohn's "Athalie" at the December Concert.

WE have much pleasure in calling attention to the excellent series of subscription concerts given by the South London Choral Association, the first of which took place during the past month. Handel's "Messiah," G. A. Macfarren's "St. John the Baptist," Meyerbeer's "Ninety-first Psalm," Mendelssohn's "Judge me, O God," Mozart's "Ne Pulvis," and "Ave Verum," Schubert's "Serenade," Randegger's "Joyous Life," and other important works will be given during the season. The performances take place on Monday evenings, at the Lecture-hall, Carter-street.

A CHORAL FESTIVAL is to be held in Westminster Abbey on Wednesday afternoon, the 8th inst., in aid of the Choir Benevolent Fund. The Service will be Attwood in D, and in the anthems the old masters will be represented by Purcell's "O sing unto the Lord," Orlando Gibbons's "Hosanna" (unaccompanied), and Croft's "Cry aloud and shout," the selections from modern church composers being Dr. Wesley's "Wilderness," Sir John Goss's "Lift up thine eyes," and Dr. Bridge's "It is a good thing to give thanks." Dr. Bridge, the new organist of the Abbey, will preside at the organ, and the sermon is to be preached by the Dean of Westminster. To those who are unacquainted with the objects of the Fund, it may be well to state briefly that it was established for the purpose of providing relief to the Widows and Orphans of the Organists and Lay Clerks of Cathedral and Collegiate Churches.

THE first *soirée musicale* of the second season of the Aldermanbury Musical Society took place on Monday evening the 15th ult., in the saloons of the Oriental-buildings, New Bridge-street, when nearly seven hundred members and friends were present. The programme consisted of vocal and instrumental music. Mendelssohn's part-song, "Farewell to the forest," and Sullivan's "O hush thee, my babie," were well sung by the choir. Miss Easterbrook, Miss Helen Heath, Mr. Answorth, Mr. Salisbury, and Mr. Lionel Levey contributed several songs, and two quartets were well sung by Messrs. Yeo, Mellis, Salisbury and Markham, Mr. Fisher and Herr Lehmeyer accompanied, and Mr. Edward Craig conducted.

MR. JOHN SMYTH, on his retirement from the office of Organist of St. Philip's Church, Sydenham, has been presented with a very handsome inkstand by the chorister-boys, as a token of their affectionate regard and esteem.

ETON COLLEGE.—Bach's Cantata, "God's own time is ever best," will be given at the College Chapel, with a large chorus and full orchestra, on Saturdays, December 4th and 11th, in the ordinary afternoon service, commencing at four o'clock.

AMONGST the events of interest during the past month we may mention the marriage of Miss Edith Wynne to Mr. Aviet Agabeg, of the Inner Temple. The announcement of this favourite vocalist at a concert, under the name which she has made so famous, leads us to hope that she has no intention of retiring from the profession.

MR. WALTER BACHE, whose Recital was given at St. James's Hall on the 1st ult., selected a programme well calculated to display both his taste in the choice of compositions and his power of poetically rendering them. His performance of Chopin's Six Preludes, Bach's Fantasia in C minor, and two of Mendelssohn's Characteristic Pieces, we prefer to that of Beethoven's Sonata in C minor, Op. 111, although in each piece he elicited an equal amount of the warmest applause. He was ably assisted by Mrs. Beesley in Raff's Chaconne for two pianofortes. Herr Wilhelmj delighted everybody by his exquisite violin performance, and Miss Anna Williams, in some vocal solos, was highly successful.

THE Annual Festival of the London Church Choir Association, which was held in St. Paul's Cathedral on Thursday, the 4th ult., attracted a very large congregation. Dr. Stainer's Processional Hymn showed how well an experienced hand can battle with lines ill adapted for musical treatment; and Mr. E. J. Hopkins, who supplied an anthem for the occasion, may be congratulated upon the able manner in which he has performed his task. It is a work which would reflect the highest credit upon any musician, the last of the three movements especially showing a power of choral writing which convinces us that its author might successfully attempt a work of even higher pretension. The harmonies to the Preces and Responses, taken from Mr. B. St. J. B. Joule's "Directorium Chori Anglicanum," were extremely effective, and Mr. John Blockley, jun.'s double chants, to which the Psalms were recited, despite the somewhat strange sequence of keys, fell agreeably upon the ear. The Canticles were given to Smart in F, and after the sermon the Hymn was sung to Mr. Charles E. Stephens's tune, a composition so pure and musicianlike that it will no doubt be often heard at future services. The Recessional Hymn was by that clever young composer, Mr. F. E. Gladstone. Throughout the service the music was excellently sung, and the organ accompaniments of Mr. W. S. Hoyte were the theme of general admiration.

WE are glad to call public attention once more to Mr. Charles Lunn's "Philosophy of Voice," which has now reached a third edition. The book, in substance, remains the same; but the new Appendix, headed "The Basis of Musical Expression," should be read by all who take a real interest in the subject.

A LECTURE on "Judas Maccabæus," illustrated by selections from Handel's Oratorio, was delivered on Tuesday evening, the 16th ult., by the Rev. Gordon Calthrop, M.A., at the Athenæum, Camden-road. The selection included "Pious orgies," well sung by Miss Ellen Horne; and the duets, "Hail, hail, Judea, happy land," and "O lovely peace," by the same lady and Mrs. Bradshawe-Mackay, the latter being unanimously encored. The manner in which the choral parts of the programme were rendered speaks well for the

training of the members of the St. James's Institute Choral Class, under their able conductor, Mr. T. G. B. Halley. The accompaniments throughout were well played by Mrs. Halley.

Speaking of the coming Wrexham National Eisteddvod, the *Wrexham Guardian* says:—"Welsh musicians will be gratified to read the following letter, which has been received from Sir Julius Benedict:—

'To Mr. Robert Williams.

'Dear Sir,—I feel equally honoured and flattered by the request of the committee of the Wrexham National Eisteddvod to adjudicate upon the principal musical competitions at such an important and national meeting. In accepting this responsible office, I shall endeavour to justify by the strictest impartiality the high distinction conferred upon me by the committee.

'With best thanks for your kind letter, I remain, your most obedient servant, 'Julius Benedict.'

In addition to this we would draw the attention of our musical friends to the extensive field of competitions opened to them. On the first day, a prize of £100 is to be competed for, and it has been said this will be the great test between North and South Wales choirs; on the second day, a choral competition for a prize of £30 will take place; on the third, for a prize of £20; and on the fourth day, another £100 will be competed for, but it is divided—first, £50; second, £30; and third, £20. The list also contains a male chorus prize, £20; brass band contest for £20; quartets, trios, duets, and solos to suit all voices. There is no scarcity of instrumental competitions, such as pianoforte solos, string quartet, harp solos, and a violin solo. Several prizes are offered in musical composition, and these will be adjudicated upon by Sir J. Benedict, Mr. Brinley Richards, Mr. John Thomas, Owain Alaw, and Ieuan Gwyllt. The committee will secure the services of the most competent adjudicators at the Eisteddvod, and it will be satisfactory to choirs to know that in choral competitions the conductors can elect their judges by ballot."

Mr. William Sexton, of St. George's Chapel, Windsor, and late of York Cathedral (alto), has been appointed Vicar Choral of Westminster Abbey, in the place of the late Mr. R. Barnby.

REVIEWS.

Novello, Ewer and Co.

The Sunlight of Song. A collection of Sacred and Moral Poems, with original music by the most eminent English composers. Profusely illustrated with engravings by the Brothers Dalziel, from designs by our best artists.

It is very rarely that we find a really good book of songs sufficiently well got up to become an ornament to the drawing-room table, and it is an equal rarity to find that an elegant book for the drawing-room table is a really good book of songs. It has been the aim of the publishers of the volume before us not only to unite these two qualifications, but to combine with them some of the finest specimens of appropriate engravings, from designs by well-known artists, the whole forming a Gift Book which cannot fail to find a warm welcome not only with the young, but with the elder members of the family circle. The volume differs from most others of its kind from the fact of the songs being composed by the most eminent English writers of the day; and although especially intended for the more youthful musicians, we need scarcely say that the artistic manner in which they are treated will assuredly recommend them to those whose critical faculties have been developed by years of experience. It would indeed be impossible to name any songs for special praise—not only because they are uniformly good, but because it might seem to throw a slur upon those not mentioned—but it may be said that the whole of the music is characterised as much by excessive delicacy and refinement, as by an absence of that morbid sentimentality which is too often the prevailing fault of songs addressed more particularly to the young. The little poems have been exceedingly well selected, all those which are not purely of a religious character tending, in a healthful manner, to promote that love of nature and of each other which should form the basis of the education of children. Of the illustrations we cannot speak too highly. The Frontispiece, representing a little family concert, is extremely well designed, the effective grouping and the drawing of each figure being in the highest style of art. We are almost tempted to point out some illustrations which are not only happily suggestive of the songs before which they are placed, but really beautiful pictures in the abstract, but we refrain, from the same considerations which arrested us in speaking of the music. Many of the designs are by the engravers of the whole—the Brothers Dalziel—but others are by artists whose names are a sufficient guarantee for their excellence. Lastly, to mention the general appearance of the book, it may truly be said that the exterior is, as such a work should be, more remarkable for artistic workmanship than for gaudiness of colour. The crimson and gold, in which the copy before us is bound, are, however, extremely pleasing to the eye; and were the contents of the volume even inferior to what they will be found on examination, we can scarcely doubt that during the coming Christmas it will have an extensive sale.

The Morning and Evening Service, together with the Office for Holy Communion, set to music in the key of F. By G. M. Garrett, Mus. D.

To the original Morning and Evening Service in F, Dr. Garrett has now added the Benedictus, Introit, Kyrie Eleison, Gloria tibi Domine, Gratias, Credo, Offertory, Sanctus, and Gloria in Excelsis, thus meeting a demand which is daily getting more imperative for a complete musical setting, not only of the Canticles (as was generally the case till more recent times), but of all the portions of the Communion Service which are capable of it. Indeed, the Communion Service is now treated by a section of the clergy in so distinctive a manner, by analogy with their teaching, as the chief feature in the services of the Church, that we must expect the appearance of music written specially for it, which will be intentionally as much more prominent and important than that written for matins and evensong, as the latter are regarded as portions of the Liturgy of less essential necessity to worshippers. We have, indeed, recently met with a Service written in all respects on the model of the masses of Haydn and Mozart: a most significant fact indeed. Dr. Garrett has not, however, given prominence to any particular piece. All are of equal merit and importance, the new movements—especially the Introit and Offertory, which admit of somewhat freer treatment—being all remarkable for the musicianly handling of very melodious themes.

The Morning and Evening Service, together with the Office for the Holy Communion, set to music in the key of E. By Joseph Barnby.

This entire service is divided into ten movements, which can be obtained singly, of which the second (Benedictus) is the subject of our remarks.

Whether different persons prefer the old to the new, the earliest expressions of an art with its necessary limitations to its later development with increased resources, there can be no question that English Church Music, with the improvements and additions modern science has given to the organ, besides the influence upon its exponents of general musical progress, should itself advance with the times, numbering among its followers musicians who are not content to reproduce the past or blindly follow antiquated traditions, but are eager to raise their branch of the art to a level of development with contemporary secular or sacred productions. In the movement before us, Mr. Barnby shows himself to be both desirous of this result, and to have striven for it with great judgment and success. Practical experience of orchestral effects and familiarity with the power our modern organ possesses of imitating them, as well as its own peculiar resources, have enabled him to write for that instrument a particularly brilliant and interesting accompaniment, while no one has had greater opportunities of acquiring a facility in vocal writing and an insight into vocal effect. In the endeavour to give force to the meaning of the text by frequent changes of the time and rhythm, the composition acquires a quasi-fantasia character, which is, however, partially atoned for by a

recurrence in the Gloria to the opening *motivi*. If any lack of originality of idea exists, the treatment is frequently novel, and always vigorous, while it bears the unmistakable signs of thought and care.

A Collection of Kyries, Glorias, Chants, &c., &c. Compiled, composed, or arranged by W. T. Freemantle. Book I.

When we say that Mr. Freemantle numbers amongst his contributors Professor Macfarren, Messrs. Salaman, Tours, Walter Macfarren, and Monsieur Alex. Guilmant, it will readily be seen that, apart from his own compositions for the work, he has taken pains to secure for it the necessary "imprimatur," implied by its association with the names of so many prominent musicians. We should much regret if professors who have earned a reputation should allow themselves to be in any way concerned in a publication while ignorant of its merits. The public is, therefore, at liberty to take compilations of this class with a certain guarantee of their excellence. It would be invidious to select for particular approval any one of these twenty settings of the Kyrie Eleison. If twenty persons, after long separation, were to come suddenly together, a similar cry of congratulation would probably be on the lips of each, uttered without reflection or reserve. A number of musicians meet on a spiritual common ground, and evince a remarkable similarity in their conception of the situation. A few certainly endeavour to conceal their first impressions, and to assume a certain stiffness becoming to their dignity; but these more than all prove how a single sentence of unromantic prose is incapable of inspiring more than its single counterpart in music, and that though twenty musicians may at the same moment attempt it in twenty different corners of the earth, a comparison of their results will display an amiable unity in their appreciation of the subject. Yet inevitable as this is, we must remember that no two of them are ever intended to be heard at the same time, so that reflections inspired by reading them altogether are dissipated in actual practice. Viewed simply as twenty separate compositions we have only one fault to find. In his adaptation of a portion of the ballet-music from "Rosamunde" to the purposes of his work, Mr. Freemantle has offended in two ways. Firstly, by maiming the original, and secondly by running the risk of censure or offence in selecting a portion of an operatic work which is sufficiently popular to ensure its recognition by persons who dislike to hear in their churches compositions associated with the stage.

I will give thanks. Anthem composed for the Third Annual Festival of the London Church Choir Association at St. Paul's Cathedral, November 4th, 1875. By Edward J. Hopkins.

We must equally commend the bright, vigorous ideas, and the excellent musicianship manifested in these pages. The work is of some length, and consists of three movements; the first a chorus for four voices, with a free organ part; the second a quartett, "In God is my health and my glory;" and the last a chorus, containing many proofs of the author's thorough command of the resources of harmony. The resolution of the Dominant Minor 13th upon the Minor 3rd of the Tonic is a progression Herr Rubinstein has shown his fondness for, but it never seems to us quite satisfactory until left behind in the distance.

The Souls of the Righteous are in the Hands of God. Anthem for eight voices, composed by the Rev. Herbert Hall Woodward.

Although eight voices are certainly employed in this anthem, it is more with the idea of instrumental effect than as a display of the author's experience in eight-part writing. The very shortness of the piece may be its best recommendation.

Still like the dew. Song. Words from Moore's Songs and Ballads.

O Lord my God. Sacred Quartett.

Composed by John H. Gower.

The name of this composer is strange to us, but he claims attention, not only from the melodious character of his music, but from the graceful manner in which he moves his accompaniments throughout both the vocal pieces under notice. His faults—for it is better, perhaps, to dismiss these at first—are an over-anxiety to catch at tuneful phrases, whether they belong to himself or others, and a tendency to harmonise every note of the voice part. Both these defects are by no means uncommon, and the composer may be flattered by his admirers into the belief that other and greater men have done the same thing; but his best friends will tell him that the first step should be to aim at originality, and that the possession of power to harmonise fully is no reason why that power should be always exercised. The song has much merit, and in many places we have some extremely effective points, amongst which we may cite the concluding bars of holding notes, although we can scarcely reconcile ourselves to the sudden descent of the chromatic minor sixth to the key note, in the bass. The quartett contains some pure and expressive vocal writing which cannot be passed without unqualified praise. We particularly admire the manner in which the closes are occasionally delayed, and the care with which the voice parts are written must also be "honourably mentioned." We shall be glad to meet Mr. Gower on some future occasion.

Three Vocal Trios, for Female Voices.

No. 1, *Faith.* No. 2, *Hope.* No. 3, *Charity.*

The Italian words by G. Vitali; the English translation by the Rev. J. Troutbeck, M.A. Composed by G. Rossini.

It very often happens that when three or four poems, tales, or vocal pieces are published together, the popularity of one obscures the merits of the rest. So it has been with the three beautiful trios now before us. No. 3 has so thoroughly taken its place as one of the most melodious and brilliant little compositions for female voices ever written, that Nos. 1 and 2 have scarcely received that share of attention which they demand. We by no means say that the public verdict is wrong in selecting "Charity" as the best of the three trios, but unquestionably "Faith" and "Hope" are fully worthy of the reputation of their composer. In the first, especially, we have a sympathetic setting of the words not always to be found in the works of this writer, and the second, although perhaps not quite so expressive of the feeling it illustrates, abounds in charming passages, and is remarkable for a varied and characteristic accompaniment throughout. One quality, too, which should recommend these somewhat neglected trios to amateurs, is that the voices do not ascend so high as in the favourite one, and there is less individual display for the singers. This cheap edition will, no doubt, make these compositions more extensively known, especially as we find that each piece is to be obtained separately.

Five Introductory Voluntaries for the Organ. Composed by T. Mee Pattison.

The greatest recommendation we can give these pieces is that they are unambitious in plan, correctly and freely written, and of a simple melodious character quite certain to please. They will not only be found useful for performance during the more peaceful moments of the Church Service, but will no doubt serve admirably for teaching purposes.

Ashdown and Parry.

Popular Classics for the Pianoforte. Selected, edited and fingered by Walter Macfarren.

The twelve numbers issued in the fourth series of these gems of classical art are in every respect as interesting as those which have preceded them. The *Minuet and Trio*, in E flat, and *Polonaise*, in C, of Beethoven, the *Two Minuets* and *Aria*, from the first and fourth Partita of J. S. Bach, the *Sonata*, in E, of Paradies, the Rondo, *La Galante*, and *Aria con Variazioni*, of Hummel, and the *Octave Study*, of Steibelt, will have almost the charm of new works to the majority of amateurs; but Chopin's *Nocturne*, in E flat, Schumann's *Wiegenliedchen*, and Weber's two pieces, *L'Invitation pour la Valse* and *Rondo in E flat*, are comparatively well known, and we presume that Mr. Macfarren's object in including these was to show that "Classics" are not so called from the date of their

composition, but from their excellence. As reliable editions, too, we must also commend these pieces, in proof of which we may cite Weber's Rondo in E flat, some of the passages in which, restored to their original form, will seem strange to many who have been accustomed so long to play them from incorrect editions. Mr. Macfarren deserves every credit for the care with which he has selected these varied specimens of the world-renowned composers. It is good to place such music by the side of the ephemeral pieces of the day, and we earnestly recommend them to those who can play them and those who can teach them.

Lamborn Cock.

The Black Knight. Romance for Piano. Composed by Arthur O'Leary.

Mr. O'Leary has always something to say, and his writings therefore are invariably welcome. In the piece under notice he gives us a musical legend, which the auditors may fill up as they please during the progress of the composition; but that the little sketch, unpretentious as it is, conveys a leading idea to an artistic mind may be gathered from the fact of the title having been suggested by the late Sir Sterndale Bennett. The agitated and melodious theme, in E flat minor, with which it opens is most effectively contrasted with the more placid subject in the relative major; and the brief episode which leads us back to the original key is thoroughly in sympathy with the character of the piece. With an intelligent audience the "Black Knight" may fairly rely upon a warm reception; and we can assure pianists who have sufficiently advanced to rely with certainty upon their fingers that they will be fully repaid for any practice the passages may demand.

The Pianoforte Student's Daily Study; comprising Scales, Chords, Arpeggi and Finger Exercises. Arranged by E. Ellice Jewell.

The authoress of this work has evidently deeply studied the theory of fingering, and has published the result of her study in one of the most perfect collections of Exercises we have yet seen. The whole of the scales, major and minor, in octaves, tenths, sixths, thirds and double notes are given; these are followed by chords, arpeggi on the key-notes, in three positions for both hands, in single notes and octaves. We then have the chromatic scale in octaves, tenths, sixths, thirds, and in contrary motion, with the French, English and German fingering, and also a method adopted, exclusively we believe, by Thalberg, but which we can scarcely recommend. Some preliminary exercises are also given, each of which has a definite object; and credit must be awarded for the extremely lucid manner in which the various difficulties encountered by all young players are pointed out and explained by examples. The circulation of these admirable exercises in schools would effect incalculable benefit upon the rising generation of pianists, and we cannot too strongly press them upon the attention of those teachers who desire that their pupils' fingers shall be trained to walk firmly before they are allowed to run.

O satisfy us early with Thy mercy. Composed by Henry Charles Banister.

This is one of a selection of Chamber Anthems "arranged for three eaqual (*sic*) voices with an accompaniment for the pianoforte." Words that commence with "O satisfy," and conclude with "Establish Thou it," would afford a capital exercise for the ingenuity of a musician to set them to any discovered form of musical rhythm without sacrificing the literary accent. Though Mr. Banister has not attempted the problem, he has written a very melodious and vocal movement which, without much reiteration of principal phrases, refers to them sufficiently to prove his endeavour to shape his thoughts with a due regard to coherency and design.

Weekes and Co.

Students' Edition of Classical Authors. Edited by Edmund H. Turpin.

The advertisements which constantly meet our eyes in the daily papers tell us how, if we only purchase the right books, we may learn almost every language "without a Master." Whether the Professors of languages would themselves agree in the possibility of this we cannot say; but certainly these works have an extensive sale, although we cannot assert that we have yet met any person who has become a proficient linguist solely by their aid. It now becomes a question whether by the issue of recognised works for students, we are not approaching the time when the words "Music without a Master" will head our publishers' lists, the lessons being included in the purchase-money of the pieces. As long as clearly engraved editions of classical compositions were published, with merely the leading fingers marked, everybody should warmly welcome them; but when we see the fingering fully given, the method of performing every doubtful passage printed in a foot-note, and now find that Mr. Turpin has commenced a series of pianoforte works with letter-press explanations indicating the composers' design in every phrase, we begin to reflect whether we are not training up a race of performers who will not only contrive to dispense with a master, but, in their conceit, imagine his lessons to be useless. Were we to advance this argument solely in the interest of teachers, it would of course be worthless, but we do so in the interest of art. Supply a pupil with the materials for thinking and you do him a positive good, but save him the trouble by printing and pencil-marking on his pieces and you do him a positive harm. Studying music and playing pieces are two distinct things; and one of the greatest masters we ever knew even went so far as to ask pupils who applied to him for lessons which they desired to do.

Apart from these considerations, however, we award the sincerest praise to Mr. Turpin for the excellent manner in which he has performed his task. Twelve numbers of the series are already published, and a careful examination of the explanations throughout each piece proves to us that the editor has thoroughly studied the compositions he undertakes to analyse. We would suggest, however, that it would be better if the key in which the several phrases are written were oftener mentioned; as, for instance, where the second subject in E flat minor in the first movement of the "Sonata pathétique" occurs; and also, in the same movement, where the "Grave" in G minor comes, after the pause, for certainly the words "Portion of Introduction" might mislead many students. The fingering is generally very good; but it appears to us that in many places it would be desirable to teach the principle of changing the finger upon a note, an example of which might be given in No. 4 (Mendelssohn's "Andante and Rondo Capriccioso"), bar 5, page 2, where the theme should be sustained in the right hand by changing the third finger to the fourth upon E.

Spring-Time. Part-Song. Words by B. Russell, Music by W. G. Marshall.

There is melody in this song, but the design of it leaves a feeling of monotony on the listeners which will, we fear, militate against its wide acceptance. First we have a theme, with a simple accompaniment, given to the Soprani: the basses then sing this over again, in the Dominant, with an accompaniment for Soprani, Alti, and Tenori in chorus. Next comes the same subject, in the original key, for the Tenori; and, lastly, the chorus is repeated, in the same form, ending with a coda. This can scarcely, perhaps, be truly termed a "Part-song;" but, if well sung, it may please in a drawing-room.

Dulau and Co. Schott and Co

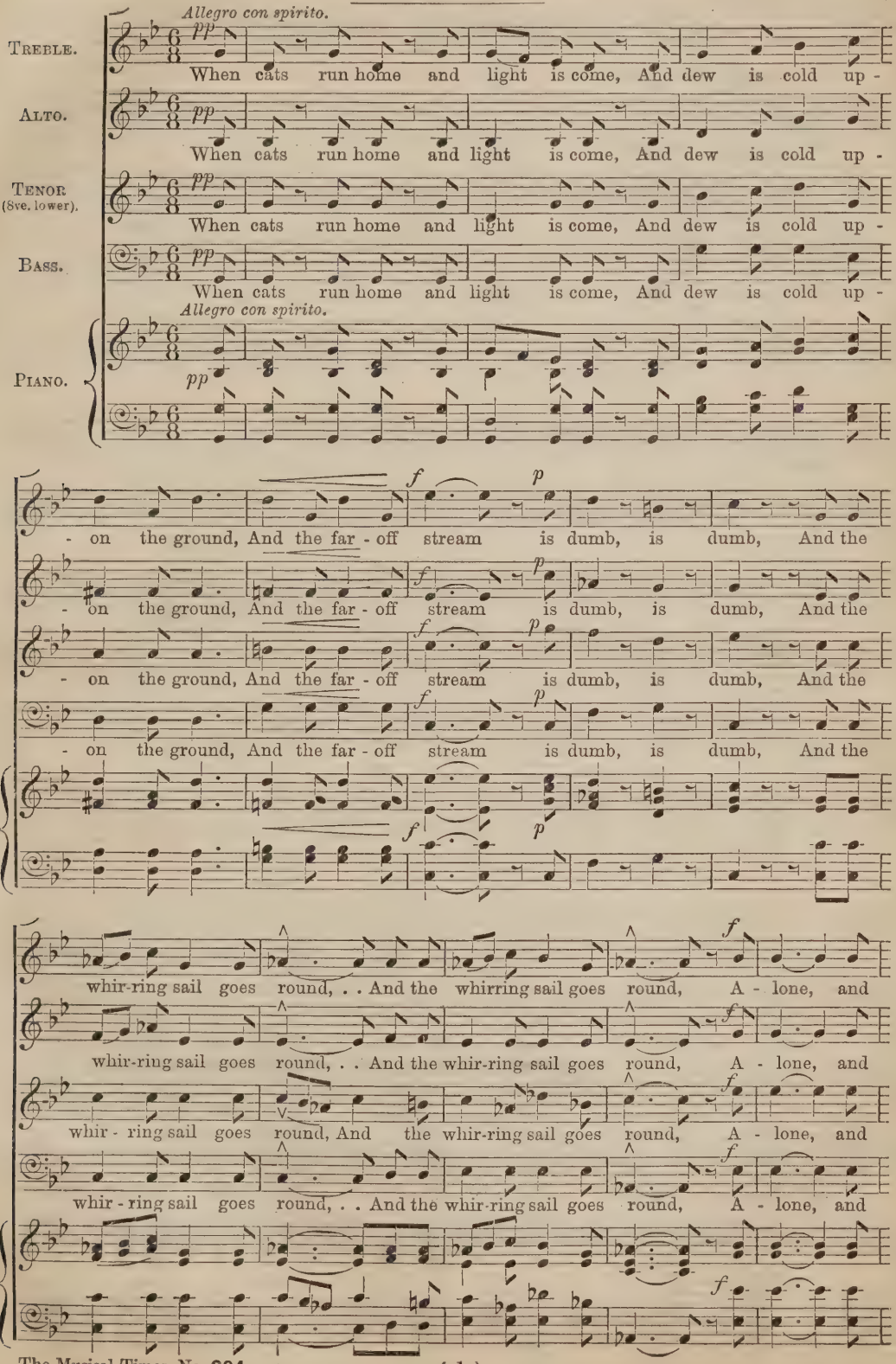
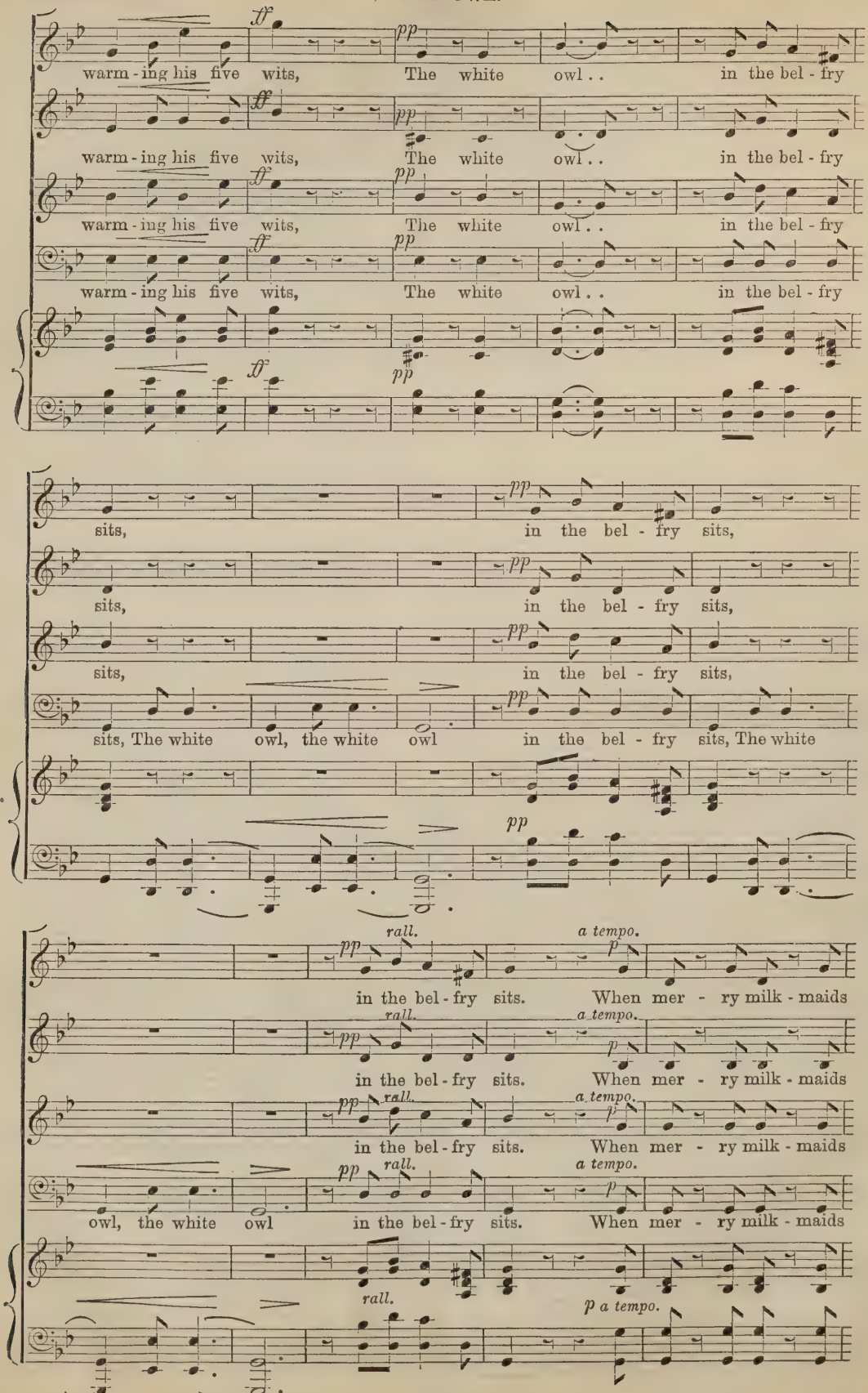
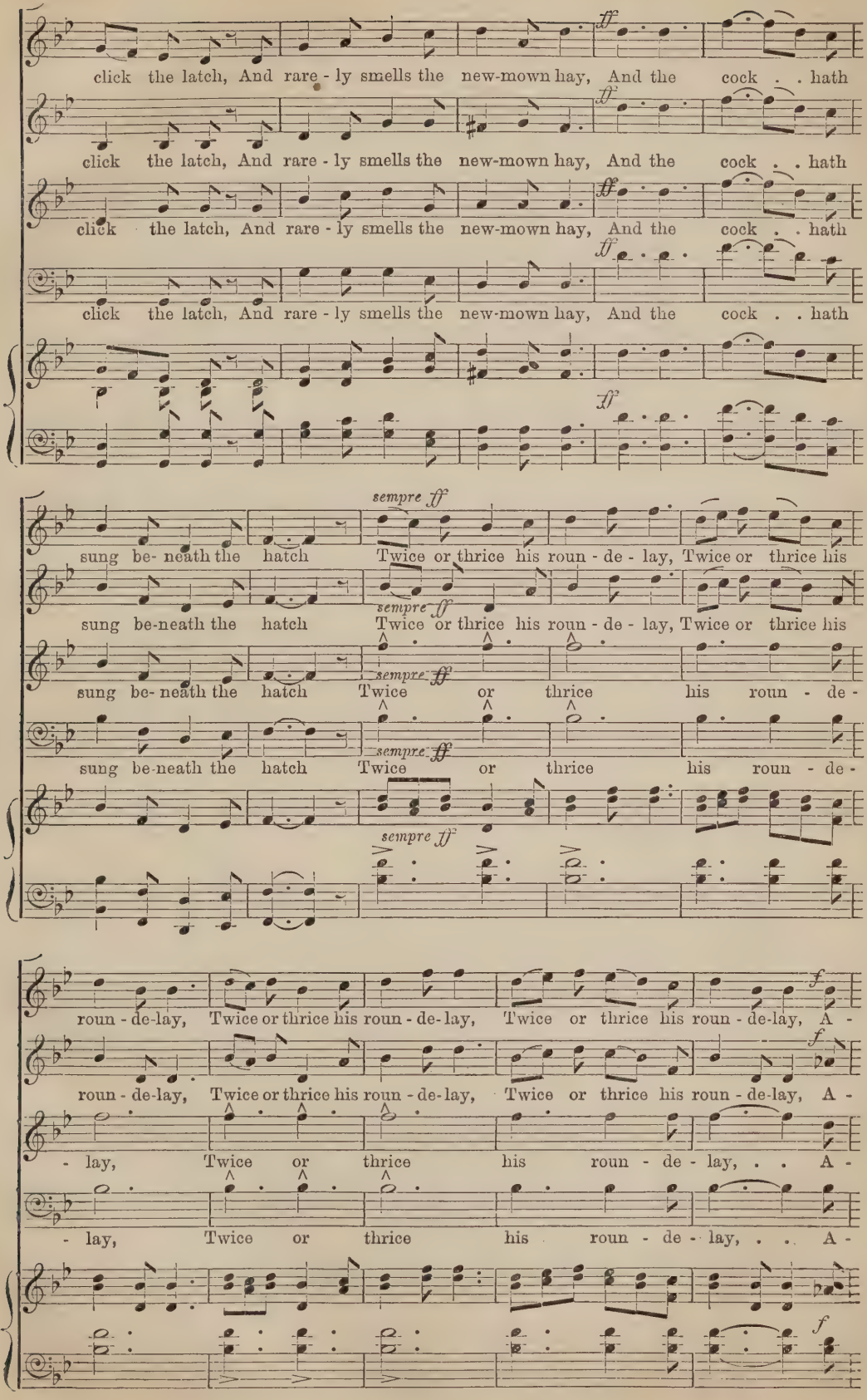
The Violin; its famous Masters and their Imitators. By George Hart.

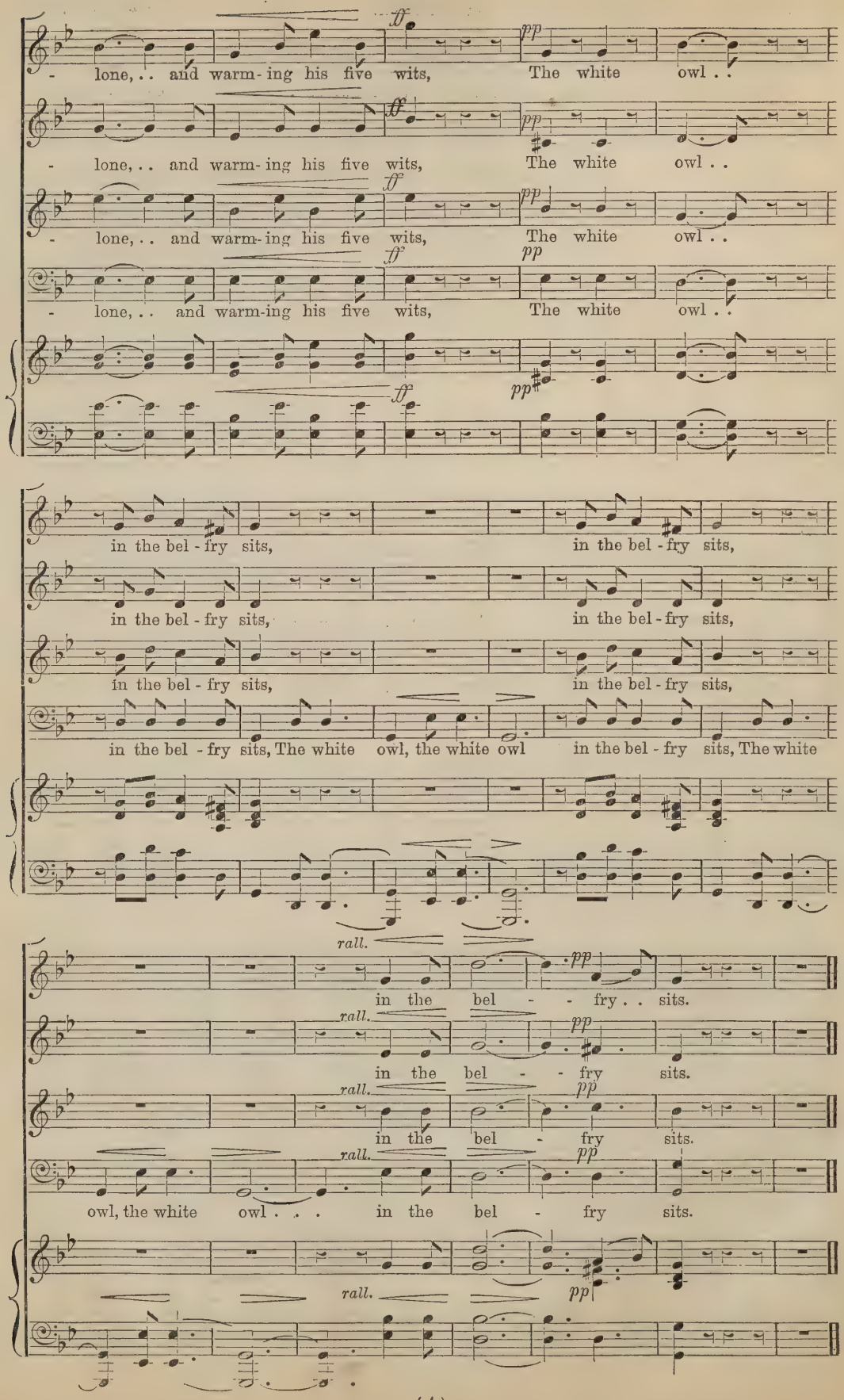
If the author of this work had been more intent upon publishing an authentic history of the Violin, and less ambitious of writing a book, we think he would have been more successful. The "Dedication," which is "inscribed to the admirers of the leading instrument at home and abroad"—the likening of the backs of the finest violins, with the unrivalled varnish, to the "setting summer sun on cloud and wave"—the quotation from "Childe Harold," and the various anecdotes directly or indirectly connected

The Owl.

PART-SONG.

Words by Alfred Tennyson. DEDICATED TO HENRY LESLIE. Music by E. Silas.

London: NOVELLO, EWER AND CO., 1, Berners Street (W.), and 35, Poultry (E.C.) New York: J. L. PETERS, 843, Broadway.

Allegro con spirito.
Treble.
Alto.
Tenor (8ve. lower).
Bass.
Piano.
pp
When cats run home and light is come, And dew is cold up -
- on the ground, And the far - off stream is dumb, is dumb, And the
f
p
whir-ring sail goes round, . . And the whirring sail goes round, A - lone, and
whir-ring sail goes round, . . And the whir-ring sail goes round, A - lone, and
whir - ring sail goes round, And the whir-ring sail goes round, A - lone, and
whir - ring sail goes round, . . And the whir-ring sail goes round, A - lone, and

warm - ing his five wits, The white owl . . in the bel - fry
sits, in the bel - fry sits,
sits, The white owl, the white owl in the bel - fry sits, The white
owl, the white owl in the bel - fry sits.
in the bel - fry sits. When mer - ry milk - maids
rall.
a tempo.

click the latch, And rare - ly smells the new-mown hay, And the cock . . hath
click the latch, And rare - ly smells the new-mown hay, And the cock . . hath
click the latch, And rare - ly smells the new-mown hay, And the cock . . hath
click the latch, And rare - ly smells the new-mown hay, And the cock . . hath
sung be- neath the hatch Twice or thrice his roun - de - lay, Twice or thrice his
sung be-neath the hatch Twice or thrice his roun - de - lay, Twice or thrice his
sung be- neath the hatch Twice or thrice his roun - de -
sung be-neath the hatch Twice or thrice his roun - de -
roun - de-lay, Twice or thrice his roun - de-lay, Twice or thrice his roun - de-lay, A -
roun - de-lay, Twice or thrice his roun - de-lay, Twice or thrice his roun - de-lay, A -
- lay, Twice or thrice his roun - de - lay, . . A -
- lay, Twice or thrice his roun - de - lay, . . A -


- lone, . . and warm-ing his five wits, The white owl . .
- lone, . . and warm-ing his five wits, The white owl . .
- lone, . . and warm-ing his five wits, The white owl . .
- lone, . . and warm-ing his five wits, The white owl . .
in the bel - fry sits, in the bel - fry sits,
in the bel - fry sits, in the bel - fry sits,
in the bel - fry sits, in the bel - fry sits,
in the bel - fry sits, The white owl, the white owl in the bel - fry sits, The white
rall.
in the bel - - fry . . sits.
rall.
in the bel - - fry sits.
rall.
in the bel - fry sits.
rall.
owl, the white owl . . . in the bel - fry sits.
rall.

with stringed instruments, somewhat detract from the effect upon those readers who seek only for accurate information upon the interesting subject to which the volume is devoted. Having said thus much, however, we must award the highest praise to Mr. Hart for this very satisfactory result of what must evidently have been the labour of many years. He is on safe ground when he arrives at the sixteenth century, leaving the early history of the violin in the hands of M. Fétis, who is, however, about as unreliable an authority as could have been selected. To enable the reader to understand the various types of Italian violins, Mr. Hart classes them into five distinct schools: the first, that of Brescia; the next (and most important), that of Cremona, the *Neapolitan*, embracing the makers of Milan and Naples; the third including the makers of Florence, Bologna and Rome; and the fourth, what he terms the Venetian school. This somewhat arbitrary division may be fairly accepted, although, as he says, Domenicus Montagnana, who had a Venetian fame, passed his early years at Cremona. Mr. Hart, of course, grows eloquent upon the subject of varnish, and we think rightly so; for there can be no question that in spite of much correspondence upon the matter, it does very materially influence the tone of the instrument. Upon this important question our author says: "A violin varnished with fine oil-varnish, like all good things, takes time to mature, and will not bear forcing in any way. At first the instrument is somewhat muffled, as the pores of the wood have become impregnated with oil. This makes the instrument heavy both in weight and sound; but as time rolls on the oil dries, leaving the wood mellowed and wrapped in an elastic covering, which yields to the tone of the instrument, and imparts to it much of its own softness." Some very valuable information is given respecting the peculiarities of style which distinguished the various makers, and the essential points of difference between the violins of Guarnerius and Stradiuarius are well described. Much credit is due to Mr. Hart for giving prominence to English makers; for, as he truly says, there can be no reason why violins should not, at the present moment, be produced in England which should fully reach the standard of merit maintained in the days of our forefathers, when, as we know, very excellent instruments were made here. Before concluding our notice of this book, we must not omit to mention the very fine wood engravings, from photographs, of the works of Stradiuarius, Guarnerius, Amati, and others, which are plentifully scattered throughout the volume, and materially add to its value.

F. Pitman.

Holy, Holy, Holy. Short full Anthem or Introit for Trinity Sunday.

If ye love Me. For Whit-Sunday. By Jacob Bradford.

These are both reprints from the *Musical Standard*. The first is extremely tuneful, while the answering points between the accompaniment and voices are rendered effective by their very simplicity. The 8ths between extreme parts in the accompaniment on the last page, score 3, bars 1 to 2, are not accounted for by the unison of the voices at the same place.

Rivingtons.

A Book of Litanies, Metrical, and Prose, with an Evening Service and accompanying Music. Arranged under the musical editorship of W. S. Hoyte.

It is matter of surprise that a compilation of this class has not appeared before. Manuals of devotion and collections of hymns abound, while Anglicans have hitherto been content that the solitary Litany found in the Prayer Book should represent an ancient and most popular form of worship. The catalogue of this collection proves its emanation from a section of the clergy, and precludes the possibility of its acceptance generally. For although the "Litany of the Blessed Sacrament" alone treads on controversial ground, its contents would be sufficient to condemn the whole volume in the opinion of the opponents of the doctrine of the Real Presence. The "Evening Service," moreover, has nothing to do with the Evensong of the Prayer Book, but is an original compilation somewhat after the manner of compline. The Litanies are divided into "Metrical" and "Prose," the latter founded on the model of that in the Prayer Book, the former consisting of verses of three lines with a response sometimes varied, at others running through the whole poem. In many instances, such as No. 2, page 15, "Shepherd of the straying sheep," these approach to a high standard of literary excellence. With such contributors as Dr. Stainer, the Rev. J. B. Dykes, Mr. Berthold Tours, Mr. E. H. Thorne, and Dr. Gauntlett, the editor has secured music of proportionate merit, while Mr. Hoyte, both by his arrangements and original tunes, has done much towards securing the success and importance of the work.

ORIGINAL CORRESPONDENCE.

JONES'S TUNE "NAYLAND."

TO THE EDITOR OF THE MUSICAL TIMES.

Sir,—Can you, or any of your readers, inform me where I can find the *earliest printed* copy of the popular Psalm-tune "Nayland," or "St. Stephen's"? Jones's Tunes are not in the British Museum.

Yours obediently,

Nov. 1, 1875. C.

HOW SHOULD ORGANISTS BE SELECTED?

TO THE EDITOR OF THE MUSICAL TIMES.

Sir,—In common, I doubt not, with many of your readers, I had been looking for some further correspondence in this month's number of the *Musical Times* on the topic of "Selection of Organists;" but as this is not the case, permit me to remark on one or two points touched upon in Mr. Stark's letter in your October issue. I have nothing to say respecting the plan he suggests for testing the fitness of an organist—that may be left to individual cases. I think, however, that, admitting the advantage of candidates for an organ appointment having passed a musical examination of some sort, this, in itself, would not meet the complaint of Mr. Stark, that "persons in business, city clerks, &c., hold appointments at good churches, and thus keep out of employment those who look to their profession for their daily bread." If it could possibly (as in the course of years it may) be an understood thing, that the passing a musical examination was a preliminary requisite for a candidature, it would not have the effect of reducing the number of amateur organists, but simply be another means of raising the musical standard in the particular department. So that, after all, this would only be one among many other results of a more general and thorough musical education of the people, which is, I presume, what Mr. Stark, with other able musicians of the present day, is aiming at. If, as Mr. Stark implies, there are many instances of ignorant amateurs holding good appointments, it is to be deplored; and being myself an amateur organist of fifteen years' standing, I do most cordially agree with him. But he would hardly expect that a time should ever come when those who may have had the advantage of a thorough musical education, but, from various reasons, may possibly be unable or unwilling to follow the profession altogether, should be excluded from competing for organists' appointments, merely because they are amateurs.

I heartily endorse what Mr. Stark says as to the silent countenance and support which it were well if the clergy generally gave to their organists, and hold it to be, with them, not optional, but a *duty*, to attend the choir rehearsals as frequently as possible. As to his concluding observations on what he rightly terms the "beggarly sums" offered at many good churches as the organist's stipend, there can be but one opinion among those who know anything on the subject; and that such should be so often the case only goes to prove how, with all our vaunted musical advancement, we are yet, as a people, miserably deficient in acknowledging the "artistic" labourer worthy of his hire. But while, as at most of our "respectable" churches, the

organist is looked upon as merely one among a number of salaried officials, and ranking scarcely above the verger or pew-opener, I fear we cannot hope for any great improvement or radical change in this respect.

I am, Sir, yours faithfully,

Dulwich, 4th Nov., 1875. Edward D. Miller.

TO CORRESPONDENTS.

*** *Notices of concerts, and other information supplied by our friends in the country, must be forwarded as early as possible after the occurrence; otherwise they cannot be inserted. Our correspondents must specifically denote the date of each concert, for without such date no notice can be taken of the performance.*

Our correspondents will greatly oblige by writing all names as clearly as possible, as we cannot be responsible for any mistakes that may occur.

Correspondents are informed that their names and addresses must accompany all communications.

We cannot undertake to return offered contributions; the authors therefore, will do well to retain copies.

Notice is sent to all Subscribers whose payment (in advance) is exhausted. The paper will be discontinued where the Subscription is not renewed. We again remind those who are disappointed in obtaining back numbers that, although the music pages are always stereotyped, only a sufficient quantity of the rest of the paper is printed to supply the current sale.

The correspondent who sends us the report of a musical performance in Leek, and gives neither his name nor address, can scarcely have read our rules on the subject, if he imagines that we could insert it.

Once more, in answer to numerous applications, we must inform composers that out of the mass of music forwarded to us, we can but make a selection for notice.

W. H.—*The catalogue of a music publisher will supply the required information.*

J. L.—*Our correspondent is quite right in presuming that he is "trespassing too much on our indulgence." If he is desirous of collecting facts for a musical lecture, he must consult books.*

Edwin Allwright.—*We cannot give an opinion upon any musical work, save in our reviewing columns.*

C.—*The tune is to be found in Jacob's "National Psalmody." Your letter, however, may elicit further information.*

Omega.—*We have no means of furnishing our correspondent with the desired information.*

BRIEF SUMMARY OF COUNTRY NEWS.

We do not hold ourselves responsible for any opinions expressed in this Summary; as all the notices are either collated from the local papers, or supplied to us by occasional correspondents.

Andover.—Two successful amateur concerts were given in the Town Hall on Thursday, the 4th ult., with the professional assistance of Mr. W. S. Bambridge of Marlborough College (piano), Mr. C. Fletcher, Southampton (violin), and Signor Torretti (bass). The express object of the concerts was to assist the fund for the erection of an organ in Fyfield parish-church. Mr. Fletcher's violin-playing was highly appreciated, and Signor Torretti was well received in his songs. Mr. Bambridge played a study in F sharp by Meyer, and on being recalled, gave a "study on the shake," by Schmidt. Mendelssohn's "Vintage Song" (chorus for men's voices), and "God save the Queen," brought the programme to a close.

Armitage Bridge.—A special service was held in St. Paul's Church, in connection with the opening of the organ, on Tuesday evening the 2nd ult. The service was opened with the hymn "O Worship the King," tune "Hanover," which was magnificently sung. Prayers were read by the vicar, the Rev. G. C. B. Madden, and the sermon was preached by the Rev. J. Ingham Brooke, rector of Thornhill. The Magnificat was sung to the "St. Saviour's Tone" in D. The Anthem was "O give thanks" (Sir George Elvey). The Versicles were sung to Tallis; after the sermon the "Old Hundredth" was given, the whole congregation joining. The organ was opened by Mr. J. C. Beaumont, the organist of the church, who displayed great skill and judgment throughout the service. The opening voluntary was "Slow movement, from Spohr's Quartett in G minor." During collection, "Slow movement, from Hummel's Trio in C, Op. 65." Concluding voluntaries, "Hallelujah" (*Messiah*), Handel; "We worship God" (*Judas*), Handel; and Haydn's "Hymn to the Emperor," with variations, all of which were played in a masterly manner. The organ was originally built in 1848 by the late Mr. Bishop of London. The extensive alterations and additions to the instrument just completed, under the direction of W. S. Barber, Esq., have been carried out by Messrs. Jardine & Co., of Manchester, and reflect upon them the highest credit.

Bristol.—On Thursday evening, the 18th ult., Mr. F. Todd, of Clevedon, gave a very instructive and elaborate lecture on "The History of Sacred Music," in the large Colston Hall. The lecturer observed that if his task were to deal with the question of English music, he would only have to go back 400 years, for, said he, we made but little figure in music until the year 1400; indeed, the oldest piece of music we had, was preserved in the Pepysian library of Magdalen College, Oxford, and was written shortly after the battle of Agincourt. The history of sacred music, unlike the history of a nation, was a history of all that was noble, pure, and good. He sketched the rise and progress of early Hebrew, Egyptian, Greek, Roman, English, and German music, &c., to the present time, giving some very entertaining sketches also of the lives of the greatest composers of sacred music. The lecturer was warmly applauded at the close. Mr. George Riseley, the organist of the Hall, ably illustrated the lecture by playing on the grand organ examples of Hebrew and Early Church Music, and selections from the works of Palestrina, Gibbons, Purcell, Handel, Bach, Haydn, Mozart, Mendelssohn, and Sir W. S. Bennett.

Buxton.—Mr. Julian Adams has just brought to an end a most successful season of concerts at Buxton, extending from March to November. The orchestral performances have included the principal works of all the great masters. The most eminent of modern vocalists have also contributed to the success of the concerts. During the last performance Mr. Adams addressed the crowded audience in a few well-chosen words of thanks.

Capel Curig, North Wales.—On Friday, the 5th ult., an amateur concert was held in the School-room for the benefit of the Children of the School. Miss Roberts, Miss Marriott, Mr. Thomas, Mr. Williams, and Mr. W. J. Mollineux were highly effective in their songs, which were ably accompanied on the harp and harmonium.

Christchurch (New Zealand).—The choir of S. Michael and All Angels (the cathedral church of Canterbury Province) gave a concert on September 9th, under the direction of the choirmaster and organist, Mr. Robert Parker. The first part consisted of Barnett's Cantata, *The Ancient Mariner*, the solo parts in which were sustained by Miss Rosina Carandini, Miss Parkerson, Mrs. C. M. Taylor, Mr. Appleby, and Mr. Knox. The chorus and band (the latter under the leadership of Mr. C. Bonnington) numbered about fifty performers, and the work was rendered throughout in a manner which was highly creditable. The second part included Weber's *Jubilee* overture, arranged for two pianos (8 hands), admirably played by the Misses Marshman and Cane, and Schubert's Impromptu in B flat, for pianoforte solo. Mozart's overture, "Der Schauspieldirector," was capitally given by the band.——On the 29th of the same month (Feast of S. Michael and All Angels) the annual Dedication Festival of the church was held. The services included full choral communion and evensong. At the latter service the processional was Dr. Longhurst's "March, march, soldiers of Christ," and the recessional "For thee O dear, dear country" to a tune by the organist of the church. The service was Garrett in F, and the anthem a selection from Spohr's *Last Judgment*. A diocesan choral association has recently been formed, numbering nearly a hundred members. The first annual festival will shortly be held in S. Michael's Church, when Goss's "Praise the Lord, O my soul" will be given as the anthem, and Barnby's "We march to victory" as the processional. Mr. R. Parker is choirmaster, and Mr. Neville Barnett, F.C.O., organist to the Association.

Cleckheaton (Yorkshire).—On Wednesday, the 10th ult., the fourth annual concert of the Tradesmen's Cricket Club was held at the Co-operative Hall, the artists being the Yorkshire Concert Party, assisted by Mdlle. Bertha Brousil, solo violinist. Miss Pauline Grayston sang Madame Bodda-Pyne's vocal waltz, "Inez," and "Rory O'More," in excellent style, and received an enthusiastic encore for the latter. Mr. Dodds was encored in "Will o' the wisp," and Miss Kennedy and Mr. Goodall were deservedly recalled. The violin solos of Mdlle. Brousil were much appreciated.

Clifton.—On Tuesday evening, the 16th ult., Mr. James C. Daniel gave one of his series of Clifton Winter Entertainments at the Victoria Rooms. The artists being Mr. Charles Hallé (pianoforte), Madame Norman-Neruda (violin), and Miss Ada Jackson, of Clifton (vocalist). The performance was of the highest class, and gave the greatest satisfaction to a large and brilliant audience.——On Wednesday evening, the 17th ult., a very successful concert was given in the Victoria Rooms, in aid of the funds for building St. Matthew's Church, Moorfields, Bristol. The programme was well selected, and consisted of trios, duets, songs, and solos. The vocalists were Miss Bretelle and Mr. A. Tovey; the instrumentalists, Signor Paggi (flute), Mr. Norgrove (violin), Mr. Pavey (violoncello), and Dr. Colman (piano).

Dundee.—On the 29th October the Amateur Musical Society gave a performance, for the first time in Dundee, of Barnett's Cantata, *The Ancient Mariner*. The choruses were sung by members of the Society, numbering about 50 voices. Mr. W. H. Richmond (pianoforte) and Mr. S. C. Hirst (harmonium) were the accompanists. Miss Annie Sinclair (soprano), Miss D'Alton (contralto), Mr. Pearson (tenor) and Mr. Wadmore (baritone) were the soloists; and Mr. John Kinross, conductor of the Society, directed the performance. A large audience filled the area of the Kinnaird Hall.

Edinburgh.—At the annual general meeting of the University Musical Society, held in the Music Class Room, on the 15th ult., Professor Oakeley in the chair, the report of the secretary showed that the number of students last year was the largest the Society had yet attained. The chairman, in an eloquent address, gave an interesting account of the gradual development of the Association to its present state of prosperity; and several speeches followed, in which Professor Oakeley's labours in the cause were warmly eulogised. The proceedings concluded with a performance on the organ, the selection principally consisting of reminiscences, chiefly from the students' part-songs of former University concerts.

Fleetwood.—A concert was given in the Whitworth Institute, on Friday evening, the 12th ult., in aid of a Fund for educating an Abyssinian Boy (who was brought over to this country after the war) as a missionary to his own countrymen. Miss Crewdson (Ulverstone), Messrs. Thornborough (Kirkham), Phillips and Burt, from the Philharmonic Hall, Liverpool, Mr. J. P. Smith, musical director of the 22nd Royal Cheshire Regiment, and Mr. Warner, of Rossall College, kindly gave their services. The pianist was Dr. Aspinall of Fleetwood. A feature of the evening was a flute solo by Mr. J. P. Smith, who was rapturously encored. Several pieces by Hatton, Callcott, Dibdin, &c., were well sung, and reflected great credit on the performers.

GREAT MALVERN.—A morning Recital was given at Mr. Haynes's concert-rooms, on Wednesday, the 17th ult., by Mr. Charles Hallé and Madame Norman-Neruda, under the direction of Mr. James C. Daniel, of Bristol and Clifton. This being the first time these artists had ever been to the town, considerable interest was excited, and nearly every ticket was disposed of a week before the performance. The concert proved a great treat to the large audience present.

GREAT YARMOUTH.—On the 17th ult., the Rev. G. Venables, Vicar of the parish, and several other leading gentlemen of the town met in the Record Room, Town Hall, for the purpose of presenting Henry Stonex, Esq., organist of the parish church, with a testimonial consisting of £81, accompanied by a list of subscribers. The Vicar occupied the chair, and in making the presentation spoke of Mr. Stonex in eulogistic terms, and referred to his readiness and anxiety always to do all he could to promote the services in the church where he had officiated as organist for 25 years. Mr. W. Worship also spoke of Mr. Stonex in high terms, and the services he had rendered to the town by means of the Great Yarmouth Musical Society, of which he was the able conductor. Mr. Stonex suitably responded, thanking the Vicar and Mr. Worship for the kind remarks they had made about him, and expressing his desire to do his best in the position in which he was placed in connection with the church and the town.

GREENHITHE.—The Autumn Soirée of the Greenhithe Musical Society was held on the 6th ult. in the National School-room, when a long and varied programme was presented, and much appreciated by a numerous audience. The various solos, anthems, choruses and instrumental pieces were satisfactorily given, and elicited frequent applause. Mr. T. B. Buckham conducted.

KEIGHLEY.—A concert was held at the Mechanics' Institute, on Saturday, the 13th ult., the vocalists being the Yorkshire Concert Party. An attractive miscellaneous programme was provided and rendered in excellent style, several encores being awarded during the evening.

LAVINGTON, PETWORTH.—On Tuesday, the 2nd ult., the opening of the Wilberforce Memorial Church took place. The Archbishop of Canterbury, the Bishops of Chichester, Winchester, Rochester, and Ely, and about 150 clergymen were present. A most eloquent and appropriate sermon was preached by Canon Liddon. The services were well rendered by the church choir, assisted by several of the choristers from Chichester Cathedral, the Precentor of which also intoned the services. Mr. J. G. Smith (an old choir boy) was a most able accompanist.

LONDONDERRY.—The St. Columb's Choral Union gave an operatic Recital in the City Hall, on Thursday evening, the 28th October, *Der Freischütz* having been selected for performance. Mrs. Muncey, of London, was the principal soprano, and was highly successful. Mr. Turpin and Mr. H. Houseley presided at the pianoforte and harmonium. The overture was played with precision and force, and the choruses, especially the "Laughing Chorus" (in which Mr. Philson introduced the solos of Kilian, the peasant, with effect), the "Bridesmaids'" and "Huntsmen's" choruses were given with a clearness which evinced admirable training. Mr. Byron undertook the part of Rudolph, and, in his scena, "Thro' the forest," achieved a great success. Mr. Killoch, in the part of Caspar, received marked appreciation. Miss Forssman, in her song, "Comes a gallant," the duet between Agnes and Annie, and the trio with Agnes, Annie and Rudolph, received well-merited demonstrations of applause. The piano used on the occasion was one of Kirkman's manufacture.

MAIDENHEAD.—The Philharmonic Society gave the third concert of the season on the 4th ult. The first part was miscellaneous, and the second consisted of Romberg's *Lay of the Bell*. Miss Jessie Royd, Mr. V. Harding, and Mr. O. Christian interpreted the solos, and the choruses were rendered with spirit and precision. Herr Rosenthal was leader; Mr. Goulden presided at the pianoforte, and Herr Max Schultz conducted.

PARKGATE.—The performance of Handel's *Judas Maccabæus* by the Rawmarsh and Parkgate Philharmonic Society, in the United Methodist Free Church, on Monday evening, the 8th ult., was quite equal to, if it did not surpass, any oratorio previously given by the Society. The band and chorus numbered about 120 performers. There was some unsteadiness in the rendering of the choruses, "O Father, whose almighty power," and "Hear us, O Lord." As a whole, however, the choir sang splendidly. The principal vocalists were Madame Walker, soprano; Miss Chadwick, contralto; Mr. R. Sutcliffe, tenor; and Mr. T. Harrison, bass. Madame Walker was enthusiastically applauded at the conclusion of the airs, "O Liberty" and "Wise men flattering." In connection with the former, the violoncello obbligato by Mr. J. Whitehead was very fine. Miss Chadwick, in the air, "Father of Heaven," was exceedingly successful. Her duet, "O lovely Peace," with Madame Walker, met with an unanimous encore. Mr. Sutcliffe sang the air, "Sound an alarm," with excellent effect, and Mr. T. Harrison was much applauded in "Rejoice, O Judah." The members of the band deserve the utmost credit for the manner in which they contributed to the success of the performance. Mr. T. Brameld, as conductor, officiated with his usual ability.

POPLAR.—An entertainment was given at the Town Hall, on the 24th ult., by the members of the Trinity Mutual Improvement Society, assisted by Messrs. Charles and Ernest Durham, whose efforts contributed in no small degree to the success of the evening.

REDDITCH.—An amateur concert was given in the school-room, Webheath, on Monday evening, the 15th ult., on behalf of the church expenses. Several choruses were creditably rendered by the choir, and vocal solos and duets were contributed by Miss K. Smith, Mr. Avery, and Mr. Taylor, the latter gentleman's song, "Danger on the line," being encored. A pianoforte solo on "Irish Airs" was well played by Miss Isabel Smith. The concert was very successful.

RICHMOND.—The Gregorian Festival which took place in the parish church, on the 11th ult., attracted a very large congregation. The service, on the whole, was exceedingly well given. The Anthem, by Dr. Stainer, was the only modern composition in the selection; but the music was appropriate throughout. Mr. C. Warwick Jordan, Mus. Bac., presided at the pianoforte.

SHEFFIELD.—On the 13th ult. a series of fortnightly Saturday afternoon organ recitals and concerts were inaugurated at the Albert Hall, on which occasion there was a large attendance. To Mr. J. T. Parkin, the promoter, considerable praise is due for the introduction of such excellent entertainments at a cheap rate. Mr. Parkin opened the recital with a "Concert Fantasie," by Dr. Stewart, and joined Herr Schollhammer in a duet, "Notturno," for viola and organ, which contributed materially to the success of the entertainment. Rossini's "La Charité" arranged for organ, piano, and violin, with Mrs. Mellowes at the pianoforte, gave great satisfaction. Mr. Johnson was the vocalist.——On the 19th ult. Mr. W. Pyatt, of Nottingham, gave a ballad concert in the Albert Hall. Madame Cave-Ashton, Miss Helen D'Alton, Signor Fabrini (in the unavoidable absence of Mr. Sims Reeves), and Signor Foli were the artists. Madame Cave-Ashton, who made her first appearance in Sheffield, was highly effective in "My mother bids me bind my hair" and "The bird that came in Spring," in which Mr. Nicholson played the flute obbligato. Miss Helen D'Alton was encored in "Looking back." Mdlle. Bertha Brousil played one of De Beriot's violin concertos in a very effective manner, and also took part with Mr. Nicholson (flute) and Mr. Naylor (pianoforte) in the overture to *Dichter und Bauer*, as well as in several other pieces. Mr. S. Naylor officiated as accompanist.

STIFFORD, NEAR GRAYS.—On the 14th ult., the Harvest Thanksgiving Service was held at Stifford Church. The occasion was made unusually interesting by the opening of a new organ built by Messrs. Maley, Young and Oldknow, of Ossulton-street, N.W. The Rev. E. Lethbridge intoned the service (Tallis in C), and sang the tenor solo in the Anthem, "O Lord, Thou art God alone," the soprano solos being rendered by Mrs. Littlehales and Miss Beech. The choir was well trained, and the Rev. C. P. Merriott preached. Mr. Oldknow presided at the organ.

WELLINGBOROUGH.—Mendelssohn's *Elijah* was given on the 27th Oct. by the members of the Philharmonic Society. The principal artists were Miss Ada Moore, Mrs. M. A. Warren, Mr. W. Williams, and Mr. Orlando Christian. Mrs. Warren in "Woe unto them" and "O rest in the Lord" was loudly applauded, and Mr. Christian was very efficient in the part of Elijah. The trio, "Lift thine eyes," was redemanded, and the rendering of the choruses showed that the work had been well studied. Mr. P. H. Diemer presided at the harmonium, and Mr. Harrington conducted.

WINDSOR.—The first concert of the season took place in the Town Hall on Monday evening, the 8th ult., under the direction of the late Mayor (W. Underhay, Esq.), and under the patronage of Her Royal Highness Princess Christian of Schleswig-Holstein. Beethoven's Sonata in D, Op. 12, for violin and piano, was brilliantly executed by Mr. J. S. Liddle (violin) and Mr. J. H. Gower (piano). The other instrumental pieces included Corelli's Sonata in A, for the violin, well rendered by Mr. Liddle; Beethoven's "Moonlight Sonata," brilliantly executed by Mr. J. H. Gower; and a Meditation on Bach, for violin, pianoforte, and organ, by Gounod, played by Miss E. Underhay (who presided at the organ), and Messrs. Liddle and Gower. The lady vocalist was Miss Annie Sinclair, who contributed several songs. Mr. Sexton, of St. George's Chapel, made his first appearance on this occasion, and was well received. Mr. Orlando Christian and Mr. Henry Guy were the other vocalists.

ORGAN APPOINTMENTS.—Mr. H. F. Waller to S. Matthew's Church, St. George's-in-the-East.——Mr. Faulkner Lee, of Richmond, Surrey, director of the choristers at the Church of S. Andrew's Undershaft, Leadenhall-street, E.C.——Mr. Henry Tolhurst to the Parish Church, Northfleet.——Mr. W. J. Wimbolt, organist and choirmaster to S. Paul's, Canonbury.——Mr. Henry J. Vaughan, organist and choirmaster to the Parish Church, Swindon.

MR. CHARLES FRY

Will recite the Lyrics in "ATHALIE" at the Concert of the St. George's Glee Union, Pimlico, on Friday, December 3.

FOR SALE (suitable for Church, Chapel, or School), a nearly new ORGAN, containing the following registers on the manual: open and stopped diapasons, gamba, principal leiblich flöte, and fifteenth; radiating and concave pedal board, with pedal bourdon, 16 ft. tone; great to pedal coupler. Price £90. Apply to H. Wale, 25, Belvoir-street, Leicester.

ORGANS for Church or Chamber, full, rich tone, from 35 guineas. ORGAN HARMONIUMS, with 1 or 2 manuals, full compass of pedals, from 25 to 54 guineas, invaluable for Teaching or Organ Practice. SPRAGUE'S Celebrated ORGAN-TONE HARMONIUMS, 6 guineas; best in the trade.—William Sprague, 7, Finsbury-pavement, London.

ORGAN.—Six-stop, by Gray; oak case, illuminated pipe front, hand and foot blowers. Price £35. Mr. Hutton, 3, Murray-street, Camden-square, N.W.

ORGAN WANTED.—Any parties having a very superior Instrument to dispose of at a moderate price, will please address particulars to H. B., Pall-mall Club, London, S.W.

A DOUBLE-BASS, formerly the property of King George the Fourth, in perfect condition, with excellent Case and Bow. Price 50 guineas.—A 2-Manual PIANOFORTE, with pedals for organ practice. Price 45 guineas.—A PEDAL PIANOFORTE, for organ practice, by Metzler. Price 30 guineas.—To be seen at Dyson's Music and Pianoforte Warehouse, 9 and 10, Thames-street, Windsor.

DURING THE LAST MONTH.

Published by NOVELLO, EWER & CO.

HAYDN.—The Passion (The Seven Words of Our Saviour on the Cross). The English adaptation by the Rev. H. Clementi-Smith, M.A., Præcentor of the Cathedral, Manchester. Octavo, paper cover, 2s.; scarlet cloth, 4s.

HAWKINS, SIR J.—A General History of the Science and Practice of Music. New Edition, 2 vols., cloth, 21s.

ILIFFE, FREDERICK.—Te Deum laudamus. Easy Chant Service (No. 3, in F). Octavo, 2d.

SMART, HENRY.—Benedictus in F. Octavo, 4d.

THACKWRAY, G. B.—Magnificat and Nunc dimittis. 8vo., 6d.

TOURS, BERTHOLD.—Benedictus, Gloria tibi, Gratius, and Sursum Corda in F. Four voices. Octavo, 4d.; ditto, unison, 3d.

CROW, E. J.—"Behold, how good a thing it is." A Masonic Anthem. Octavo, 1s.

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MUSICAL ASSOCIATION, 27, Harley-street, W. Second Session, 1875-6. SECOND MONTHLY MEETING, MONDAY, December 6th. At 5 p.m., punctually, a PAPER will be READ by WILLIAM POLE, Esq., F.R.S., Mus. Doc., Oxon., "On the Graphic Representation of Intervals, with Illustrations of the Construction of the Scale."
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TENTH SEASON, 1875—76.
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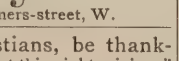
TWO CHRISTMAS CAROLS, by  8vo., 3d.

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10. THY REBUKE HATH BROKEN HIS HEART; and BEHOLD AND SEE. do.
11. HE WAS CUT OFF; and BUT THOU DIDST NOT LEAVE HIS SOUL IN HELL. do.
12. I KNOW THAT MY REDEEMER LIVETH. do.

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THE MUSICAL TIMES
AND SINGING-CLASS CIRCULAR.
JANUARY 1, 1876.

THE PROSPECTS OF THE COMING MUSICAL SEASON.

BY HENRY C. LUNN.

WE have been told by Talleyrand that our eyes are placed in front of the head in order that we may always look forward. This witty method of enforcing the necessity of anticipating rather than regretting, we have always considered as one of the best of the many good things said by the far-seeing statesman; and there can be little doubt that he, as well as many others, thoroughly proved the benefit of acting upon this axiom. In looking towards the future, we can invariably conjure up happy visions of pleasures yet unknown; but how few of us can recall the past without feeling that the road we have travelled is strewn with the wrecks of many of our brightest hopes, although we may perhaps be able to cling to the recollection of some of the sunny spots we have lingered over in our journey. Those of our readers who have duly perused our annual summary of the Musical Season must be fully sensible of the tender manner in which we have been compelled to touch upon the many unfulfilled promises to be found in the brilliant prospectuses issued at the commencement of the year. We have, indeed, felt that in many cases the kindest thing we can do is to tear up the list of pledges, and glance only at what has actually been done. As in the lenient reviews of a parliamentary session, we may presume that shortcomings cannot be helped. Important works in music, like important measures in politics, are too often pushed aside to make way for more trivial matters; and when, at the conclusion of the season, the "massacre of the innocents" commences, it is well perhaps to shut our eyes, and believe such an act to be not only justifiable, but inevitable.

But in the present instance we have set ourselves a pleasing task; for, as Talleyrand suggests, we are going to "look forward." On no New Year's Day within our recollection have we been enabled to speak so hopefully of the coming musical season as on that which ushers in 1876; and we have good reason to believe that, at least in the majority of instances, every plan thus temptingly displayed before us will be satisfactorily carried out.

A portion of the interesting selection of works comprised in the scheme of the present series of Saturday Concerts at the Crystal Palace has already been given; but on the recommencement of the performances after the Christmas vacation, a rich mine of artistic wealth will still be in store for the subscribers. Whilst thanking Mr. Manns, however, for many things that he has done to render his concerts attractive, we cannot but express a wish that he had left some others undone. The re-arranging and embellishing compositions which are in themselves perfect in the form originally intended is a descent from the high purpose which the concerts have been presumed to hold steadily in view; and we should be sorry if the undiscriminating applause with which such exhibitions have been greeted should be accepted as a reason for persevering with a system which cannot but shock the feelings of those amongst the audience who hold these works in reverence.

At the Alexandra Palace the production of Handel's strangely neglected Oratorio, "Esther," has conferred the highest honour upon all concerned; and it is also extremely gratifying to find that compositions of the "British Army Quadrille" school are henceforth to be excluded. During the season many works which must command attention will be given; and with so excellent a band and choir as we find assembled under the experienced direction of Mr. Weist Hill, there can scarcely be a doubt that the Muswell-hill concerts may fairly enter into an amicable rivalry with those at Sydenham.

The Monday Popular Concerts, which commenced on the 8th November last, will continue until the middle of March, and will present a powerful attraction to the lovers of Chamber Music. At these concerts not only may it be relied upon that the highest-class instrumentalists will be engaged, but that they will positively appear; and it is a feature that the dates of their respective performances are usually given in the prospectus issued at the commencement of the season. The morning concerts on Saturdays may be also mentioned as in every respect equal to the long established Monday evening performances.

We are glad to find that the Sacred Harmonic Society begins to show unmistakable signs of awakening from its lethargy. It is true that sacred works of acknowledged merit which have never yet been given by this Association are still passed over; but the revival of Handel's "Deborah" has been a step in the right direction; and the "selection from the lesser known works of Handel and other composers," which is announced for the 25th of next month, may be accepted as an indication that entire works of "other composers" will follow in due time. Meantime, Sir Michael Costa deserves every credit for the improvement he has effected in the choir: and if the "additional accompaniments" could be a little more toned down, there can be no question that the orchestral portions of the Oratorios would be listened to with infinitely more pleasure by the majority of the audience.

We should certainly be puzzled to divine the connection between fish and music, but it appears an understood thing that no Aquarium can be made successful unless backed up by concerts. London, of course, must not be behindhand in following the fashion, and accordingly the Westminster Aquarium is, we understand, to combine these two attractions; and, if we may trust report, the musical portion of the entertainment will be of a superior order. The fact of Mr. Arthur Sullivan being engaged as conductor would sufficiently warrant the supposition; but we are also informed that the best available talent, both in the vocal and instrumental departments, will be secured, and that every effort will be made to ensure a perfect *ensemble* in the rendering of the compositions. We could wish that a concert-room which promises so much were separated from the distracting influences which must inevitably attend the contemplation of ocean life; but it is good, perhaps, that music should find even a watery home in the metropolis, and the enterprise, therefore, has our best wishes.

The Philharmonic and other orchestral concerts which will be given during the season are tolerably certain to mitigate the severity of that conservative line of policy which ruled their programmes for so long a period. "Young England," as well as "Young Germany," is growing up to manhood, and places must now be reserved for each at our artistic feasts. When a tedious lecturer announced that he was speaking for posterity, it was cleverly remarked that if he talked much longer his audience would be

there. So it is with the "music of the future." We have gone on writing and reasoning on this subject so many years, that the term has now become an absurdity, for a generation has grown around us which knows nothing of former prejudices, and will take the liberty of judging works on their own merits. Man grows old, but art is ever young; and though it may put forth various forms, its principles are too deeply rooted to be seriously affected by the temporary cold or warmth on the surface.

What Mr. Mapleson may mean by calling his new building on the Thames Embankment the "National Opera-House," we are at a loss to understand. It is true that we have admitted the Italian language to usurp the place of our own for operatic purposes so long that it may be the fashion to believe no other tongue suitable; but we are not to be ruled by fashion, and independent thinkers are beginning to see that lyrical works should be sung either in the language originally employed by their composers or in that of the country where they are performed. In the name of musical England, then, we protest against the word "National" being prefixed to an institution which has nothing national about it; and whilst wishing it all the success it deserves, we must take leave—in spite of the flowery speeches spoken over the "first brick" and the "first stone"—to regard it simply as a commercial speculation, reared upon the solid foundation of aristocratic support, and appealing to the general public only for that small additional strength which may be found necessary to ensure its stability. If, therefore, we are led to hope for any real artistic benefit from the erection of this edifice, it is because the love of the feeble lyrical drama is declining, and not because artistic lessees are anxious to educate the public to a taste for better works. The pressure from without has been gradually strengthening, and the opening of a new building affords an excellent opportunity for partially yielding to its force. Wagner's Opera, "Lohengrin," for instance, has been long demanded by the public voice, and this demand being responded to by accommodating managers, the success has been such as to warrant us in confidently predicting that the claims of those who seek for novelty will in future not be so utterly disregarded as was formerly the case; and that if the coming season should not prove so satisfactory as we could wish, it will not be frittered away in the presentation of works for the mere exhibition of a number of untried vocalists.

The Royal Italian Opera—an establishment which at least has the merit of justifying its title—will no doubt "fully sustain its reputation." Various rumours are afloat, and we may perhaps fairly presume that in sympathy, like its rival, with the slight alteration in public taste, the favourite singers will not only be heard in their favourite parts, but will occasionally appear in some Operas which are not familiar to this country. In spite of the conservative nature of this institution, we are certain that even the holders of boxes are beginning to get tired of the usual *routine* of the season, and the powerful counter-attraction which may this year be confidently expected will no doubt nerve the lessee to some little exertion. It is difficult indeed to imagine that two houses for the performance of the Italian Lyrical Drama can receive adequate support; but assuredly the difficulty must be materially increased when both establishments—merely from the spirit of intense competition—act the same Opera on the same night.

The Birmingham Musical Festival, which is announced to take place in August, will be, as usual, one of the principal events of the season. At this meeting we always look forward to the production of compositions which, but for this friendly home, might probably never obtain a hearing. Why it is that no Musical Society in London should commission a composer to write works especially for its concerts—as was done years ago by the Philharmonic Society—we cannot imagine; but the fact is before us, and Birmingham has nobly earned our gratitude for past favours. Unusual exertions have been made to preserve the high character of these Festivals at this year's celebration, which will inaugurate the second century of their existence. The Marquis of Hertford will be the President, and the conductorship will again be placed in the hands of Sir Michael Costa. A new Oratorio, composed for the occasion by Professor G. A. Macfarren, will be produced. This indeed will be a welcome novelty, for the genius of its composer in the illustration of biblical text has been so powerfully shown in "St. John the Baptist," that additional interest will be created in his second sacred work, which, from all we have heard, is likely to prove even an advance upon that which has stamped his fame as an Oratorio writer. Professor Niels W. Gade, of Copenhagen, has also undertaken the composition of a secular Cantata, and will visit England for the express purpose of conducting it. The third original composition will be a secular Cantata from the pen of Mr. F. H. Cowen, who has already shown a talent which will no doubt ripen under the fostering care of those who have so often lent a helping hand to rising English artists. About two years ago M. Gounod was requested to compose a work for this Festival, but circumstances have compelled him to decline the offer at present, although he has expressed his willingness to negotiate with the Committee on a future occasion.

It is a trite saying that when a person who is totally incompetent to manage an undertaking, defies his advisers and insists upon making the attempt, the direst revenge is to stand aside and give him free action. If the Dean and Chapter of Worcester had listened to friendly remonstrance, they would have yielded gracefully, in spite of their convictions, to the feeling of the majority, and allowed the Three Choir Festivals to continue as usual; but they have preferred to fight out the battle to the bitter end, the result being that the Worcester meeting was an acknowledged failure, and that Hereford takes its turn this year with a strength gathered from the defeat of its opponent. We regret, indeed, that persons armed with clerical authority should be the cause of discord amongst those who have existed in amicable relationship for upwards of a hundred and fifty years; but quarrels sometimes lead even to firmer friendship than before; and we trust that the feeling shown at the approaching Hereford Festival will sufficiently prove how firmly and resolutely the people are resolved to maintain an institution which has not only worked nobly in the cause of charity, but upheld the dignity of an art which, as a necessary aid to the promotion of religious feeling, has been acknowledged, and is still acknowledged, by the highest dignitaries of the Church.

Under the brightest prospects, therefore, will the Three Choir Festival commence at Hereford on the 12th September next, directed, as usual, by the Organist of the Cathedral and Honorary Secretary to the Stewards, Mr. G. Townshend Smith. The preliminary arrangements are, of course, not yet completed; but we understand that a hundred stewards

have already signified their intention of acting voluntarily on the occasion, and there is every reason to believe that in all respects the meeting will be far superior to any of its predecessors. If some new work could be produced, or one of the forgotten treasures of the past revived, an additional interest would be given to the selection; and, after the recent controversy on the continuation of the Festivals, it certainly would be highly beneficial to show a desire on the part of the promoters of the undertaking for the performance of compositions unknown to the usual frequenters of the Cathedrals on these occasions. We also live in hopes of seeing every concession made to those who ground their objections to these meetings upon the interruption which they cause to the ordinary services; for, much as we advocate the presentation of great sacred works in Cathedrals, we have no desire that they should in the slightest degree interfere with the worship of those who dissent from us. The feelings of each party may be treated with equal delicacy and consideration; for true religion ceases when its professors fail to act towards each other with mutual forbearance.

In the course of the year we shall also have Musical Festivals at Bristol and Glasgow; and it is gratifying to announce that for the latter Professor G. A. Macfarren has accepted the commission to write a secular Cantata on the subject of Scott's "Lady of the Lake," the libretto by Madame Natalia Macfarren. We have not yet heard of any new composition at Bristol, but should imagine that the unprecedented success of "St. John the Baptist" would encourage the directors to continue the policy adopted at their first Festival of engaging some eminent composer to write a work for the occasion.

We have said nothing about the Chamber Concerts and Pianoforte Recitals which will most certainly form a portion of the season's music, our only fear indeed being that the supply—especially of the latter—will immeasurably exceed the demand. Confining ourselves solely to those events which have a real bearing upon the progress of art in this country, we have briefly drawn attention to a year's programme which, both for interest and variety, has certainly never been equalled. We have now only to hope that the seed thus plentifully sown may produce a rich harvest of results.

GOVERNMENT SINGING.—No. II.

By J. Powell Metcalfe.

Sec. for Music to the York Diocesan Choral Association.

He who finds the fault should name the remedy. It it fair enough that those who indulge in the luxury of fault-finding, should hold themselves ready to answer the natural question—"How else would you have it?" We propose in this paper thus to supplement what we said in the last number of the *Musical Times*. We there ventured to animadvert somewhat strongly upon the Government plan for what is officially designated "teaching singing." We pointed out that to encourage the ordinary schoolmaster or schoolmistress to attempt to teach the whole of a school, or even the two-thirds required to be operated upon as condition for any grant whatsoever for "teaching singing," is nothing more and nothing less than the systematic depravation of ear and destruction of voice, and that not only in the scholar, but in the teacher as well. This disastrous process is gradually, but surely, "untuning the land"—paid for as it is, moreover, by public money voted for just exactly the opposite process. Shall we propose to give up this public money altogether, cruelly perverted in its purpose as it is? If the present system must remain in operation, by all means—of course, of course—there is discord enough in this wicked world without fostering it by educational codes. Let the grant for "teaching singing" go to the submarine navy; there it will be only simply flat loss, it will not, at any rate, go to increase the enemy's fleet.

But can nothing really be done—and that without any radical changes—so to arrange matters that this grant, so well in intention, shall really be the means of effecting its proper purpose? Let us see.

Now two conditions must assuredly be observed before we can hope for this:

1st. That the scholars shall be capable of being taught;

2nd. That the teacher shall be capable of teaching.

With reference to the first, we repeat that one-fifth is as large a proportion of children as an ordinary school can be expected to supply capable of being taught to sing in tune and produce proper tone, *at present*—mark, we say *at present*—for by keeping the four-fifths seated and attentively listening to the true notes of the singing one-fifth—the ears of the listeners will be gradually trained in accuracy, and a taste for sweet sounds gradually developed, till we may hope the proportion capable of being taught to sing will be largely increased—so that "not more than one-fifth" may be relaxed—never, never, however, to be changed into "not less than two-thirds."

And now, secondly, how are we to find teachers capable of teaching? In spite of "My Lords," we must be allowed to adhere to the old-fashioned idea, that a man must know a thing himself before he can teach it to another. The question then comes pretty much to this—first, how can we prevent schoolmasters and schoolmistresses attempting to teach singing when they cannot sing themselves? and then—how can we get the one-fifth of our schools "taught singing" when the ordinary teacher is unable to sing?

Now, for one thing, at least, we must give "My Lords" credit, namely, for putting the right man in the right place, by making Professor Hullah Inspector of Music. Much might be done by duly utilizing his vast experience. In discharge of the duties of his office, the Inspector visits every training college in the country once during the year—and at these visits each member in training is passed before him. Short as this personal inspection must needs be, it must be amply long enough to enable one of his immense experience to decide positively on competency or incompetency to teach singing. Let the Inspector give his certificate to the competent, and in the coming supply of masters—the incompetent may be prevented from teaching discord at 1s. a head. Is it not monstrously absurd that the one certificate now granted should be supposed to cover all? As if, because a man can teach arithmetic, geography, and the rest of it, he should necessarily be able to teach singing. Why, even "My Lords" separate the 4s. grant from the 1s. singing grant. And surely it is not requiring too much of those who now have charge of schools, that they should present themselves before the Inspector of Music at the nearest Training College and prove themselves. If competent, their certificate, of course, will entitle them to ask a higher salary; if incompetent, as honest men, they cannot wish to obtain money under false pretences.*

* No teaching power varies so much in the teacher as the power of teaching singing. Why should there not be, then, the usual three progressive third, second and first-class certificates, entitling to teach an increasing proportion of a school, say one-fifth, one third, and one-half—in very exceptional cases even more. This would, of course, necessitate the adjustment of grant per scholar—probably 3s. a head would still keep all within the amount of the present grant.

But what must become of all our little country schools that cannot afford these higher salaries? Must all the music-grant be monopolised by the big town schools? Surely, it cannot—it ought not—to matter to "My Lords" who helps a school to earn its singing shillings; so long as real singing be taught, it cannot matter who teaches. What a vast help it might be to the promotion of true singing, if the Professor would allow others beside schoolmasters in being, or to be, to present themselves before him as candidates for his certificate. What a blessing to small choirs, so often the sport of ignorance, thus to have efficient teachers selected for them; and how much teaching power might thus be brought into use that now is thrust aside by bustling incompetency.

Suppose a school in charge of a teacher incapable of obtaining the inspector's certificate, might there not be someone at hand who, for the shillings of the present and possible future, might be inclined and able to qualify himself, by a certificate, to act for the schoolmaster in the singing half-hour. Or ladies might be forthcoming who, for the hope of happiness to future homes, might undertake the office. "And do you mean that ladies should obtain certificates as well?" Yes, truly. Why not? True metal will never object to the stamp being put upon it. And surely Professor Hullah may safely be left to deal in this matter with musical ladies who desire to help dear music. Certificate there must be; there must be due check to prevent a school taking singing-money when discord only is taught. The Government now says—and fairly enough—"We must be assured by a certificate that your teacher is competent to teach before we give you the 4s. or 5s. a-head, as the case may be." There is no more unfairness in saying the same of the singing shillings.

There is just one thing—while we propound our scheme, we seem to hear a soft professorial remonstrance: "I have quite enough to do already, without turning Examiner-General of All Comers." Well, there are such things as Assistant-Inspectors. Why should not the Professor, if he needed it, have the help of some other experienced musician? If salary were needed, amply enough would be saved by ceasing to pay for the promotion of discord. If any difficulty arose in the manufacture of another educational official, plenty of most ready volunteer assistance might be had in helping forward so important a national movement.

And this plan of certificates, moreover, would, to some extent, resolve that knotty point—the annual school inspection. Forbid the attempt to teach an unteachable number of children, ensure the competency of the teacher to teach, and, without fear of much harm accruing, we may leave the results to be adjudicated upon by the present Inspectors. They can, at least, judge whether or no the sound goes on uninterruptedly in its verses—that is, whether or no the song sung is "got up." The Professor will have taken care beforehand that if it goes at all it will go aright; at least, that it will not be made the means of depraving ears, destroying voices, and eradicating musical taste. Of course, if we could obtain in this matter of singing the double check against the waste of public money that is thought absolutely necessary in the matter of reading, writing, arithmetic, and the rest—namely, both certificate and also efficient inspection—we should hail the boon with delight and thankfulness. But the great obstructor—want of money—stands in the way of this; though, if fairly tried, it is just possible it would be found both much less expensive and easier to arrange than it seems at first sight. But we will not enter on this question here. This only do we claim, and that on the broadest ground of taxpayers' right—that so much of precaution as is most rightly taken to prevent waste of public money for five-sixths of the school grant, so much of this precaution as can be taken, without entailing further public expenditure, shall be extended to the other one-sixth.

The sales of "important" musical copyrights continually taking place would lead many to imagine that some of our greatest works are in the market, and that it would be essential, therefore to watch into whose hands they eventually fall. A glance down the auctioneers' lists will, however, usually convince such persons of their error, and when we see the prices realised by songs and pieces which bear about the same relation to music that children's books do to literature, it requires a sanguine person indeed to speak hopefully of the public taste. It must be remembered, however, that music has now become so general that everybody is presumed to be either an executant or a willing listener, and the extensive spread of ephemeral compositions, therefore, does not prove that the party of progress is not rapidly increasing. True believers can always afford to wait, and who knows but that before long a well-considered and elaborate musical work may become as valuable as a "Royalty" song, and that when copyrights are termed "important," the word may have some reference to art as well as to commerce?

That, whatever opposition may be offered to the spread of Gregorian music for the service of the Church, there is a large and increasing party resolved to uphold it, may be proved by the proceedings at the meeting of the London Gregorian Choral Association, which took place on the 9th ult., at Sion College, London Wall. Earl Beauchamp, the President of the Association, occupied the chair, and the report showed that highly satisfactory progress had been made during the year, the efforts of the Society being materially assisted by the Dean and Chapter of St. Paul's Cathedral. We may also mention that the candidates for the Organ Scholarship of £100 a year, at Keble College, Oxford, which is to be competed for during the ensuing month, must show real efficiency in Gregorian music, so that we may reasonably presume that the partisans of this movement in Oxford are resolved to have one important practical representative of their views, even where the "ancient tones" have hitherto been considered obsolete.

It appears from the report of a meeting of the City branch of the Committee for Promoting a National Training School for Music, held at the Mansion House during the past month, under the presidency of the Lord Mayor, that as sixty scholarships have been subscribed for, and from forty to sixty others promised, some information should be afforded as to what persons are to form the professional staff of the school. It might be imagined that this important matter should have been settled before the scholarships were founded, but faith is perhaps better than conviction; and when the pupils arrive in the building, no doubt somebody will be found to teach them, Meantime it is good to know, on the authority of Mr. Ball, one of the speakers at the meeting, that the Directors of this Institution are *not* a "clique," and that they are *not* "acting in opposition to the Royal Academy of Music."

WE are glad to find that music is no longer to be regarded as a graceful accomplishment at Eton College, but as a portion of the course of study which all the boys are expected to pursue. It is true that the acquisition of the rudiments of the art is only made compulsory upon those scholars in the lower division; but everybody must know that this will lead to the result we have stated, especially when it is considered how many are the boys who must pass through the lower division. As this new regulation has been framed at the earnest request of Mr. Barnby, not only the Etonians, but all who have the interest of music at heart in this country, must congratulate themselves upon his appointment as Professor at a College where the art has, up to the present time, been comparatively disregarded.

SHEFFIELD, the birthplace of Sir Sterndale Bennett, has nobly proved its admiration of his genius. A marble bust of the composer was unveiled on the 20th ult., in the Cutlers' Hall, the ceremony being appropriately performed by Mr. Stirling Howard (an intimate friend of the deceased artist), whose eloquent admiration of the talents of his townsman was echoed by Mr. W. Smith, President of the Sheffield Chamber of Commerce, and Alderman Tozert, the Master Cutler. It is gratifying to find that England is beginning to honour her artists, as well as her warriors and statesmen.

CRYSTAL PALACE.

THAT Professor Macfarren's Oratorio, "St. John the Baptist," should have produced so marked an effect, in spite of the depressing influence of the weather and the consequent thinness of the audience on the 4th ult., is a proof of the power of the work; and we sincerely hope that the desirability of repeating the Oratorio under more favourable circumstances will be recognized as much by the directors as by the many music-lovers who were reluctantly compelled to absent themselves on the occasion. We may say that the choir, although by no means faultless, was fairly good throughout; and that the solos were most satisfactorily rendered by Madame Lemmens-Sherrington, Madame Patey, Mr. W. H. Cummings, and Mr. Wadmore. Mr. Henry Holmes's Violin Concerto in F was a welcome novelty, and, finely played as it was by the composer, elicited the warmest applause. It is an exceedingly clever work, but scarcely contains sufficient originality to lead to the supposition that other violinists will include it amongst their stock-pieces. The selection in celebration of Weber's birthday was hardly, we think, a judicious one. Certainly, the Overture, "Peter Schmoll," written at the age of fifteen, although retouched some years later, and the Symphony in C (No. 2) could scarcely be considered as representative works; but the Pianoforte Concerto (No. 2), in E flat—finely played by Mr. Franklin Taylor—may prove to many who are more intimately acquainted with the Concertstück how thoroughly the great master could grasp the design of a work demanding higher qualifications for its success. The Adagio and Rondo from the Bassoon Concerto (Op. 75), the principal part excellently rendered by Mr. W. Wotton, was also a great success. The *début* of Mdlle. Ida Corani, a young vocalist with a charmingly pure soprano voice of extensive compass, must be mentioned as one of the principal events of the past month.

ST. ANNE'S CHURCH, SOHO.

THE special service at St. Anne's Church, Soho, on the 22nd ult., afforded a convincing proof of what can be effected by a carefully trained body of vocalists, a well-balanced orchestra, and an efficient organist; for though we have often attended so-called church "Festivals" of far greater pretensions, we have never heard the purity of sacred music more truthfully revealed, never seen a congregation more deeply impressed with religious fervour, than on this occasion, by the sublime strains of Bach's "Christmas Oratorio." When the mighty power of this composer became first appreciated by the general public of this country, it must be remembered that it was through the performance of his works in the concert-room; and it became a question, therefore, with those who upheld the absolute necessity of the people taking part in the musical service, whether, when his compositions were transferred to their legitimate home, the congregation would be excluded altogether from joining their voices with the choir. This doubt is now, however, happily set at rest, for at the service referred to the music of the chorals having been freely distributed in the church, and every person requested to sing them, we can ourselves bear testimony to the fact that this request was so extensively complied with as thoroughly to satisfy the most rigid advocate of congregational worship.

The choruses, especially "Christians be joyful," and the chorals woven in with the solos, were sung with a precision and perfection of intonation which evidenced the most careful training. The tenor, Mr. Charles Wade, deserved every credit for his rendering of the music allotted to him, and Mr. Berwick Orgill gave the bass solos with commendable accuracy, considering how extremely difficult are many of the intervals in the Recitatives. The unaffected expression and calm devotional feeling evinced by Miss Gill in the beautiful solo, "Sleep, my beloved," spoke to every heart; and indeed in all of the alto music the perfect satisfaction created throughout the congregation, though inaudibly expressed, was no less obvious. A good word must be said, too, for Master Atwater, whose clear voice was heard to much advantage in the soprano solos. The first and the greater portion of the second Parts of the Oratorio were given; and afterwards the "Hallelujah" chorus from the "Messiah" was sung, the congregation again availing themselves of the invitation to sing with the choir. Mr. Barnby—to whom the lovers of Bach owe so deep a debt of gratitude—conducted with his usual judgment; and Mr. J. Munro Coward presided, both with skill and intelligence, at the organ. We sincerely hope that the amount of the collection—which is to be devoted to the expense of these services and the reduction of the choir debt—will amply repay the many who have laboured in the good cause for their praiseworthy exertions. The services were announced to be repeated on the 29th ult., and on the 5th and 12th inst.

ROYAL ACADEMY OF MUSIC.

THE Students' Orchestral Concert of this Institution, which was given at St. James's Hall, on the 15th ult., before a large audience, will prove much more emphatically than anything that can be written the claims of the Academy to public support. We may say that we have scarcely ever listened to a finer performance of the instrumental portion of Mendelssohn's "Lobgesang" than was presented on this occasion, and the charming manner in which the choral parts were given throughout reflected the utmost credit upon the pupils themselves, as well as upon the excellent training they must have received. The vocal solos were also most effectively rendered by Miss Marie Duval, Miss Mary Davies, and Mr. Henry Guy; but a word might have been said for the last-named student, who, having been detained for hours by an accident on the railway, had only just arrived in time to hasten to the Hall, and, although suffering from a severe cold, to exert his best powers in fulfilment of his duties to the institution. The first movement of Mr. Eaton Faning's Symphony in C minor gave evidence of commendable reverence for the works of the best masters in this school of writing, and indicated the possession of a talent which will, no doubt, ripen by experience. The Sacred Cantata, by Mr. A. H. Jackson, is, in every respect, a composition of excellent promise. The choral portions are decidedly the best, many points of undoubted merit occurring in the choruses, "The Lord is nigh," and "Let us sing;" indeed, we have

seldom heard more favourable specimens of student-work than were exhibited in this Cantata; and the ovation which the composer received at the conclusion of its performance was fairly earned. The solo parts were effectively given by Mr. Wadmore, who is now rapidly winning a fame outside the walls of the institution in which he was educated. The song, "Love and Laughter," by Oliveria Prescott, another student, has much poetical feeling, and is instrumented with a care and judgment which augurs well for her future: it was exceedingly well given by Miss Kate Brand. The delicacy of touch and facility of execution displayed by Miss Amy Turner Burnett in Hummel's graceful Rondo, "Le Retour à Londres," fully sustained the high reputation the Academy has so long enjoyed as a school of tuition for the pianoforte; and Mr. Walter Fitton's rendering of Mendelssohn's "Rondo brillante," in E flat, was also thoroughly successful. Great praise must be awarded to Mr. Walter Macfarren for the manner in which he conducted the entire performance, every item in which proved the soundness of instruction now carried out in the several departments of our National School of Music.

BACH'S Cantata, "God's time is the best," was performed, with full orchestral accompaniments, at the afternoon service in Eton College Chapel on the 4th and 11th ult. The soprano and alto solos were taken by Masters Churchill and Mellor, the latter producing an excellent effect in the air, "Into Thy hands my spirit I commend." The tenor and bass solos were well rendered by Messrs. Mellor and O. Christian. The band and chorus numbered 100 executants. Mr. J. M. Coward presided at the organ, and Mr. Barnby conducted. The Princess Christian was present on the 4th ult.

THE production of "Antigone," with Mendelssohn's music, at the Crystal Palace during the past month must have called to the memory of many there present the excellent performance of this work at the old Covent-garden Theatre, some thirty years since, under the earnest and skilful direction of Mr. G. A. (now Professor) Macfarren. Audiences were not then educated to the appreciation of such music as Mendelssohn has wedded to the text; and although the few enjoyed the choruses, therefore, the many preferred the acting. Taste has now, however, altered, and at the Crystal Palace there can be no question that the few enjoyed the acting, whilst the many preferred the choruses. Indeed we may say that the dialogue—although the speakers were tolerably well "coached up" in their respective parts—was almost universally felt to be an interruption to the music. Mr. W. Gadsby deserves much credit for the manner in which he had trained his choir, every piece being given with a precision and truth of intonation highly commendable, the "Invocation to Bacchus," of course, producing a marked effect upon the auditors. We are glad to find that the revival of "Antigone" is to be followed by that of "Œdipus at Colonos."

THE Festival of the Choir Benevolent Fund, which took place on Wednesday, the 8th ult., at Westminster Abbey, may be said, in spite of certain shortcomings, which appear to be inseparable from Church Festivals in the metropolis, to have been musically successful, although the collection fell far short of what might have been expected from the first appeal of the Association to a London congregation. Dr. Wesley's anthem, "The Wilderness," which severely taxed the powers of the choir, was perhaps the best executed piece in the service; but Dr. Croft's "Cry aloud and shout," sung as the opening anthem, produced a marked effect. The service was the well-known one by Attwood, and a Chant by Mr. Turle was the one selected for the Psalms. After the sermon (which was eloquently preached by Dean Stanley) three anthems were given—Dr. Bridge's, "It is a good thing to give thanks," Gibbons's "Hosanna to the Son of David," and Sir John Goss's "Lift up thine eyes." During the offertory Dr. Bridge played an Andante from one of Mozart's Symphonies, and as a concluding voluntary J. S. Bach's Toccata in F.

THE foundation stone of the new Opera-House on the Thames Embankment was laid on the 16th ult., His Royal Highness the Duke of Edinburgh being the amateur mason on the occasion. An address to the royal visitor was read by Sir James Hogg; and at the luncheon at Willis's Rooms, which followed the ceremony, several speeches were delivered, in which the objects of the lessee. Mr. Mapleson, in undertaking the direction and management of the building were eloquently dwelt upon. Several of the most eminent musical professors were present.

A CONCERT was given in Surrey Chapel, on Thursday evening the 16th ult., in aid of the funds of the London City Mission Auxiliary. The performance was opened with Sir F. A. G. Ouseley's March in the Oratorio, "St. Polycarp," well played by Mr. F. G. Edwards, R.A.M. Madame Edith Wynne, Miss Williams, and Mr. Lewis Thomas were the vocalists. The second part of the concert was devoted mainly to secular music. Mr. Edwards played the Allegretto from Mendelssohn's "Lobgesang" Symphony, and a portion of the same composer's Wedding March (in honour of Madame Wynne). A duet for piano and harp, being an adaptation by Mr. John Thomas of Welsh melodies, was beautifully played by Miss Waugh and Mr. John Thomas. The arrangements were carried out by Mr. Jabez Jones.

A CONCERT was given on the 16th ult., in the Church Room, St. Mark's, North Audley-street, under the direction of Mr. A. D. Miles, the Organist, being the third of the Winter Series of Entertainments. The programme consisted of songs, duets and trios, by Miss Marie Duval, Miss Joyce Maas, Mr. W. A. Howells and Mr. Thurley Beale; violin and flute solos by Mr. F. B. Smythies and Mr. Miller; pianoforte solos and duets by Mr. H. A. Branscombe and Mr. A. D. Miles. The performance gave the greatest satisfaction.

A PERFORMANCE of Handel's "Messiah" was given on Friday evening the 17th ult., at Tolmer's-square Church, Hampstead-road, by Mr. T. Pettit's Choral Society, of sixty voices, assisted by Miss Jessie Royd, Madame Alice Barnett, Mr. H. Guy, and Mr. Wadmore. The whole of the choruses were well sung; "For unto us" and "The Lord gave the word," being noticeable for great precision. The solo vocalists were also very successful. Mr. T. Mountain presided at the organ, and Mr. Pettit conducted.

A MUSICAL PERFORMANCE by the pupils of the London Society for Teaching the Blind to Read was given at the Institution, Upper Avenue-road, Regent's-park, on the 14th ult., the Bishop of Tennessee in the chair. A very excellent programme was provided, and every piece rendered with a care and artistic feeling which cannot be too highly praised. The chairman paid a well-deserved compliment to the Professor of the Society, Mr. Edwin Barnes, and stated that of all the many schools he had visited since his arrival in this country, none had given evidence of such earnest work as the School for the Blind, at St. John's-wood. We may also say that, as evidence of the good this Society is effecting, a late pupil of the school has recently obtained an organist's situation, at a salary of £100 a year.

THE Organ at St. Botolph's Church, Bishopsgate, having been repaired and thoroughly cleaned, on Advent Sunday Mr. J. C. Dunster presided at the evening service (full choral) and gave a recital at the close. Mr. Dunster's performance was admirable, and his selection a judicious one for displaying the power and variety of the instrument, Bach's fugue in A minor being executed in such a perfect manner as to call for special notice. Bach's fugue in C minor was also well played by Master C. J. Dunster, who recently took the first prize for organ and pianoforte playing at L'Ecole de Musique Religieuse, Place Pigalle, Paris.

THE Organ at St. Jude's Church, Commercial-street, was re-opened on Sunday the 5th ult., after having been removed from the west gallery, reconstructed, and erected at the east end of the south aisle, with a few additions. The work has been excellently carried out by Mr. Thos. R. Willis. At the commencement and conclusion of each service, selections were played by Mr. Godfrey, organist of the church, which effectively displayed the improvements made in the tone and mechanism of the instrument.

Two Concerts were given by the Messrs. Barth at the Town Hall, Hammersmith, on the 2nd and 16th ult. respectively; and, though not successful financially, the directors deserve credit for their endeavour to promote the performance of a good class of music. Among the artists who have appeared have been the Misses Leonora Braham, Adele Meyers, Martha Harries, Messrs. Stedman, Theodore Barth, Knight Smith, John Evans, and Thurley Beale. Mr. A. J. Barth proved an admirable pianist, and Mr. Frewen was an efficient accompanist.

Madame Liebe Konss gave an Evening Concert at the Seymour Hall, Portman Square, on Thursday, the 2nd ult., when an excellent programme was provided. Miss Clara Perry (pupil of Madame Konss), Mr. Newton Baylis, Mdme. Marie Arthur, Mr. Theo. T. Moss, Miss L. Thomas, and Mr. Arthur Monkton were the vocalists. The concerted music was rendered in a most excellent manner. Miss Jennie Robethen presided at the pianoforte, and gained a deserved encore for one of her pieces. Solos on the violin and flute were also played by Mr. Perry and Mr. Arthur Gittens.

The fifth trial of new compositions by the Musical Artists' Society took place on the 11th ult., at the Royal Academy of Music, before a large audience. Any criticism upon the performance is scarcely perhaps desirable, but we may mention in highly favourable terms, amongst the instrumental works, a Quartet in A flat, for pianoforte, violin, viola, and violoncello, by H. Westrop, excellently played by Mrs. Algernon Bathurst, Messrs. Ralph, Webb, and Pettit; Mr. J. Parry Cole's two Sketches for the pianoforte, effectively performed by Mr. Henry Baumer, and a pianoforte Impromptu by Mr. Eaton Faning, well rendered by the composer. The vocal music included songs by W. H. Sangster, and C. H. Couldery, both capitally sung by Mr. Walter Bolton, and the clever song by Mrs. O'Leary Vinning (already noticed in our reviewing columns), "My Angel Lassie." Mr. Arthur O'Leary, the energetic hon. sec. to the Society, presided at the pianoforte.

The South London Choral Association gave its annual performance of Handel's "Messiah," on the 20th ult., at the Lecture Hall, Walworth, under the direction of Mr. Leonard C. Venables. The soloists were Miss Jessie Giles, Miss Cravino, Mr. Carter, and Mr. F. Whitby. Miss Giles sang her solos fairly, Mr. Carter was successful in "Every Valley" and the "Passion Music," and Mr. Whitby made a favourable impression in "The people that walked." The choruses were rendered in a praiseworthy manner, and Mr. Venables must be congratulated upon possessing a very efficient choir—"For unto us," and the "Hallelujah" being given most effectively.

A correspondent asks us two questions—1. Why cathedrals differ in placing the *Decani* Choir, some on the north side and some on the south side? 2. Which is strictly the Decani side, north or south? We have made every inquiry on the subject, and have much pleasure in printing the following, kindly communicated by the Rev. Mackenzie E. C. Walcott:—"In a cathedral of the Old Foundation, which has always been served by secular canons—as York, St. Paul's, Salisbury, Chichester, Exeter, Wells, Hereford, Lincoln, and Lichfield—the dean has always sat on the south-west side, with the precentor facing him in the north-west stall; hence annes de Choro were either ex parte Decani or ex parte Cantoris, terms abbreviated into Decani et Cantoris. In the other cathedrals, those of the New Foundation which had belonged to regular orders—Canterbury, Winchester, Durham, Carlisle, etc. (see my *Traditions and Customs of Cathedrals*), the services were mainly if not wholly sung by men's voices, without harmony, as in the secular churches which had a full choir of vicars and boys. The two sides were called ex parte Abbatis and ex parte Prioris; the bishop was abbot and sat on the south side, the prior fronted him. At the Reformation the bishop still could claim his stall (as at Durham, and Carlisle, and Ely), and the prior became dean and retained his seat, so that his side (improperly) was in places considered to be ex parte Decani. The precentor in these cathedral churches is always a minor canon, and appointed by the dean and chapter."

The St. George's Glee Union Monthly Concert took place on the 3rd ult., at the Pimlico Rooms, when Mendelssohn's "Athalie" was performed with complete success. The solo parts were well sung by Misses Matilda Scott, Bessie Spear, White, and Clara Buley, and the Lyrics were recited in a masterly manner by Mr. Charles Fry, the audience repeatedly showing their appreciation of his perfect elocution and powers of declamation. The Overture and March were played on two pianofortes and a harmonium, the players being Misses Bliss, Hamilton, Klein, and Buley, and Mr. G. F. Smith, R.A.M., all of whom acquitted themselves well. The choruses were sung with great precision and good general effect. Mr. Garside conducted.

We have but space to record the successful revival of Handel's Oratorio, "Deborah," by the Sacred Harmonic Society, and to express a hope that it will not again be allowed to slumber. Its many fine choruses alone should recommend it to Handel-lovers; but several of the solos may also be cited as thoroughly representative of the great master's style. The principal vocalists were Mdlle. Johanna Levier, Miss Julia Elton, Mr. Montem Smith and Mr. Lewis Thomas.

The Pianoforte Recitals of Madame Essipoff and Mdlle. Mehlig, during the past month, have attracted large audiences; and at each performance the artists have fully sustained their high reputation. We are glad to record that at Mdlle. Mehlig's concert, the *bénéficiaire* associated herself with Madame Essipoff in two duets for two pianofortes, Schumann's Andante with variations in B flat, and an Impromptu, by Reinecke, on a theme from Schumann's "Manfred." Both, it is needless to say, were received with the most enthusiastic applause.

The Saturday Concerts at the Alexandra Palace have progressed most satisfactorily during the last month. Amongst the novelties produced we must mention a clever orchestral piece by Duvivier, called "Triomphe de Bacchus," which has sufficient merit to make us hope that it may be again heard during the season. We are glad to find that Handel's "Esther" has been repeated, and have little doubt that its many beauties will now preserve it from that oblivion to which (until its revival, under Mr. Weist Hill's direction) it had been so long doomed.

Royal Academy of Music.—The examination for the Westmorland Scholarship and Potter Exhibition took place on Monday, the 20th ult.; the examiners being the Principal (Professor Macfarren), F. R. Cox, Esq., M. Garcia, Esq., H. C. Lunn, Esq., Walter Macfarren, Esq., Brinley Richards, Esq., Dr. Steggall, and A. Randegger, Esq. The results were as follows: Westmorland Scholarship—Miss Marie Duval, elected: highly commended, Miss Kate Brand and Miss Rachael Jessopp. Potter Exhibition—F. W. W. Bampfylde, elected; highly commended, T. Silver and T. A. Matthay.

The St. Matthew's (Brixton) Choral Society gave a Miscellaneous Concert, on the 14th ult., in the Schools, Church-road, Brixton, under the direction of Mr. Geo. Shinn (organist of Brixton parish church). The programme consisted of part-songs and choruses for the choir, and solos for Miss Mary Davies, Signor Rizzelli, and Mr. S. Crome, as well as two trios for violin, violoncello and pianoforte, which were executed by Mr. Michael Henry, Mr. H. B. Hawkins and Mr. Geo. Shinn. The accompanists were Mr. S. Fisher (pianoforte) and Mr. J. B. Gaunt (harmonium).

On Wednesday evening, the 22nd ult., a special choral service was held in St. Andrew's Church, Thornhill-square, Islington, when the new organ, built by Messrs. J. W. Walker and Sons, was opened by Mr. James Higgs, Mus. Bac., Oxon, organist of St. Andrew's, Holborn. The sermon was preached by the Rev. Gordon Calthrop, M.A., Vicar of St. Augustine's, Highbury New-park. The anthem was, "Praise the Lord, O my Soul," by Sir John Goss, and the service "Cooke in G." The voluntaries

were—air, "Let the bright Seraphim," Handel; Andante by Dr. S .S. Wesley; choruses, "Worthy is the Lamb" and "Amen," and Mendelssohn's First Grand Organ Sonata, all of which were played by Mr. J. Higgs in his usual masterly style. The collection for the organ, and Church Repair Fund, amounted to £50 11s.

A SERIES of Readings have been given by Mr. Marlande Clarke, at Langham Hall, on the 9th, 16th, and 23rd ult. The vocalists on each occasion were Miss Annie Sinclair and Mr. Stedman, whose songs, &c., were highly appreciated. Mr. J. S. Shedlock and Mr. W. Wright presided at the organ and pianoforte respectively.

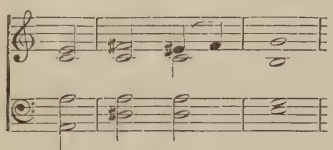
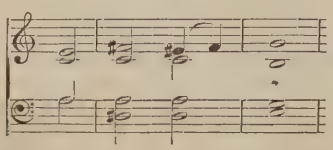
A CONCERT was given at Trinity Wesleyan Chapel, Hornsey, on Nov. 29, in aid of the funds for the repair of the chapel. The first part was a selection from the "Messiah," in which Miss Withers, Miss M. A. Withers, Miss Hulford, Mr. Rendell, Mr. H. Joyce, and Mr. H. G. Froome were the soloists. The second part consisted of anthems, sacred songs, &c., the Misses Withers and Miss Stevenson being very successful in "Lift thine eyes" ("Elijah"). The choruses were satisfactorily rendered, under the direction of Mr. H. G. Froome. Miss Bent officiated as accompanist.

M. GUILMANT will give Organ Recitals at the Bow and Bromley Institute on the 5th and 6th inst.

REVIEWS.

NOVELLO, EWER AND CO.

God is the Lord. Full Anthem.
Te Deum laudamus in G major.
By Charles Joseph Frost.

OF these two compositions the anthem is remarkably effective, and well within the capacity of the humblest choirs, the probable excellence of whose performance would, however, be much enhanced if the free organ-part were in the hands of a clever musician. The first portion of the movement being in E flat, there occurs a charming episode in the well-contrasted key of G major, which is introduced after a vigorous unison passage in the same key for the voices, answered by brilliant chords from the organ. The return to the original key of E flat is somewhat sudden, while, with some sacrifice of coherency in the plan, the opening subject is not returned to or even hinted at; and, though we must confess to feeling this to be somewhat unsatisfactory, we cannot complain that the new matter is deficient in merit or character. The Te Deum is a short and useful setting, though not entirely free from faults. In both these pieces Mr. Frost has many times given to the basses the interval of an augmented fourth ascending, and followed by another ascending interval, which is not only difficult to sing, but of bad effect musically speaking. This passage

would be improved, both musically and vocally, if written thus—

it being always advisable, nay, even imperative, that such an interval should be (so to speak) resolved within itself, to satisfy the requirements of part-writing as well as the demands of the hearing sense.

Let not your heart be troubled. Anthem. Composed by Emily M. Lawrence.

THERE is decided merit in this, which a careless revision of the proofs prevents us from recommending as heartily as we could wish.

The grass withereth, the flower fadeth. Anthem. Composed by Emily M. Lawrence.

THE authoress evinces a sympathetic insight into the text, and a great deal of freedom in the use of a considerable knowledge of harmonic resource.

Thou didst hide Thy face. Short Anthem for Thanksgiving and other Festival Occasions. By H. C. Bonavia Hunt.

COMMENCING with a tenor solo and quartett in A minor, the composition concludes with a remarkably vigorous chorus in A major, the merit of which is slightly marred by the redundant bars in the coda.

Six Offertory Sentences for Treble Voices. Set to music by G. H. F. Orwin.

MR. ORWIN has managed to set the Sentences to very melodious music without sacrificing the verbal accents—a by no means easy task. Treble voices are not treated in any particular manner, so that a performance of the movements containing full four part harmony will simply give the impression that the lower voices of the choir are absent.

Lay not up for yourselves. A short Anthem or Offertory for treble solo and chorus. Composed by J. Hornsey Casson.

A Processional Hymn. For Parochial Choirs and other Festivals. Words and music by the same.

THE latter is good of its kind; the anthem is a well-written though not remarkable piece, which deserves to be heard.

Missa de Sanctis. A Plain-Song Service for the Holy Communion. Composed by the Rev. Ernest Geldart, with accompanying Harmonies for the Organ, by Charles W. Pearce.

IF a meeting could be effected between Ambrose, Archbishop of Milan, and Herr Wagner, and they were to unite their efforts in the joint composition of a musical work, some curiosity as to the result, and amusement at the singular co-operation, would certainly be excited. Celebrated personages always secure attention even in their vagaries. There could, nevertheless, be no such interest manifested in the resurrection of an obscure Deacon of early Christian times and his association in a similar task with a little-known individual of the nineteenth century. Their efforts would not even be warranted by a probability of collateral interest apart from the certainty of musical failure. The partners in the work before us have, however, undertaken to impersonate these respective characters. The confusion caused by the archaic notation of the one is increased tenfold by its combination with a series of chords, having no reasonable motive, and following one another in a meaningless procession. An undisciplined force without motive for its operations is unworthy of the sword of a great general, or, if attacked, is speedily dispersed. The critic can only direct his attention to works framed upon some principles of construction, or referable to a standard of excellence, it may be, in but one branch of an art: when everything is indefinite and vague, he has no choice but to reserve his ammunition for a more reasonable foe.

Hear me when I call. Full Anthem for four voices. By I. S. Bowen.

AN unpretending short anthem, in which nothing is particularly objectionable, with the exception of the bass fourth, p. 2, score 2, bars 2 and 3.

Southwell School Songs. Words selected from the Poets, and music composed by Rev. R. F. Smith, M.A., Minor Canon of Southwell.

WE can scarcely imagine a better selection of poetry for school use than Mr. Smith has culled from the works of some of our best authors, and can also bear testimony to the sympathetic and musician-like manner in which he has wedded them to melodies which cannot fail to please the

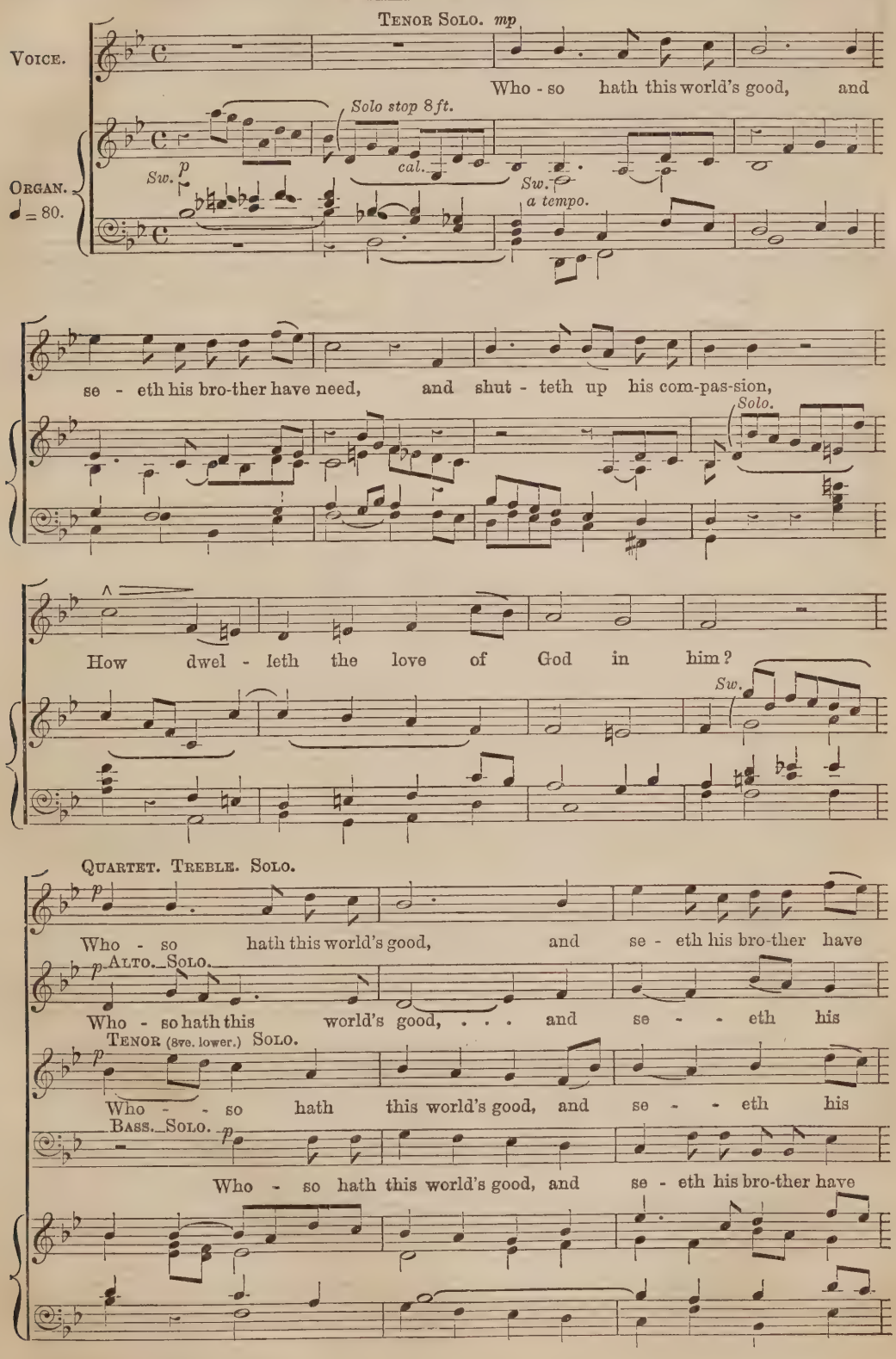
Whoso hath this world's good.

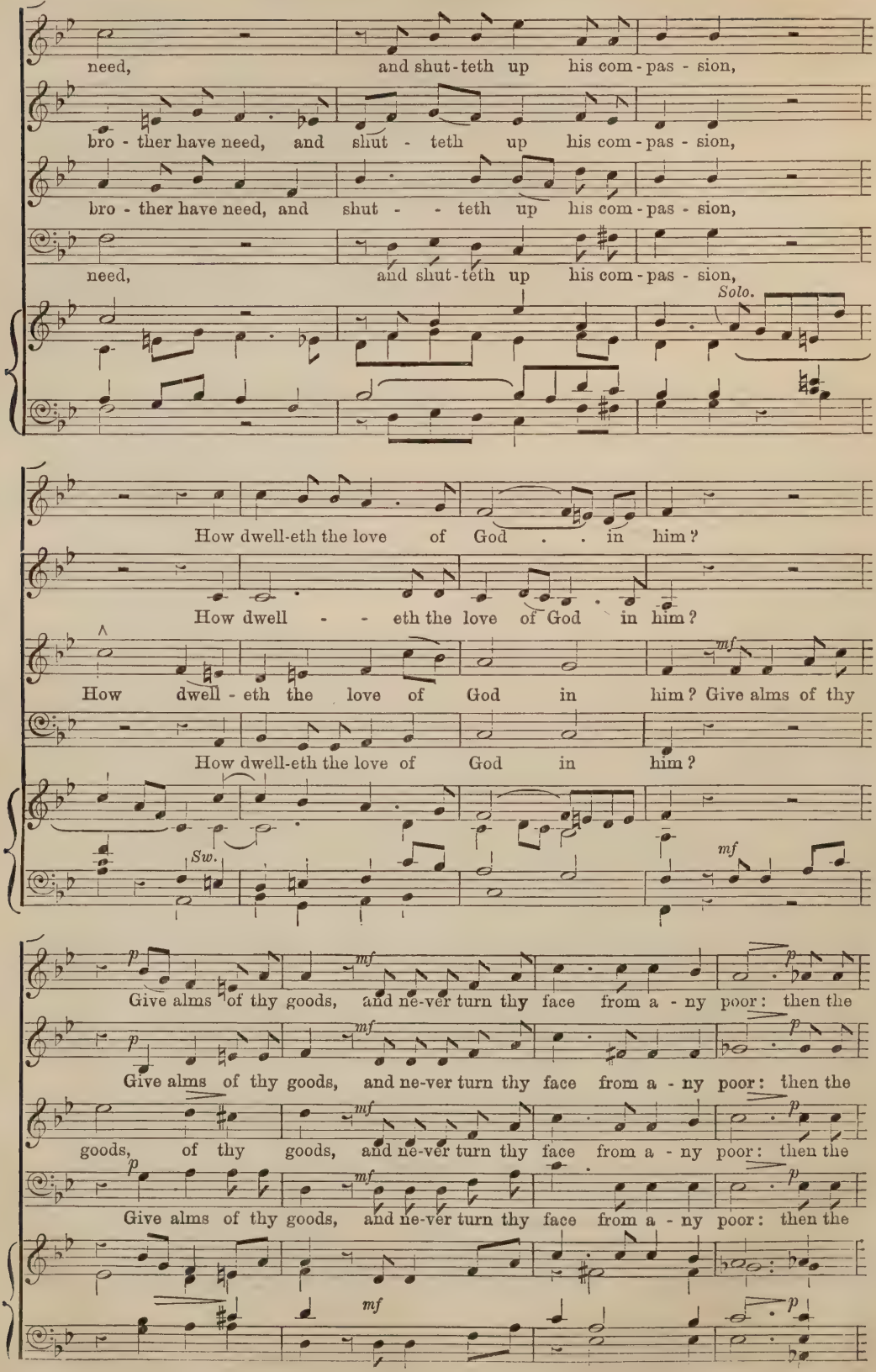
ANTHEM.

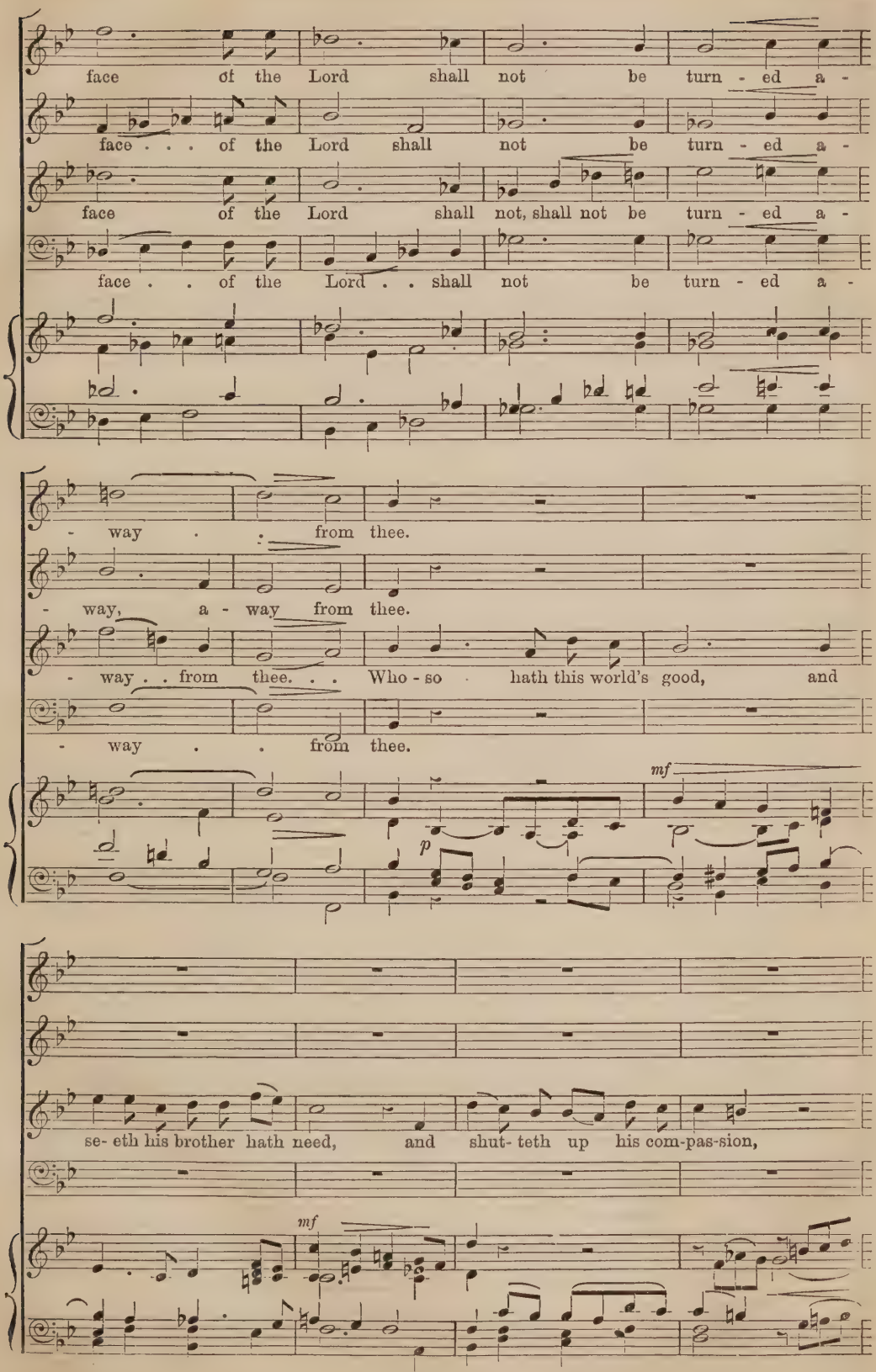
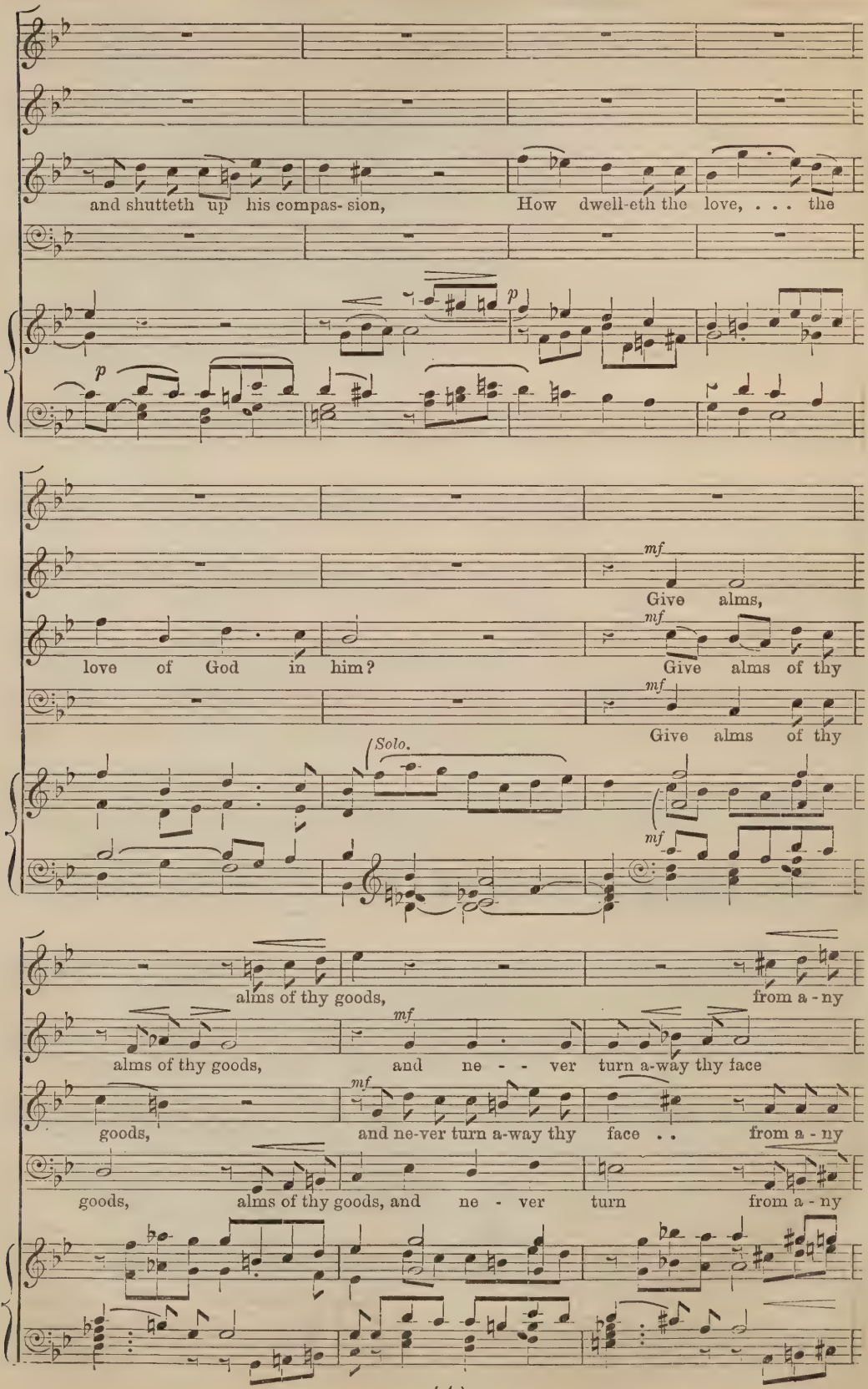
From the Service in B flat.

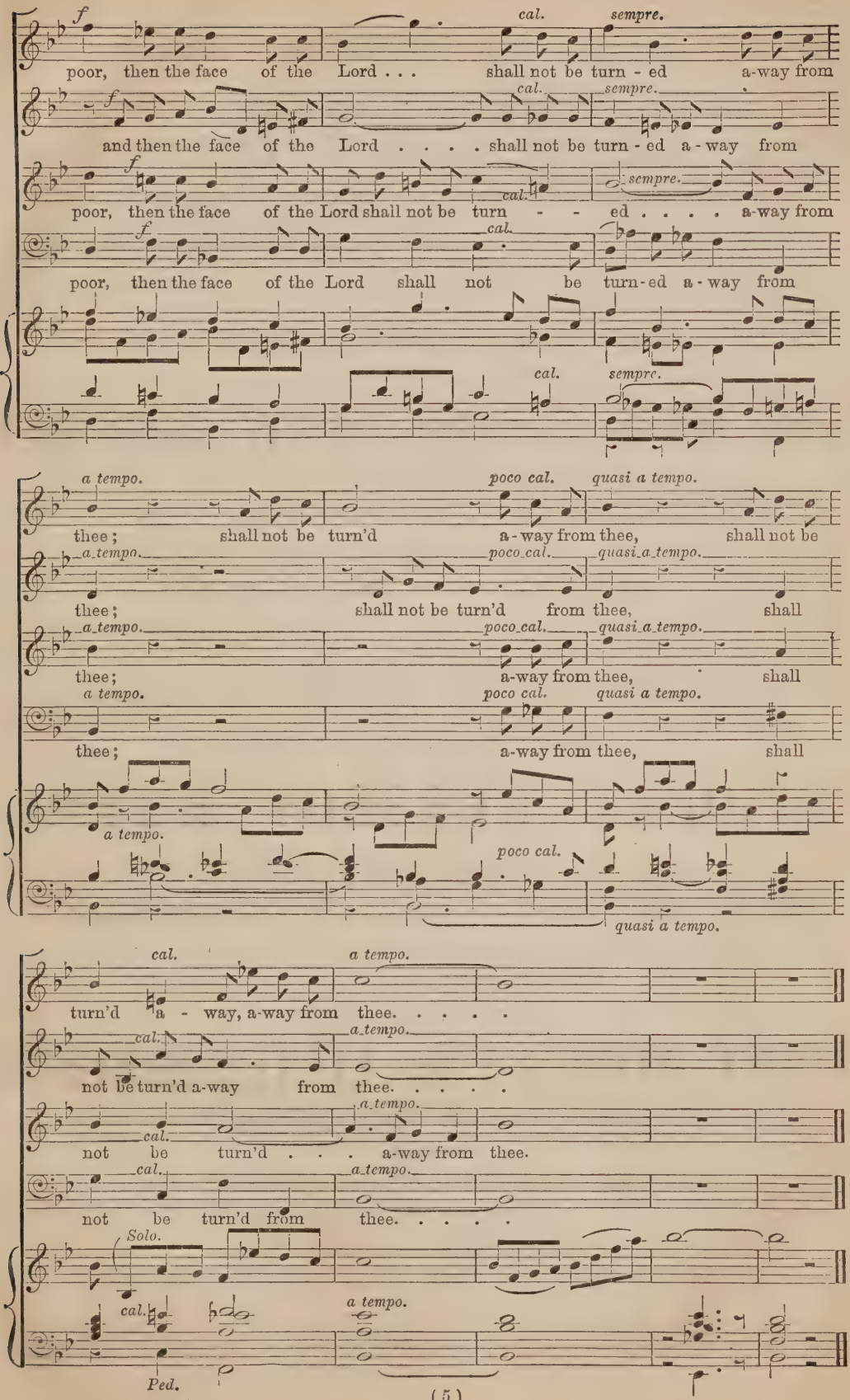
J. Baptiste Calkin.

London: NOVELLO, EWER AND CO., 1, Berners Street (W.), and 35, Poultry (E.C.) New York: J. L. PETERS, 849, Broadway.


Tenor Solo. mp
Voice.
Who - so hath this world's good, and
Solo stop 8ft.
Sw. p
cal.
Sw.
a tempo.
Organ.
♩ = 80.
se - eth his bro-ther have need, and shut - teth up his com-pas-sion,
Solo.
How dwel - leth the love of God in him?
Sw.
Quartet. Treble. Solo.
Who - so hath this world's good, and se - eth his bro-ther have
Alto. Solo.
Who - so hath this world's good, . . . and se - - eth his
Tenor (8ve. lower.) Solo.
Who - - so hath this world's good, and se - - eth his
Bass. Solo.
Who - so hath this world's good, and se - eth his bro-ther have


need, and shut-teth up his com-pas-sion,
bro-ther have need, and shut-teth up his com-pas-sion,
bro-ther have need, and shut-teth up his com-pas-sion,
need, and shut-teth up his com-pas-sion,
Solo.
How dwell-eth the love of God in him?
How dwell-eth the love of God in him?
How dwell-eth the love of God in him? Give alms of thy
How dwell-eth the love of God in him?
Sw.
mf
Give alms of thy goods, and ne-ver turn thy face from a-ny poor: then the
Give alms of thy goods, and ne-ver turn thy face from a-ny poor: then the
goods, of thy goods, and ne-ver turn thy face from a-ny poor: then the
Give alms of thy goods, and ne-ver turn thy face from a-ny poor: then the


face of the Lord shall not be turn - ed a -
face . . . of the Lord shall not be turn - ed a -
face of the Lord shall not, shall not be turn - ed a -
face . . of the Lord . . shall not be turn - ed a -
- way . . from thee.
- way, a - way from thee.
- way . . from thee. . . Who - so hath this world's good, and
- way . . from thee.
mf
p
se- eth his brother hath need, and shut- teth up his com-pas-sion,
mf

and shutteth up his compas- sion,
How dwell-eth the love, . . . the
p
p
love of God in him?
mf
Give alms,
mf
Give alms of thy
mf
Give alms of thy
Solo.
mf
alms of thy goods,
from a - ny
alms of thy goods,
mf
and ne - - ver turn a-way thy face
goods,
mf
and ne-ver turn a-way thy face . .
from a - ny
goods,
alms of thy goods, and ne - ver turn
from a - ny


f
cal.
sempre.
poor, then the face of the Lord . . . shall not be turn - ed a-way from
and then the face of the Lord . . . . shall not be turn - ed a - way from
poor, then the face of the Lord shall not be turn - - ed . . . . a-way from
poor, then the face of the Lord shall not be turn-ed a - way from
a tempo.
poco cal.
quasi a tempo.
thee; shall not be turn'd a - way from thee, shall not be
thee; shall not be turn'd from thee, shall
thee; a-way from thee, shall
thee; a-way from thee, shall
turn'd a - way, a-way from thee. . . . .
not be turn'd a-way from thee. . . . .
not be turn'd . . . a-way from thee.
not be turn'd from thee. . . . .
Solo.
Ped.

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MUSIC COMPOSED AND ARRANGED BY

ALBERTO RANDEGGER.

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young vocalists for whom they are expressly designed. There is little attempt to do more than clothe the tunes with the harmonies which appear most natural; but in all cases this task has been performed so gracefully and artistically as to leave no room for a disparaging word. Longfellow's "Psalm of Life," Mrs. Hemans's "Graves of a Household," and Hartley Coleridge's "The Lark and the Nightingale" we may mention as our especial favourites, but all, as we have said, are extremely meritorious. It was a bold thought to set Cowper's "John Gilpin," in eight Lays, especially as a number of verses must be sung to each tune. The necessity of doing so quite nullifies the plan which appears to have been adopted of changing the music when the character of the words alters; for although (as an instance) the swinging 6-4 rhythm is well adapted for the verse commencing "And now, as he went bowing down," it is by no means suitable for that beginning, "Stop, stop, John Gilpin! here's the house." This is, however, only a minor defect, and we are quite certain that not one of the eight Lays will be found wearisome.

Fairy Revels. A series of short pieces, for the Pianoforte. Composed by Arthur Trickett.

THE title-page of this piece gives us no idea whether "Fairy Revels" is one of a number of short compositions, or a general title for the whole of them; but as we find it marked "No 1" on the first page, we are inclined to believe the latter guess to be the right one. We hope that the next numbers will make amends for the thinness of texture observable throughout the one forwarded to us. Fairy music must be light, but not feeble; and we think that even the composer will allow that we have rather too much of the trivial subject in E flat. The second theme is better because character is given to it by the left-hand part. We hope the fays will grow more spirited as the Revels proceed.

The Gay Hussar. Song. Words by Alfred E. T. Watson. The music adapted from Spindler's Husarenritt, by Louis Diehl.

IT is seldom that the adaptation of an instrumental piece for the voice is successful; but the exception proves the rule, and the specimen before us may certainly be cited as an exception. Those who know the spirited and melodious "Husarenritt" of Spindler will be glad to see it transformed into so effective a solo; and those who do not will be pleased to make acquaintance with it in its present form; for, apart from its origin, it is really a capital song. The pianoforte accompaniment, which goes almost throughout with the voice—with the characteristic triplet on the second beat of the bar in the left-hand part—gives much life to the theme, although it will require a good pianist to do it full justice. We must award praise to Mr. Watson, too, for the excellent manner in which he has fitted his words to the melody.

Sunbeams. Four-part Song. Words by Longfellow. Music by Emily M. Lawrence.

THE composer of this part-song has but attempted to set Longfellow's words melodiously and gracefully; and when we say that in this endeavour she has succeeded, we are probably giving her as flattering a notice as she sought for. Something more than this, however, is required in these days when Part-songs of this unambitious character are published in such quantities, if it be the design of a creative artist to make a name; and we can scarcely see, therefore, that criticism should be called for when the absence of grammatical errors is really the only merit that can be conscientiously dwelt upon. As, however, we have selected this composition as the type of a class, we may say that we like the change of key at the double bar, but think it would have been better to have stopped upon the dominant of F, at the pause, instead of compelling the repetition of the key-note harmony.

"*As I laye a-thynkynge.*" The last lines of Thomas Ingoldsby. Song. By William Jackson, jun.

THE little legend told in the quaint lines of Thomas Ingoldsby has been well set by Mr. Jackson. The monotony of the music will scarcely be felt as an objection in such a song, where, indeed, the words should be as little as possible interfered with, either by melody or harmony. A slight variety is given to the two-bar phrases ending each verse by making the sub-dominant chord major or minor according to the feeling of the poetry; but in other respects the music remains unaltered throughout, although there are seven verses. A good effect is gained by interrupting the last close by the dominant harmony of the relative minor; and there is true musical expression in the final phrase, the voice speaking the last words, "Here is rest!" unaccompanied, and ending on the fifth of the key. A singer who can enter into the true spirit of this song will be certain to make it successful.

CHAPPELL AND CO.

Piano and Singing, Didactical and Polemical. For Professionals and Amateurs. By Friedrich Wieck. Translated, for Madame Clara Schumann and Miss Marie Wieck, by H. Krueger.

THE singular title of this work will prepare the reader for the very original style in which it is written; but there are few artists, we think, who will not acknowledge the stern truths its author enforces. Friedrich Wieck was a man of no ordinary power. His two daughters, Clara Schumann and Marie Wieck, who owed their musical training entirely to their father, would be alone amply sufficient to attest his skill as a teacher; but, in addition to these, the names of many of the most eminent German performers and vocalists who have been his pupils might be mentioned, amongst whom let us cite Hans von Bülow, who in a letter to Wieck, dated 1863, says "Never in thought or in word have I forgotten or denied—and herein will the future continue to reflect the past—what I owe to you, highly revered Master." We might freely forgive anything like egotism in one who, knowing his exceptional qualifications for what he rightly considered his mission in life, believed it almost a sin to pretend to hide this knowledge from the world. "Nature," he says, in his Preface, "has made me susceptible to everything that is good and beautiful; a correct instinct and a tolerable understanding taught me to avoid the untrue and the hateful; aspiration to higher knowledge led me to pay attention to everything that I came across on the path of my life, and I need have no hesitation in asserting that I have striven to fulfil according to my strength my vocation on earth." We should be very glad if every artist who has so high an opinion of himself had as much solid truth to back it with. It would be impossible in the limited space which we are enabled to devote to the consideration of this little book to give an idea of the many excellent observations upon art which it contains. Conversations with the parents of children who are studying music in the conventional style are of frequent occurrence; and in this form many of the theories which guided the great Master in his teaching are given forth. From one of these only we will quote. Being asked who has taught him all that he knows, our author replies, "What is to be taught many people can learn; how to teach it, this I have acquired only by having with my whole soul devoted myself always with great love and constant thought to the musical cultivation of my pupils, and in fact to their general intellectual development. Certainly it is also necessary to go on quickly—because the subject proceeds step by step, one thing laying the foundation of the next; because the pupil learns everything surely, calmly, thoughtfully, and accurately, without roundabouts, without distracting and retarding wanderings; because I teach neither too much nor too little; because I always anticipate and endeavour, while engaged with the one matter to be learned, at the same time to lay the foundation of many other necessary matters. And that is the chief point, because instead of wishing to cram the memory of the child with my own wisdom (as is often done in a crude and hurried manner), I at once rouse his intellect and give it something to do, allowing him to develope of his own accord, and not degrading him into a wooden machine." In conclusion, we heartily commend this work to the attention both of pupils and teachers; and can confidently assure them that in every page will be found matter for mature reflection, although couched, as we have already said, in somewhat eccentric language.

WEEKES AND CO.

Studies for the Pianoforte. Books 1 and 2. Composed by Henri Stiehl.

THESE studies impress us with a thorough conviction of the artistic qualifications of their author, both as a theorist and a composer: indeed it is long since we have had before us more refined and intellectual music. The first Book is modelled upon the plan so successfully pursued by Schumann in his "Kinderscenen" and other collections of pieces especially intended for juvenile players. From Herr Stiehl's group of little compositions it is difficult to select any for special comment, for all are models of pure, melodious writing. We may say, however, that amongst those certain to make their way with little critics are "Cheerfulness after work"—where the lingering upon the minor supertonic, in the key of A minor, is a charming point—"Watching at little sister's cradle"—a melodious and sympathetic sketch, in F sharp minor, with an unexpected close in the tonic major—"Holiday March"—a capital pompous movement to accompany the display of harmless guns and wooden swords—"The Dance"—a merry little tune, with appropriately simple harmonies—and "Evening Reflections"—an expressive theme with a flowing accompaniment, forming the sixteenth and last piece in a volume the design of which may be presumed to musically illustrate one of the happy days of childhood. The numbers in the second book have no titles, and, as a rule, appeal to more advanced players, although some are comparatively simple. Many will be found excellent studies for phrasing, and we have also—as, for instance, in No. 2—good examples of unusual rhythm. No. 3, in G minor; No. 5, a graceful Waltz; No. 8, an effective exercise for crossing hands; No. 12, a characteristic little piece in A minor; and No. 16, a melodious sketch, containing some valuable examples of varied punctuation, may be particularly recommended to students who are desirous of cultivating style and preparing their minds and fingers for the due rendering of the standard classical works.

F. PITMAN.

The Burnley Tune Book. A New Manual of Hymn Tunes, Chants, Kyries, Glorias, &c.

"THE compiler of the 'Burnley Tune Book' believes that no apology need be offered for introducing a new collection of tunes to the notice of the public," although "the publication of a new psalmody may appear to many to be a work of supererogation at the present time." He further "trusts that the two extremes of excessive floridness on the one hand, and scientific stiffness or angularity of style on the other, have been avoided for a more natural flow and arrangement of the parts." While we agree with the first proposition, and decline to number ourselves among the "many" spoken of in the second, we must observe that the present compilation is not "*new*" in such a sense as to warrant our acceptance of it as an improvement upon what has gone before, or even as the equal of its predecessors. Mr. Simpson (the compiler), in his efforts to secure "the mean" degree of harmonic beauty, has, moreover, committed some egregious blunders. To look at his original tunes is to be convinced of his incapacity to undertake a task requiring at least a groundwork of knowledge. We are content to point out the faulty harmony in No. 378, b. 3, where the seventh and root resolve on the third; No. 151, where a seventh resolves upon the fifth, and the root upon the third of next chord; in the sixth double chant we find a first inversion of a dominant seventh with the seventh rising to the fifth of the tonic. We presume Mr. Simpson cannot seriously mean to describe No. 73 as a "canon, treble and bass." In No. 74 again occurs the same fault as in No. 151 of the Hymn Tunes. We might multiply examples from the compiler's work alone to exhibit clearly in what his ideas of novelty consist, and how his "natural flow" induces on our part a want of appreciation for his endeavour to keep clear of "angularity" and "floridness."

AUGENER AND CO.

Select Anthems from the Works of English Composers. Edited, with Suggestions for Tempi, Marks of Expression, and an independent Organ Accompaniment added, by Francis Edward Gladstone.

THE collection comprises two anthems by Dr. Boyce, two by Dr. Hayes, two by Dr. Greene, one by Dr. Croft, and one by John Weldon. As they are all as well known in our churches as "Rule Britannia" is out of them, remarks upon their merit would be superfluous. The "suggestions," as Mr. Gladstone modestly calls them, show how carefully and completely he has done his work; while his growing reputation as a practical organist and composer will ensure a cordial reception of the volume from those who have neither leisure nor inclination to undertake the task for themselves, and have only the old editions in their libraries.

LAMBORN COCK.

Larghetto and Fugue for the Organ. Composed by Westley Richards.

THIS is a great advance upon the last composition of the author that came under our notice. The ideas are not striking or original, but are treated in a manner that shows Mr. Richards to have mastered the art of fugal writing. We can only wish that the many who attempt such compositions would exemplify principles half as clearly.

ORIGINAL CORRESPONDENCE.

HOW SHOULD ORGANISTS BE SELECTED?

TO THE EDITOR OF THE MUSICAL TIMES.

SIR,—No one will question the importance of this subject, now that almost every church contains its three-decker, and that good music has become so much a necessity to our congregations.

Your correspondents seem agreed in thinking that the present mode of selecting organists by public competition often fails to discover the most suitable candidate or to give general satisfaction to the parishioners; and it cannot be disputed that it frequently leads to disappointment and ill-feeling on one side or the other, which is not at all to be wondered at, considering the very objectionable mode of proceeding. The other methods of election suggested by Mr. Miller and Mr. Stark have each their advantages, but would be applicable, I fear, only in a few places. There is another mode of election which I would suggest for the serious consideration of your readers, especially the clergy and others in authority; namely, that when an organist's post is vacant, they should look around for some desirable and suitable candidate, and then freely offer the post for his acceptance. This is the way the clergy themselves receive their appointments, and I see no reason why it should not be equally satisfactory for organists. It would save the authorities of the parish infinite trouble and unpleasantness; it would be paying a genuine compliment to the organist, and would be much more likely to secure a faithful and able discharge of his duties than would be gained by any public trial or competition, however impartially or judiciously managed.

Of course it is to be regretted that in many places organists should be so ill paid and so disrespectfully treated; but as musical taste advances, and organists themselves improve in skill and general attainments, their stipends will also increase at a similar ratio; and in a few years I trust we shall look in vain for such advertisements as hail in your present number from Leyburn Church and De Beauvoir Town! Amateur organists (whether properly qualified or not) who undertake appointments at a reduced stipend, or *no stipend* at all, have much to answer for in this respect. The importance of this subject to all church musicians must be my apology for the length of this epistle, but I trust it may lead to further discussion, and a better appreciation of a most deserving class of men.

I am, Sir, yours faithfully,

A TRUE LOVER OF MUSIC.

December, 1875.

JONES'S TUNE "NAYLAND."

TO THE EDITOR OF THE MUSICAL TIMES.

SIR,—Your correspondent "C" will find this tune in the *third edition* (1865) of the *Hymnal*, published by the Society for Promoting Christian Knowledge, under the musical editorship of Mr. Turle, of Westminster Abbey. The tune is there assigned to the 23rd and the 81st Psalms, and a foot-note is appended to the effect that it is given as originally printed for the 23rd Psalm in the "Ten Church Pieces with four anthems, for the use of Nayland Church, by Wm. Jones, M.A., F.R.S. March 25th, 1789," except only that the key is changed from B♭ to A. The harmonies differ slightly from those in the earlier edition (1863) of the above-mentioned Hymnal; and in the recent edition, brought out under the musical supervision of Mr. Arthur Sullivan, the foot-note has been withdrawn, and the tune is given with new and more widely-different harmonies.

I am, Sir,
Yours truly,
A. H. D. PRENDERGAST.

Temple, Dec. 9th, 1875.

TO CORRESPONDENTS.

*** *Notices of concerts, and other information supplied by our friends in the country, must be forwarded as early as possible after the occurrence; otherwise they cannot be inserted. Our correspondents must specifically denote the date of each concert, for without such date no notice can be taken of the performance.*

Our correspondents will greatly oblige by writing all names as clearly as possible, as we cannot be responsible for any mistakes that may occur.

Correspondents are informed that their names and addresses must accompany all communications.

We cannot undertake to return offered contributions; the authors, therefore, will do well to retain copies.

Notice is sent to all Subscribers whose payment (in advance) is exhausted. The paper will be discontinued where the Subscription is not renewed. We again remind those who are disappointed in obtaining back numbers that, although the music pages are always stereotyped, only a sufficient quantity of the rest of the paper is printed to supply the current sale.

A YORKSHIRE ORGANIST.—*Our correspondent will find the information he asks for on page* 333.

BRIEF SUMMARY OF COUNTRY NEWS.

We do not hold ourselves responsible for any opinions expressed in this Summary; as all the notices are either collated from the local papers, or supplied to us by occasional correspondents.

BEDFORD.—Mr. H. R. Rose gave his first public Recital on the 25th November, in the New Corn Exchange, assisted by two fellow-students of the Royal Academy of Music, Miss Mary Davies (Welsh Union Scholar), and Mr. Howells. Mr. Rose played Mendelssohn's Introduction and Fugue in E minor (Op. 35), Schubert's "Impromptu in G" (Op. 90), and the "Toccata" (Op. 38) of Sterndale Bennett, (which was brilliantly rendered), and also Studies by Henselt, Chopin, &c. A duet was sung by Miss Davies and Mr. Howells, "O that we two were maying," with commendable taste. The Recital was highly successful.

BEDMINSTER, BRISTOL.—On Wednesday, the 15th ult., Mrs. Andrews gave an Evening Concert at the Conservative Hall. The programme was well rendered, many of the pieces being encored. The vocalists were Mrs. Andrews, Miss Pennington, and Messrs. B. Gay, E. T. Morgan, and H. J. Dyer. Sir J. Benedict's fantasia, "Erin," and Weber's polonaise, "L'Hilarité," were played by Miss Nannie Praeger (piano). Mr. John Barrett acted as accompanist throughout.

BOGNOR.—A very successful Concert was given on the 14th ult. at the Assembly Rooms, in aid of the "Observer" Beef Fund. Miss Marie Duval, Mr. Stedman, and Mr. Finlay Finlayson were the vocalists, and gave great satisfaction in their several solos, the performance of the two trios, "Vieni al mar," and "This Magic-wove Scarf" being also highly successful. Violin solos were given by Mons. Kuhn; and Mr. F. Partridge was the accompanist.

BRISTOL.—On Wednesday evening, the 1st ult., a Concert was given in the large Colston Hall by "Mr. Greenwood's Choir," in aid of the funds of the Church Schoolmasters' and Schoolmistresses' Benevolent Institution. The hall was crowded in every part, and the programme was of a thoroughly popular character. Some part-songs were well sung by the choir. The soloists were Miss Jessie Royd and Mr. Brandon. Mr. Geo. Riseley presided at the organ, and Mr. C. Greenwood at the piano. Conductor, Mr. J. Greenwood.

CAMBRIDGE.—The members of St. Paul's Musical Society gave their second Concert on the 7th ult., to a large audience. The principal feature was the part-singing, under the able conductorship of the Rev. D. Banham. Songs were given by Misses Headley and Hudson, and Messrs. Bishop and Roe, several receiving encores. A violin solo, by Mr. Whitehead, and a harp solo by a lady, whose name did not transpire, were highly effective. The profits of the concert were given in aid of Addenbrooke's Hospital, Cambridge.

CHELTENHAM.—The first Concert of the Musical Society, this season, was given on the 11th ult., at the Assembly Rooms, before a crowded and fashionable audience. Handel's *Acis and Galatea* and a selection from Auber's *Masaniello* formed the programme, which was well executed by the band and chorus. The solos were sung by members of the Society. Mr. Woodward, of Gloucester, led the band, with Mr. Waite, of Clifton, as principal violoncello, and Mr. Arthur E. Dyer, Mus. Bac., Oxon, conducted.——The usual Christmas Concert took place on the 16th ult., in the large classical room of Cheltenham College, before an audience numbering nearly a thousand. A selection from Macfarren's *May-Day* and some part-songs were well performed by about 100 members of the College, under the direction of the newly-appointed Organist, Mr. A. E. Dyer, Mus. Bac. Gounod's song, "Maid of Athens," sung by the Rev. H. Kynaston, Principal of the College, was encored, as were several of the miscellaneous items of the programme. Haydn's Toy Symphony, performed near the close of the second part by several of the Masters, created considerable amusement. According to custom, the first part of the concert concluded with "Auld lang Syne," and the second part with the Holiday Hymn, followed by the National Anthem.

CLIFTON.—On the 2nd ult., Mrs. Viner-Pomeroy gave her annual Morning Concert at the Victoria Rooms. The following instrumentalists assisted:—Mr. A. W. Waite (violin), Mr. E. Woodward (viola), Mr. J. Pomeroy (violoncello), Mr. J. O. Brooke (clarionet), Mr. J. Pimm (contrabasso), Mr. Edwards (French horn), and Mrs. Viner-Pomeroy (piano). The programme included selections from Schubert, Weber, Beethoven, Servais, and Moscheles.——On Thursday evening, the 9th ult., Signor Paggi gave a Concert at the Victoria Rooms, assisted by his daughters, Mdlle. Paggi (piano), Mdlle. Anita Paggi (flute), and Mdlle. Josephine Paggi (violin), and his son Master Paggi (violoncello). Miss Brettelle and Mr. J. H. Kearton were the vocalists. Signor Paggi's children displayed great musical talent.——On Monday, the 13th ult., Mr. J. C. Daniel introduced to a Clifton audience, at the Victoria Rooms, the eminent Russian pianist, Madame Annetta Essipoff, who gave a grand recital from the works of Mendelssohn, Handel, Chopin, Gluck, Schubert, Bach, Scarlatti, Rubinstein, Heller, Liszt, &c. The rendering of the various pieces was most highly appreciated.

COLCHESTER.—Mr. Groom's Concert took place on Nov. 29. The vocalists were Miss Jessie Royd, Miss Dones, Mr. Stedman, and Mr. Thurley Beale, by whom an excellent selection of vocal music, comprising quartetts, duets and solos, was given, each artist being honoured with encores. Mr. Groom officiated as accompanist, and was also successful in some performances on the harmonium.

DERBY.—The Midland Musical Society gave its first Concert on the 7th ult., in the Drill Hall, under the direction of Mr. Kempton. The first part included Sullivan's *On Shore and Sea*, in which the choruses were well-rendered; and the second part consisted of songs and ballads, sung by Madame B. Porter, Miss E. Clelland, Mr. Kenningham, and Mr. O. Christian; and several part-songs. Madame Porter, in "L'Ardita," and Mr. Kenningham, in "My own, my guiding star," were warmly encored, and Mr. Christian, in Harper's "A Bandit's Life," and Miss Clelland, in "Was it a dream," were fairly successful. Mr. Houseley was organist, and Mr. G. H. Gregory presided at the pianoforte.

DEVIZES.—The Choral Society gave its first Concert of the season at the Town Hall, on the 14th ult., when Carter's Cantata, *Placida*, was performed with much effect under the direction of Mr. J. T. Abraham. Mr. Sly (Piano), and Mr. Woodrow (Harmonium), accompanied.

DISS.—The Choral Society gave its first Concert of the season, on Thursday the 16th ult., to a large and appreciative audience. The concert commenced with the first and second parts of Haydn's *Creation*. The principal vocalists were Master Cross, Master Watts (from Cambridge), Rev. F. Page Roberts, Messrs. Heather, E. W. Abbott, and F. Aldrich; Conductor, Mr. H. Hill; organist, Mr. Hemstock. The second part opened with a selection from Haydn's Symphony No. 1; after which several songs were given, Mrs. Abbott and Mr. Hemstock presiding at the piano.

DONCASTER.—The *Messiah* was given in the Guildhall, on Monday, the 13th ult. There were two performances—at 2.30 and 8 o'clock. The principal vocalists were Mrs. Holt, Miss Bloomfield, Miss Jennie Smith, Mr. Videon Hopley, Mr. Sutcliffe, and Mr. R. Brooks. The chorus was well balanced and effective, the treble part being almost entirely sustained by the choir-boys of St. George's and St. James's Churches. The band, ably led by Mr. G. Booth, played with precision, and the performance, as a whole, has never been equalled in Doncaster. Mr. J. H. Eyre conducted. The performance in the afternoon was well attended, but in the evening the demand for places was so great that numbers were obliged to be refused admission, in consequence of which the oratorio was repeated for the third time on the following evening.

EDINBURGH.—Professor Oakeley recommenced his organ recitals on the 25th November. The Music Class-room was crowded in every part, the Professor receiving as much applause and giving as evident satisfaction to his audience as on any previous occasion. The programme was an excellent one, the overture to *Otho* being particularly interesting, and very well rendered.

ENNISKILLEN, IRELAND.—A Soirée was held in the Protestant Hall on the 17th ult., the Earl of Belmore in the chair, when the musical selections were: recitatives, airs and choruses, "O Thou that tellest," (Handel), "Welcome Christmas" (S. Cooper), "Gaily thro' the Green-

wood" (Young), "The Last Rose of Summer," harmonized by Stevenson, &c. The performers included Miss Bagot, Miss Graham, Miss Houghton, the Misses Gray, Messrs. Arnold Seddall, and Captain Taylor. An especial feature in the programme was the violin solo, played by the conductor, Mr. M. Arnold, and redemanded.——A Society has recently been formed here, and selections from the *Messiah*, *St. Paul*, and *Elijah*, are already in rehearsal, with Mr. Matthew Arnold as conductor.

FROME.—The performance of Handel's Oratorio, *Samson*, by the Musical Union, in the Mechanics' Hall, on Tuesday evening the 14th ult., with full orchestral accompaniment, was quite equal to, if it did not surpass, any oratorio previously given by the Society. The band and chorus numbered about eighty-five performers. The choruses were particularly well rendered. The solo vocalists were Miss Leaker, Miss Cox, Miss Coombs, Miss A. Parsons, Mr. Harvey, Mr. Morgan, Mr. Trotman, and Mr. Lewis. Mr. J. Davis-Cox was the conductor, and Mr. F. J. Reed led the band.

HASTINGS.—A most successful Concert was given by the Choral Union in the Music Hall, on Tuesday evening the 14th ult., the proceeds being devoted to the "Gale Relief Fund." The orchestra was augmented by members of the Hastings Pier Band, and Miss Sophie Ferrari and Mr. J. Thornton were the principal vocalists. Mendelssohn's 95th Psalm was splendidly rendered. Dr. Abram conducted.

HORNCASTLE.—On the 16th ult., Mr. Wakelin, Organist of the parish church, gave his Annual Concert at the Corn Exchange before a large audience. With such artists as Madame Wells, Mr. Dunkerton, Mr. Schofield, and several members of the church choir as vocalists, and Mdlle. Bertha Brousil (violin), Mr. Henry Nicholson (flute), and Mr. Wakelin (pianoforte), the selection could not fail to be highly attractive; Mdlle. Brousil's performances especially were enthusiastically received.

KENDAL.—The Choral Society gave a Concert on Monday, the 13th ult., in the National School-room, the band and chorus numbering one hundred. Handel's Oratorio, the *Messiah*, was performed in a very satisfactory manner. The principal vocalists were Miss Clelland, Miss Edith Clelland, Mr. T. J. Harrison, Mr. Grant and Mr. Godfrey. Mr. W. B. Armstrong and Mr. Wm. Smallwood were the conductors. The proceeds of the concert will be given to the Kendal Industrial Exhibition, which takes place next year.

LEAMINGTON.—Mr. C. Sydney Vinning gave two classical Chamber Concerts at the Royal Music Hall, on November 26. The first part of the morning's performance was selected from the works of Sir Sterndale Bennett; the chamber trio, "Rondo Piacevole," for pianoforte, and a romance for violoncello and pianoforte, being principal features. Amongst other works given, were Mozart's trio in E, Op. 15; Sonata, violin and pianoforte (Beethoven), Op. 24; Sonata (Beethoven), Op. 14, for pianoforte alone, and other compositions by Schumann, O'Leary, Bache and Mayseder. The artists were Mr. Henry Hayward (violin), Mr. Joseph Owen (violoncello), Mr. Sydney Vinning (pianoforte), and Madame Whitaker (vocalist).

LEEDS.—The members of the Arion Quartett Society gave a Concert in the Church Institute on Thursday evening, the 16th ult., assisted by Miss Tomlinson, Mr. J. H. Walker, Mr. W. S. Hall (flautist), and Miss Fanny Arthur (pianist). The concert was an exceedingly good one, the part-singing of the quartett, Mr. H. James Coldwell (alto), Mr. B. Johnson (first tenor), Mr. G. White (second tenor), and Mr. Tom Law (bass), being a great feature.

LEES.—On Wednesday evening, the 1st ult., an Organ Recital was given in Zion Chapel, by W. T. Best, Esq., organist of St. George's Hall, Liverpool. There was a good attendance, many local organists being present. Mr. Best chose a difficult selection of organ music by ancient and modern composers, and performed his task in a masterly style from beginning to end.——On Sunday, the 19th ult., the Annual Sermons, were preached, and collections made on behalf of the choir of Hey Church. The selection of music for the day was as follows: Psalms (morning), Woodward and Havergal in D; Te Deum, Kemp in E; Jubilate, Bridgewater in A; Hymn 159, Chope's selection, tune Hosanna, Bristol Tune Book; Kyrie, Harrop in G; Credo, Ross in G; Psalms (evening), Mornington and Wesley in E; Magnificat, Dr. Clarke-Whitfeld in E; Nunc Dimittis, chant by Dr. Hiles in E; Anthem, "O Zion that bringeth," Dr. Stainer; Hymn 5 and tune 5, Chope's selection; Hymn 155, Chope, tune "Regent-square," from the "Hymnary." The collections amounted to over £29, nearly £7 more than last year.

LEICESTER.—Mr. H. Nicholson's Annual Concert was given on Monday evening, the 6th ult., at the Temperance Hall, as the second of the series of concerts of the Leicester New Musical Society. Madame Lemmens-Sherrington, Miss Jessie Jones, Miss Dones, Mr. E. Lloyd (in place of Mr. Sims Reeves, absent from indisposition), and Mr. Hilton, were the principal vocalists. The second part of the concert commenced with a trio for pianoforte, violin, and flute, by Kuhlau, well executed by Mr. Sidney Naylor, Miss Brousil, and Mr. Nicholson.

MANCHESTER.—Mr. Yarwood's Annual Concert took place on the 13th ult., in the School-room, Bury New-road. The Misses Vyner, Sutton, Wilson, and Styles, and Messrs. Williamson, Edgar and Allen, were all successful in their various solos; and several glees were sung by an efficient glee party. Mr. Piddock gave a flute solo, and Councillor Brierley and Mr. Wolstencroft contributed some recitations. Mr. E. Page was the accompanist, and Mr. Yarwood conducted.

NEWBURY.—On Tuesday, the 7th ult., the largest room in the Corn Exchange was filled to excess, on the occasion of a Children's Musical Festival. The choir (numbering eight hundred, raised from various Sunday Schools in the town) performed an admirable selection of sacred and secular music, under the superintendence of Mr. Walter J. Blacket; Miss Langford presided at the pianoforte, and Mr. G. H. Bates at the harmonium. Much credit is due to Mr. Walter J. Blacket, as the originator of the Festival.

NEWMARKET.—Mr. W. F. W. Jackson, Organist of St. Mary's, gave an Organ Recital on the newly-erected organ on the evening of the 9th ult. The programme was selected from the works of Mendelssohn, H. Smart, Batiste, J. S. Bach, Mozart, and Handel. The recital was highly appreciated.

NEW ZEALAND.—The first Annual Festival of the Canterbury Diocesan Choral Association was held in the Pro-Cathedral Church of St. Michael and All Angels, Christchurch, on Tuesday, October 19. The following choirs were represented, St. Michael's, St. Luke's, St. John's, and St. Mary's. The prayers were intoned by the Rev. H. J. Edwards, who acted as precentor, and the sermon was preached by the Venerable Archdeacon Harper, M.A. Mr. Neville Barnett, organist of St. John's, presided at the organ, and to his exertions much of the success of the service was due.

OLDHAM.—On Monday evening, the 29th November, the second Public Concert of the Gentlemen's Musical Club was given in the Town Hall. The following artists were engaged: Miss Katherine Poyntz (soprano), Miss Chadwick (contralto), Mr. Whitehead (tenor), and Mr. Thornton Wood (bass). Instrumentalists: Mr. Irvine Dearnaley (pianoforte), and Mr. Avison (violoncello).

PERTH.—The Euterpeon Society gave the First Rehearsal of this season, in the City Hall, on the 7th ult. The programme consisted of Spohr's "Christian's Prayer," one of Haydn's *Seasons*, "Summer," Mozart's Motet, No. 1, and the Hallelujah Chorus from *Engedi*. The chorus-singing excelled anything hitherto attempted by this Society, and the solos and pianoforte accompaniments were efficiently rendered by members of the choir. Mrs. Hempel conducted, as usual, and Mr. Richmond, Dundee, presided at the harmonium.

PEWSEY.—The members of the Musical Society gave a performance of F. H. Cowen's Cantata, *The Rose Maiden*, on the 6th ult. The solos, duets, &c., were sung with much taste by Mrs. Dixon, Miss R. Goode, Miss Gale, and Miss Kerr; and Messrs. Whitchurch, Ainsworth, and Mould. The accompaniments were ably played by Mrs. Barrett (pianoforte) and Mr. Woodrow (harmonium). Mr. J. T. Abraham conducted.

RUSHOLME.—The first Concert of the season was given by the members of the Choral Union on Monday the 13th ult., in the Public Hall. The programme included songs, part-songs, glees, and a pianoforte solo by the conductor, Mr. James Hindle, who also played a duet with one of his pupils. The choruses were exceedingly well sung.

ST. LOUIS, MISSOURI, U.S.—A sacred concert was given on Friday, November 12, for the benefit of St. Luke's Hospital, when Professor Malmene's Cantata, *The Holy Sabbath*, was performed, conducted by the composer. Mr. E. M. Bowman presided at the organ.

STRATFORD.—On the 13th ult. the West Ham Philharmonic Society gave a good performance of the *Creation*, in the Town Hall, the vocalists being Miss Annie Sinclair, Mr. Stedman, and Mr. J. W. Batten. The rendering of the various solos allotted to Miss Sinclair called forth repeated marks of approval, and Mr. Stedman's singing of "In native worth" was highly appreciated. Mr. J. S. Bates, the energetic and painstaking conductor, is to be congratulated upon the admirable manner in which his choir sang, the precision and attack of the leads being most creditable. Mr. J. Tunstall presided at the pianoforte.

SWINDON.—An Operetta and Concert performance took place at the Mechanics' Institute on the 1st ult., the artists being Madame Romanelli, Mr. Stedman, and Mr. John Wilson. Offenbach's operetta, *The Pirate's Bride*, was performed, and this, as well as the miscellaneous Concert which followed, was much appreciated by the audience, several encores being awarded. Miss Marie Odell proved herself an efficient accompanist.

TORONTO, C.W.—The Toronto Philharmonic Society commenced its fourth season on the 26th November with brilliant success. The programme comprised selections from the Cantatas, *Fridolin* (Randegger), and *Spring's Message* (Gade), Haydn's "Surprise" Symphony, &c. The principal vocalists were Miss Williams, Messrs. Waddington and Beddoe. Conductor, Mr. F. H. Torrington.

UXBRIDGE.—The first Concert of the Choral Society for the present season was given on the 15th ult., at the Public Rooms. The first part of the performance was sacred, consisting of selections from Handel's *Samson*; principal vocalists, Miss Jessie Jones, Mr. Shakespeare, and Mr. Lewis Thomas. In the secular part, the rendering of the "Cradle Song" (Henry Smart), and "Good night, beloved" (Pinsuti), was worthy of praise. Some duets for organ and pianoforte, played by Mr. Pettit and Mr. A. D. Miles, were also features of the evening. The pianoforte accompaniments were played by Mr. J. Walsh, organist of St. Margaret's, and Mr. Miles conducted.

WELLINGBOROUGH.—The Philharmonic Society gave a performance of Handel's *Messiah*, on the 21st ult., with great success. Mrs. Warren, Miss Butterworth, Mr. Williams, and Mr. O. Christian were the solo vocalists; Mr. H. Sartoris, solo trumpet; and Mr. W. R. Harrington, conductor.

WOLVERHAMPTON.—The Festival Choral Society commenced the present season on the 6th ult., at the Exchange. The programme was an excellent one, the greater portion being devoted to orchestral works, which were well rendered by a full band, under the conductorship of Mr. Stockley. Miss Emma Beasley was the vocalist, and solos on the oboe and the violoncello were contributed by Mr. Horton and Mr. Walter Pettit. The choir sang well, especially in Hatton's part-song, "The Belfry Tower."

WOOD-GREEN.—A concert was given at the Masonic Hall on the 2nd ult., in aid of the three assistant-masters of St. John's College, whose effects were destroyed in the recent fire at that establishment. Mdlle. Stella and Mr. Heino Hugo were the vocalists, and were very successful in their several songs. Pianoforte pieces were contributed by the Misses Sabel; Mr. H. Weist Hill (who conducted the concert) joining Miss Nellie Sabel in two duets for violin and piano.

YORK.—On Monday evening, November 29th, Mr. John Wilson gave a very excellent concert in the Festival Concert Room; the great source of attraction in the instrumental department being the presence of the principal performers in Charles Hallé's orchestral band, the artists numbering forty-one. Vocal music of a high class was given by Madame Nouver, who made her *début* before a York audience on this occasion, and was received with considerable favour. The overture to *Egmont*, which opened the concert, was well interpreted by the band. Mr Charles Hallé's pianoforte solos were, of course, a special feature of the evening.

ORGAN APPOINTMENTS.—Mr. Stephen S. Stratton, Organist and Choirmaster to St. John the Baptist's, East Harborne, Staffordshire. ——Mr. A. H. Mann, Organist and Choirmaster to Beverley Minster. ——Mr. Edward A. Swan, Organist, to St. Matthew's, New Kent-road. ——Mr. Alfred J. Gosden, Organist and Choirmaster to the Parish Church, Charlecote, Warwick.

CHOIR APPOINTMENT.—Mr. R. S. Thorpe (Bass), to St. Stephen's Church, South Kensington.

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THE MUSICAL TIMES
AND SINGING-CLASS CIRCULAR.
FEBRUARY 1, 1876.

ON THE RELATION OF MUSICAL ARTISTS TO THEIR ART.

BY JOSEPH BENNETT.

"For none of us liveth or dieth to himself."—ST. PAUL.

THE great epistolar formulates an obvious truth in the words I have placed at the head of this paper. It is not possible for any one of us, even though he imitate St. Simon Stylites, and dwell on the top of a pillar, to live or die to himself. The bond of a common nature is too strong; the dependence of man on man too deep-seated in its causes; and the links that bind him to his fellows are too many for severance. But the words may be taken as expressing an obligation, in so far, at least, as they refer to life. No man *can* live unto himself; every man *ought* to live unto something that is not only outside himself, but stimulative of noble thoughts, unselfish feeling, and beneficent deeds. If there be any need to prove this duty, I may as well set about doing so at once, and abandon the considerations it was my intention to base upon it. But let not such need be assumed to exist. Men sometimes quote the vile old proverb, "Everyone for himself, and God for us all" (as though Providence had a monopoly of benevolence), but they do so without believing what they say. We are all conscious that the end of life is not to live, that the limit of duty is not the boundary of self, and that he is the truest man who makes the greatest sacrifices for the noblest end.

The duty, so defined, is an obligation upon everybody. That man violates it who cheats his neighbour by selling adulterated goods; and so does he who, though scorning roguery, spends his time in self-indulgence without a thought of anything beyond. Upon some of us, however, the obligation rests with peculiar force, touching us at many points, and affecting even the concerns of daily life. I don't know that it is incumbent upon the man who keeps a bank or sweeps a crossing to remember, as regards the conduct of his business, that there are duties above and beyond justice to himself. In the bank-parlour or in the street he rightly seeks to make the greatest amount of honest gain. That is his legitimate object, and the law of higher motive simply comes in force when the question arises as to the disposal of his earnings. Others, again, are never able to get away from the obligation. It springs out of the very nature of their daily work. The true minister of religion, for example, is necessarily the most unselfish of men. It is not for him to think what will be of most personal advantage, nor to allow his own wants and wishes to prevail. He serves not himself, but a principle which often exacts sacrifices. He has to march and fight and bivouac while the sellers of tea and sugar are snoozing by the fireside. We expect this of him as the sworn soldier of a great cause, and we look for similar devotion from all who fill an analogous place. The physician lives for humanity, not for his fee, though he is worthy of it; and the servants of "god-like charity" do more than serve themselves. But what of the followers of art? Are they among the classes privileged to "buy in the cheapest and sell in the dearest market"? or have they placed themselves in any degree under obligations superior to the demands of self? If any artist should so far get through my preamble as to reach this point, the question will probably amuse him. He may treat it as a whimsical speculation indulged in for the sake of discussion, like the theses of the ancient schoolmen. Or he may regard it as springing from one of those impracticable minds which apply the conditions of perfection to a most imperfect world. Let me hasten to assure and, perhaps, to astonish him by saying that I am serious in propounding the question, and mean to be very earnest in giving it an answer. First of all, however, I must limit the application of the word "artist" to those who follow the musical profession, not only because it is with them I have avowedly to deal, but because, otherwise, injustice might be done. A multitude of circumstances combine to separate musical artists from their fellows, and to place them under conditions of special trial. The painter lives and works in the privacy of his studio, the poet worships the muse in the seclusion of his library, and in each case everything tends to encourage that spirit of devotion which sinks the man in the minister of a noble and beneficent power. What great deeds and mighty sacrifices have the studio and the library witnessed, and how men have there learned to "scorn delights and live laborious days" while an easy road to a nearer reward lay before them! But the musical artist is tried as are not other men. He labours at his vocation in the full glare of day, with all the world looking on. His success or failure at any given moment depends upon a hundred chances which he must be quick to seize. His life is a struggle with rivals who are ready to profit by any slip he makes, and he is to no small extent dependent upon an ignorant public liable to be influenced by equally ignorant, perhaps malevolent, guides. These are not the conditions which foster a true artistic spirit. They are the conditions, rather, which beget selfishness, make personal advantage the be-all and end-all of life, and tend to measure success by encores and guineas. What wonder, then, if musical artists bear, as artists, an indifferent name. What wonder if they are associated, as a rule, with much that is unworthy of the dignity of their calling, and are too often credited with bringing to the discharge of its duties the spirit of a hucksterer! Where there is smoke there is fire, and the facts just stated make it the imperative duty of all who can reach the persons concerned to hold up the ideal of artistic life, and to insist upon the binding power of obligations which are so liable to be overlooked.

But here the artist may interpose, and resent as an impertinence this intrusion upon the conduct of his business. "Why," he may ask, "should I be lectured into what you choose to consider good behaviour? Leave me to manage my affairs and attend you to your own." With regard to the last clause in this protest, that is precisely what I am doing. As between man and man I have no right at all to speak; as between an artist and an amateur of art the matter is one which concerns me—is my business, in point of fact. You cannot see this, because it has not yet dawned upon you that you represent an art upon which thousands of us depend for a good deal that makes life a pleasure; that, as such, you are responsible for every professional act, and subject to the control of influences which lie outside of and apart from yourself. Your position, as thus defined, may be irksome, but that is your business. You are not compelled to remain in it. But while you do remain, understand that the position has its duties as well as its rights, and that anyone who is interested in the welfare of your art may call upon you to fulfil them.

The question now arises—What are the claims of music upon those who profess it?

The answer, if given in all its fulness, would carry us into the domain of impracticable theory. Personally, I have no desire to go so far. The domain in question is the home of dreamers, and of those who, not able to recognise the limits of the possible, blunder over them in imagination, and wonder why others do not follow in reality. It is a barren region, save when it creates enthusiasts whose example leavens a, mayhap, too practical and matter-of-fact world with a little of their own devotion. I am not, therefore, about to contend—though the contention would be theoretically justified—that when a man has consecrated himself to art he should, under all circumstances, prefer its interests to his own, and at its command refuse to do or insist upon doing any and every thing without reference to personal advantage or loss. What would be the use of preaching such a doctrine, especially now, when the struggle of life is fierce, and every man has to fight, like Hal-o'-the-Wynd, "for his own hand" against a thousand who, if not his personal enemies, would walk over his body to their own goal with the utmost complacency? It would be vain and foolish to look for absolute devotion, and he who would discuss this subject practically, must dismiss the idea. But something is possible, and the realisation of it lies in the duty of promoting by every available means the welfare of art, while doing all that circumstances permit to avoid compromising its interests. No artist will object to this as a rule of conduct. Let us see how far its application to certain every-day experiences may be satisfactory.

A is an artist to whom B brings a trumpery song at which, under ordinary conditions, A would not look twice. But B says, "It suits your voice, sing it everywhere for so long a time, and you shall have so much for every copy sold." A jumps at the bait, and forthwith goes among the public lending the influence of his name and gifts to the recommendation of rubbish. Here, in parenthesis, let it be understood that I am not attacking what is usually called the "royalty system." That system may or may not be a bad one, but it is certain that "royalty songs" are not trash of necessity. B might have taken to A a masterpiece, in which case, though it involve the "royalty system," my present argument would not apply. But assuming the conditions laid down above, what rag of defence has A against the charge of sacrificing his art for paltry gain? It is a case of disloyalty, and more—it is a case like that of a soldier who turns against his own colours the weapons given to him for their defence.

> "Treason doth never prosper. What's the reason?
> Why, when it prospers, none dare call it treason."

Let me prove old Sir John Harrington wrong for once, by stigmatizing the practice under review as treason in its worst form.

C is an artist whose help is necessary to the production of a work the influence of which cannot be too greatly strengthened. But the composer has not written with a view to the claims founded by C upon his artistic rank. There are not songs enough, or they come too early or too late, or they are not adapted to show the best points in his voice. C thereupon declines the engagement, and leaves it to a man of humbler pretensions as well as smaller means. The result is damage to the work. Here the first consideration was personal advantage, not duty to art. But something more than this was involved, viz.—inability to recognise the fact that the dignity which the pursuit of art reflects is a truer and nobler thing than that which springs from personal rank and fame. The greatest artist — happily the annals of music illustrate this over and over again — may, without the smallest loss of greatness, minister in a humble capacity. "Those also serve" says Milton, speaking of the angels, "who only stand and wait." So before the majesty of high art all its followers are equal, though by comparison amongst themselves there are ranks and orders. Could this exalted truth be more generally recognised we should see less of a contemptible self-assertion which assumes that individual aggrandizement is the ultimate end, and the gratification of individual feeling the highest good of artistic life. There is nothing more pitiful or more hopeless than the condition of one who is given over to such a form of selfishness. An old theologian has said, "Thou must be emptied of self before thou canst be filled with the Spirit," and, in like manner, until the follower of art is emptied of self he cannot be an artist. He is the Iscariot among disciples, and thinks more of dipping his hand into the store-bag than of furthering the cause which unites his companions.

D is an artist who scorns to make money by playing or singing bad music, and is indifferent about asserting his precedence over others, but suffers nevertheless from a consuming ambition. He wants to make a noise in the world; to be talked of in society; to see long articles concerning himself in the public journals, and to find his name the battle-cry of a musical faction. To this end he works by cultivating what is called individuality. He has odd ways in public, which simple souls connect with genius in the blundering fashion of people who speculate upon what they know nothing at all about. Perhaps he wears long hair, and achieves the abstracted look of a man able to see more things in heaven and earth than are dreamt of in the philosophy of common folk. Perhaps he has eccentric notions of dress, or he may assume an air of *abandon* on the platform as of one "possessed," or he may, as is most in fashion now-a-days, sacrifice the music he performs to "new readings" such as a gullible public takes in with very long ears and much asinine wonder. It is hard to define what a musician afflicted in this mode may or may not do, so wide is the field in which, by a mysterious dispensation of liberty, folly or conceit, or—worst of all—deliberate calculation, disports itself. There are many such people calling themselves artists, and some of them are men who, but for their weakness on this point, would be artists in deed and in truth. Their case is the worst of all. He whose object is gain can, at least, be understood. Money is power; the world worships it; and the desire for wealth is a perfectly intelligible, if vulgar, weakness. He, again, who stands up for his dignity to the disregard of art, enjoys a natural, though unworthy, triumph. But the man who uses ability and opportunity to make art the means of a sensational display intended solely for his own glorification—he is an offender *sui generis;* one who sins against light, and is beyond the reach of forgiveness. As well as living to himself, art, as far as he can make it, lives for him too, and is kept in his stable, that at any moment he may bestride it and witch a foolish world with most ignoble horsemanship.

Other examples might be brought forward, but the limits of this paper are reached, and those already cited will suggest many more to every observant

mind. And now the question may be asked *Cui bono?* What can come of this preachment against the wind, of which every man can hear the sound and that is all? Well, that is exactly what I don't know. But an old book of wisdom says, "Cast thy bread upon the waters, and thou shalt find it after many days." I remember, when a boy, putting the advice to a literal test, and wasting a slice of excellent provender. Nevertheless, I have faith in it still as a figure, and it may be that the words now drawing to a close will nourish somewhere or other the seed out of which a true artist springs, helping it to bring forth the fruit of high aims, noble devotion, unselfish feeling, everything, in point of fact, that distinguishes an artist from a mere trader upon art.

A letter from Mr. T. Backhouse, which we publish in our present number, gives a warning to concert-givers which they will do well to ponder. Rightly or wrongly, it has been so long the custom to place compositions in a programme without any communication with the authors, that the official letter from Mr. Harry Wall, who represents the "Authors', Composers', and Artists' Copyright and Performing-right Protection Office," must at first have appeared almost like a practical joke. That it was not so, however, has been proved by the fact of the proprietor of the Raglan Hall having been fined £4 and costs for the offence of having permitted one of Wallace's compositions to be performed, "innocently, ignorantly, and quite unknowingly." Should this restriction extend only to Wallace's works, of course it is easy, as Mr. Backhouse says, to meet the difficulty by not performing them; but if other authors' compositions are included, public notice should be given of the fact; for we cannot think it fair on the part of the Society to remain passive until certain songs have been sung at concerts, and then come down upon the concert-giver for a fine.

Before we accuse our creative artists of inaction, we should be careful to look, not only in the most likely, but the most unlikely, places for proofs of their industry. An advertisement lately issued, in addition to informing us that "the most beautiful songs and ballads of the day are those sung by the Moore and Burgess Minstrels," announces that the music of these songs is "composed by the most celebrated musicians of the age." In the list which follows we confess to lighting upon some names which we had never heard of before; but as "the most celebrated musicians of the age" do not require to be catalogued, we presume that it was deemed advisable only to mention those exceptionally gifted men whose fame has been solely made through the instrumentality of Messrs. Moore and Burgess.

We are glad to find that Mr. Arthur Sullivan, in accepting the post of Principal of the National Training School for Music, does not resign his professorship at the Royal Academy of Music; indeed, we may add, on credible information, that, from a deep attachment to the institution in which he pursued his early studies, he positively refused to sever his connection with it, confidently relying upon the two Academies working together in amicable relationship. So satisfactory a termination of a subject deeply affecting the furtherance of musical education in this country will be universally welcomed; and we have now only to express a hope that the new school may in time gather around it as many endearing associations and artistic traditions as linger in the memory of all who have grown up under the fostering care of the Royal Academy of Music.

In perusing the American musical journals we often light upon much valuable information. "Oboy's London Letter," for instance, published in a recent number of the *Music Trade Review*, tells us that the Promenade Concerts were "instituted twenty years ago by the late Jullien," and that the choruses to "Antigone" were written by Mendelssohn "in unison." But these are trifles compared with the announcement that "the Dean and Chapter of Worcester have at last been compelled, by the pressure of public opinion, to give their cathedral for the triennial festival." Considering that the letter in which this appears is dated "December 4, 1875," and that the "Services of Song" which supplanted the usual festival at Worcester, took place during the previous September, such a paragraph seems perfectly inexplicable.

CRYSTAL PALACE.

The Saturday Concerts were resumed, after the Christmas recess, on the 8th ult., and the following week witnessed the presentation of a group of absolute or comparative novelties, as though the managers had resolved to make ample amends for the time lost in attendance upon the genius of pantomime. Over some of these unfamiliar things we lightly pass in order to arrive at one which demands special notice. Enough, therefore, that simple mention be made of the overture to Spohr's "Fall of Babylon," Mendelssohn's Fugue in E flat for strings, and the Overture to Adam's "Le Brasseur de Preston." Interesting as all these were, they excited only ordinary attention as compared with the "Magnificat" for *soli*, chorus, and orchestra, written by Mr. Ebenezer Prout, and hitherto unperformed. It is quite superfluous to insist upon the fact that Mr. Prout holds high rank among those English composers who take the loftiest views of their artistic mission. As far as we know he has never degraded his powers by writing things "to sell," while his name is familiar in connection with several works of great pretensions and scarcely less great achievement. To remember this was to anticipate the "Magnificat," as one looks for a good thing. Of course the risk was all the greater for Mr. Prout; but he came triumphantly out of the ordeal, and found his new work accepted as a remarkable and honourable contribution to a distinctive English school. The "Magnificat" consists of eight numbers, beginning with a massive chorus in C major, simple in construction but full of effect. A soprano air, "For He hath regarded," follows, and is noteworthy for its purely vocal style, in association with no common grace and refinement. In No. 3, "For He that is mighty," we have an eight-part chorus admirably laid out, with a beautiful episode on the words, "For holy is His name," which shows a fine sense of contrast as well as of truthful expression. The next number, a tenor solo, "And His mercy is on them," exhibits ingenuity of treatment, and is well worth study as combining scientific skill with tenderness of sentiment. No. 5 is a chorus, "He hath showed strength," full of animation and force at the outset, afterwards illustrating the composer's contrapuntal skill to much advantage. A soprano song, "He hath filled the hungry," and a duet for soprano and tenor, "He remembering His mercy," are very beautiful, and well sustain the interest of the work. After these comes the "Gloria Patri," on which Mr. Prout has brought his utmost skill to bear with a result which may elicit various opinions, differing only in their measure of praise. Without entering further into the detail which will be more in place under the head of "Reviews," we may truly say that Mr. Prout deserves the hearty thanks of every English musician for producing a work which is an honour to his country's art. The performance (solos by

Mrs. Osgood and Mr. E. Lloyd) might have been better, taken as a whole, but no one was disposed to be hypercritical in presence of the music itself.

OPENING OF THE ROYAL WESTMINSTER AQUARIUM.

An Aquarium without fish can scarcely be said to offer a legitimate attraction to the public, and it is not surprising, therefore, that on Saturday, the 22nd ult., when the "Royal Aquarium, Summer and Winter Garden" opened its doors for the first time, the programme of entertainment provided for the visitors should include such items as "Arrival of Lord Mayor and Lady Mayoress," "Arrival of H.R.H. The Duke of Edinburgh and Suite," and that military bands should relieve the monotony of staring at the gorgeously fitted up royal box, which was, however, placed in such a position that the occupants of the reserved seats in the gallery could only guess what was going on during the reading of the address and the reply thereto. But our business is only with the music; and here it must be said that, whatever deficiency may have been observed in other departments, no fault could be found with the band which Mr. Arthur Sullivan has formed, nor with the programme exclusively selected from the works of English composers, which had been drawn up for the opening concert. Macfarren's "Festival Overture," to which the composer had written additional parts for a military band expressly for the occasion, was finely played, the effect indeed being so materially heightened by the extra instruments as to cause us to hope that it may often be heard in this form; the Minuet and Trio from Sir Sterndale Bennett's Symphony in G minor were also a feature in the instrumental portion of the programme, and Sullivan's brilliant "Procession March," performed by the orchestra and military bands, formed a fitting finale. The vocal music was well chosen for a popular audience; Madame Edith Wynne gave Bishop's "Bid me discourse," and Clay's "She wandered down the mountain side;" Madame Patey, Arne's "Gentle youth," and Wallace's "Sweet and low;" and Mr. Sims Reeves, Balfe's "When other lips," and Hatton's "Good bye, sweetheart." To say that all these pieces were received coldly would not be to record the whole truth; for at the conclusion of the instrumental compositions positively not even a recognition of their having been performed was heard in any part of the building; even the songs were acknowledged by that faint murmur of satisfaction which seemed more to express a sense of relief at their termination, than of pleasure at their performance; and the singers, who have so long been accustomed to hear the ringing applause of the audience in acknowledgment of their efforts, left the orchestra as if glad to escape from the chilly atmosphere with which they were surrounded. We do not attempt to account for this, but merely state the fact; and heartily congratulate Mr. Sullivan, who has evidently his heart in the cause, on the firm and energetic manner in which he conducted his band under such adverse circumstances. In the evening a concert was given, under the direction of Mr. George Mount, when the powers of the Aquarium band were successfully tested in a well-selected programme, including Mendelssohn's Overture to "Ruy Blas" and the slow movement from Beethoven's Symphony in C minor.

The authorities of the Alexandra Palace offer two prizes of £20 and £5 respectively, together with a certificate, for the best two Orchestral Symphonies to be written by British composers, the judges being Professor G. A. Macfarren and Herr Joachim. The work which gains the first prize is to be performed at one of the Saturday concerts, and the second, if of sufficient merit, will also be presented to the public. Manuscripts must be sent in to Mr. H. Weist Hill, Alexandra Palace, on or before March 13.

It is anticipated that the new Training School for Music, at South Kensington, will open soon after Easter. The following appointments have already been made. Mr. Arthur Sullivan (composition), Mr. Pauer (pianoforte), Dr. Stainer (organ), Mr. Carrodus (violin), and Signor Visetti (singing). Mr. Arthur Sullivan is also to be the Principal of the Institution.

The members of the Aldermanbury Musical Society, which has become one of the largest of the kind in the City, gave the first Concert of their second season on Monday evening, the 10th ult., in one of the saloons of the Oriental-buildings, New Bridge-street. There was a large audience. The principal vocalists were Mrs. Newman, Miss Goldsworthy, Miss F. M. Prince, Miss Alice Berton, Messrs. Bateman, Mellis, Salisbury, Harris, Wright, and Markham. Miss Rose Williams, Miss Isabel Waite, and the Misses E. and M. Jones were highly successful in their pianoforte solos, that of Miss Waite having been re-demanded.

We are sorry to record the death of the Rev. Dr. Dykes, which occurred on the 22nd ult., at the age of fifty-two. Dr. Dykes was favourably known as a composer of Church music, his Service in F, his Anthems, "These are they that have come out of great tribulation" and "The Lord is my Shepherd," and many of his hymn-tunes, being very widely used.

On Thursday, the 30th December, the members of the Evening Service Choir of St. Paul's showed their appreciation of the services of Dr. Stainer (organist of the Cathedral) by presenting him with a handsome *bâton* of ivory and gold, accompanied by an illuminated address on vellum, congratulating him upon his recovery from the serious accident which had for a short period incapacitated him from the performance of his professional duties. The presentation was made at a *soirée* given to the gentlemen of the choir at the Chapter House of the Cathedral, under the presidency of the Very Rev. the Dean (Dr. Church), Canons Gregory and Lightfoot being present on the occasion.

A good word is due to Mr. Frederick Penna for his thoughtful lecture on the character of the Prophet *Elijah*, as musically depicted by Mendelssohn, which was given for the second time on the 30th December, at the Beethoven Rooms, Harley-street. Mr. Henry Lesingham, who delivered the lecture, was much applauded; and Mr. F. Penna's musical illustrations were thoroughly appreciated. In the double capacity of analyser and vocalist, Mr. Penna, at the conclusion of the lecture, was called for and warmly greeted. In the concert which followed, Miss Catherine Penna displayed a carefully cultivated soprano voice, and in many of her songs a dramatic power which will doubtless ripen by experience.

An Evening Concert for a charitable purpose took place at the Drill Room, Well-walk, Hampstead, on the 17th ult., when the following vocalists gave their valuable assistance:—Madame Antoinette Sterling, Miss Emily Spiller, Miss Gill, Madame Lia Rohan, Mr. E. Lloyd, Mr. Thurley Beale, and Signor Caravoglia, all of whom were highly successful, Madame Sterling receiving an unanimous encore for her expressive rendering of Barnby's song, "When the tide comes in." Miss Amy Turner Burnett, of the Royal Academy of Music, fully supported the reputation of the institution in which she is still a student by her facile and brilliant rendering of Arthur O'Leary's pianoforte piece, "There's nae luck about the house," and Herr Otto Booth was much applauded in his violin solos. The conductor was Mr. James Shaw, who also played a solo on the pianoforte.

An interesting performance of Mozart's Operetta, "L'Impresario," took place at the Athenæum, Camden-road, on Wednesday, the 19th ult., this being the first time that the work has been played in England. The characters were sustained by Miss Manetti, Miss Annie Schalders, Mr. Stedman, and Mr. Sutcliffe, all of whom rendered the music allotted to them in a highly satisfactory manner, Miss Manetti and Mr. Stedman being especially successful. The orchestra, under the direction of Mr. H. Keatley Moore, played the overture and accompaniments with delicacy

and effect, and the scenery and dresses were alike excellent. The libretto was well adapted for the English stage by Mr. Finlay Finlayson.

At the forthcoming Hereford Festival the works to be performed are "Elijah," "Samson," the first Part of the "Creation," Spohr's "Last Judgment," Mendelssohn's "Hymn of Praise," J. F. Barnett's "Raising of Lazarus," and the "Messiah." One hundred and ten Stewards have already consented to act, and it is anticipated that the list will continue to increase.

The Arion Musical Society gave its first concert at the Burdett-road School, E., on the 30th Dec. The first part of the programme consisted of Haydn's Mass No. 1, with Cherubini's "Ave Maria" as an Offertory; the second part, of Schumann's "Gipsy Life," and a miscellaneous selection. The solos were rendered by Miss Lizzie Emblem, Mrs. Hickie, Miss McGaw, and Messrs. Nolan and Donnelly. Mr. J. B. Hulbert conducted.

For the Edinburgh Orchestral Festival, on Feb. 11, 12 and 14, in connection with the Reid Concert, Professor Oakeley has engaged Mr. Hallé's orchestra. The works to be performed are:—Symphonies, Beethoven No. 7; Gade, No. 4; Raff, No. 5; Overtures, "Don Juan;" "Egmont;" "Fire-à-bras" (Schubert); "Euryanthe:" "Hebrides;" "Ferdinand Cortez" (Spontini); "Carnival" (Berlioz); "Handel Adventure" (Reinecke). Pianoforte Concertos, Beethoven, No. 1; Sterndale Bennett, No. —; and Grieg in A minor, Also Lachner's Orchestral Suite, No. 6; Brahms's Variations on a Theme of Haydn; Rheinberger's Scherzo, &c., "Wallenstein's Camp;" Solos by Mr. Hallé from the works of Bach, Schubert, Chopin, and Schumann. The vocalists are Madame Antoinette Sterling and Mr. E. Lloyd.

At the recent examination held by the Academical Board of Trinity College, London, the following candidates passed:—Senior Choral Fellows: F. G. Cole, St. Mary's, Staines; H. W. Little, New College, Oxford.—Choral Fellows: George F. Smith, Royal Academy of Music; Walter Stokes, Birmingham.—Choral Associates: F. H. Dale, Trinity College, Manchester branch; J. Hawley, Trinity College, London.—Examiners, Edward Dearle, Mus. D., Cantab., S.C.F.; Roland Rogers, Mus. D., Oxon.; William J. Jennings, B.A., Cantab., S.C.F.; and J. Gordon Saunders, Mus. B., Oxon., S.C.F.—There were ten candidates in all.

Mr. George Mount having resigned the conductorship of the Amateur Philharmonic Society, St. John's-wood, the appointment has been offered to, and accepted by, Mr. Wm. Beavan.

Sir Sterndale Bennett's "Woman of Samaria" and Professor G. A. Macfarren's Cantata, "Outward Bound," were announced to be performed by the Brixton Choral Society on the 31st ult. Since Mr. Lemare has abandoned the idea of attempting great works with an organ and pianoforte accompaniment, and engaged a competent orchestra, the concerts of this Society have materially advanced in public estimation.

Two Free Scholarships, tenable for two years, have been founded by a subscription amongst the Professors of the Royal Academy of Music. These Scholarships will be awarded in April next to the best player on the violin, and to the best player on any other orchestral instrument.

The St. George's Glee Union gave its usual monthly Concert at the Pimlico Rooms on the 7th ult., the principal choral pieces being Locke's "Macbeth" music (the solos by Miss Spear, Messrs. McCann, Linington, Harvey and Tom Ellis), "For the New Year" (Mendelssohn), "Christmas madrigal," "Hail, smiling morn," "In going to my lonesome bed," and "Blow, blow, thou winter wind" (Stevens). Miss Bessie Spear was encored in "Do I not love?" (a new ballad by Donald King), and Miss Florence Wydford gave "To the woods" (Warner) with considerable success. Mr. Williams gained much applause for his careful singing of "The Rose Song" (Balfe) and "Only for thee;" and Mr. Thurley Beale, who introduced a new descriptive song, "The Gladiator" (C. E. Tinney), and also sang "The Free Lance" (Campana), met with the enthusiastic reception which always attends his appearance at these concerts. Two pianoforte solos by Miss Hamilton were well received. Mr. T. Garside conducted.

We regret to announce the death, on the 17th ult., of Mr. James Tilleard, at the the age of forty-eight. Mr. Tilleard was known as the compiler of Collections of Sacred and Secular Music for the use of Children, and as the composer of many hymn-tunes.

The Somerleyton Amateur Opera Company performed Donizetti's opera, "Lucia di Lammermoor," at the Merchants' College, Brixton, on the 15th, 17th, 19th, 22nd, and 24th ult. The principal characters were sustained by Miss Beckton, Miss Craven, and Messrs. M. W. Hall, C. King, H. Kisbey, Hudson, and Kossuth Hudson, all of whom were very satisfactory in their several parts. Miss Lardner was the accompanist; and the scenery (painted by members of the company) and dresses were effective.

On the 17th ult. a Concert was given by the members of the Choir of St. Peter's, in the School-Room, St. Peter's-street, Mile End, under the direction of Mr. R. Croger. The soloists were Miss Kate Frankford, Messrs. C. W. Lock, S. Foulds, and G. Weige, who were highly successful in their several songs, duets, &c. The choir sang the part-songs, "Sir Knight, Sir Knight," "Let the hills resound," and "Blanche." The band played several selections during the evening. Miss H. E. Croger played the accompaniments in excellent style.

REVIEWS.

Novello, Ewer and Co.

A Dictionary of Musical Terms. Edited by J. Stainer, M.A., Mus. Doc., and W. A. Barrett, Mus. Bac.

We are so little accustomed to imagine that in a work termed a "Dictionary" any more than the briefest explanation of words will be found, that we were most agreeably surprised, on opening this book, to light upon a large number of essays contributed by writers the most eminent in the special subjects they have treated. That the word "Cyclopædia" would have more aptly described the character and scope of a volume which must have absorbed a very considerable amount of labour and research will be at once admitted by all who turn over the pages of this book, and glance even hastily at the large space devoted to those words the real meaning of which has hitherto been but imperfectly understood by musical students. It is true that in existing Cyclopædias and in scattered volumes upon our library shelves an explanation of musical terms may, after much time, be hunted out; but it was reserved for Messrs. Stainer and Barrett to place before us in one compact volume not only a mass of reliable information upon every subject connected with the art, but to bring down to the present day the history of musical thought, and thus to supplant the writings of many who have so long been held up as authorities. The Editors truly say, in the Preface, "In a work of reference of this kind it is always difficult to find any definite principle by which to include or exclude the words to be explained." Knowledge and experience are indeed absolutely necessary to successfully surmount this difficulty; and although we had great faith in the judgment of those to whom the conduct of the work has been entrusted, we confess that, on a careful examination of its contents, the result has far exceeded our expectations. Not one word we could call to mind has been omitted, and the clear and concise manner in which the meaning of those which do not demand any lengthened explanation is given cannot be too highly praised. The illustrations, which are plentifully scattered throughout the book, add materially to its value; and much care has been bestowed upon those which represent ancient instruments and obsolete notations. In the next notice of this attractive work we shall endeavour to give our readers some idea of the richness of its contents: at present we desire only to draw attention to the fact of its publication, and to show that not only an existing want

has been supplied, but that the editors of the volume, however competent themselves, have wisely called to their assistance some of the ablest men of the day.

A Theory of Harmony. By John Stainer, Mus. Doc., M.A. Third Edition.

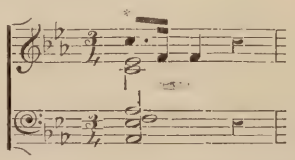
Few, excepting those unfortunate reviewers whose duty it is to read through all the new theoretical works on music which make their appearance, can imagine the relief experienced in making acquaintance with a treatise on harmony in which we do not find on every other page allusions to "ratios" or the "harmonic series." We therefore offer Dr. Stainer our heartiest thanks that in the present work we find neither the one nor the other. Whether the major third corresponds to the ratio of 4 to 5, and the minor third to that of 5 to 6 or not, is a question about which we believe the great masters never troubled themselves at all; while, on the other hand, there are few, if any, instances of musical mathematicians who have also become distinguished composers. Dr. Stainer very sensibly remarks on this subject:

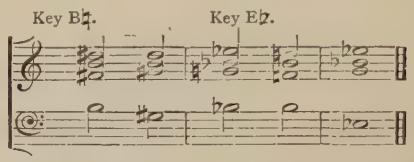
"The attempts hitherto made to reduce all chords to a series of simple arithmetical relations to some given generator have been so unsuccessful, that the only safe course in laying the foundation of a Theory of Harmony is to generalise from the results observed in the treatment of harmonic combinations in the works of the best masters."

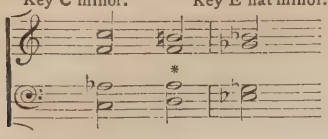
Instead, therefore, of starting with any mathematical calculations, Dr. Stainer simply takes the twelve semitones in the octave, as they are to be found in all modern music, and constructs his Theory upon their use. In the earlier editions of the work it was entitled "A Theory of Harmony *founded upon the Tempered Scale.*" These last words are now judiciously omitted, because, as the author says in his preface, it will be found perfectly applicable to the system of just intonation. As a matter of fact composers make no difference whatever in writing for instruments in which perfect intonation is possible—such as the violin—and for those (*e. g.*, the piano) in which the tempered scale is a necessity. The question therefore naturally arises, why should a distinction be made in theory when none is made in practice? In our opinion the true course is that which is adopted in this work, to deal with actual facts, and not with musical or mathematical possibilities.

We therefore cordially welcome Dr. Stainer's book as a practical work founded on common-sense principles, and shall proceed to give a short account of the contents of his volume. The first and second chapters containing the necessary introductory matter are admirably clear in their definitions and explanations. We decidedly approve of the system adopted in naming the intervals, calling the fourth and fifth from C to F and from C to G "major," instead of "perfect." As all the other intervals in the major scale reckoning upwards from the key-note are called "major," we can see no valid reason for not retaining the name for the fourth and fifth, a system of nomenclature, by the way, which is adopted by some German writers on music.

In Chapter III. Dr. Stainer lays the foundation-stone of his theory by stating that notes are combined to form chords simply "by adding thirds together, the thirds being major or minor according to their nature in the scale from which they are taken." He further derives all his chords, with one or two exceptions, either from the tonic or the dominant as a root; and by "root" he means "not that sound from the natural harmonic relations of which the chord upon it is derived, but only that note which forms the basis of a collection of sounds, as found in use, and as treated in various ways in modern music." It is here that the advocates of other systems will join issue with our author. Richter, for instance, in his Treatise on Harmony, agrees with Dr. Stainer as to making his chords by the super-position of thirds; but instead of confining his series to the tonic and dominant, he puts common chords and chords of the seventh upon every degree of the major and minor scale. The results arrived at are of course ultimately the same, but the processes passed through, and the views held with regard to the chords are widely different. Take for instance the diminished seventh, B, D, F, A♭. Dr. Stainer calls this the first inversion of the chord of the minor ninth on the dominant of the key of C minor, with the root omitted. Richter calls it the chord of the seventh on the seventh degree of the scale of the same key. Or take again the "imperfect common chord" B, D, F, in the key of C major. Dr. Stainer calls this the first inversion of the dominant seventh with the root omitted. Richter calls it the (imperfect) common chord on the seventh degree of the scale. It appears to us that it would be a rash thing to say positively that one of these views is right, and the other is wrong. It is rather the old story of the gold and silver shield—the authors look at the matter from different points of view. The practical question is which will be found easier for teaching purposes; and on this, never having used Dr. Stainer's book, we are not able to offer a reliable opinion.

Our readers will pardon us for dwelling in some detail on these matters, because it seems to us that here is the very kernel of Dr. Stainer's Theory. Perhaps there is no chord which has been more a bone of contention to theorists than the so-called "added sixth." We quote Dr. Stainer's own example—the first chord of Beethoven's Sonata in E flat, Op. 31, No. 3:—

This he calls "the third inversion of the chord of the eleventh of B♭." We must confess that we consider Richter's explanation simpler. He would define it as "the first inversion of the chord of the secondary seventh on the second degree of the scale." We are inclined to think that on Dr. Stainer's theory some of the higher inversions of the chords of the eleventh and thirteenth would be found decidedly difficult to analyze by average pupils. On the other hand, it is only fair to say that this system simplifies, by doing away with altogether, the subjects of Suspensions, Retardations, Added Discords, Fundamental Discords, and Primary and Secondary Chords. We are disposed, on the whole, to think that the advantages of this system outweigh its inconveniences; but on this matter it is impossible, without practically testing it, to pronounce a decided opinion.

The remarks on "doubtful tonality" are excellent, as also the whole treatment of the question of modulation. Dr. Stainer, however, seems to make no distinction between an enharmonic *change of notation*, and an enharmonic *modulation*, since he defines the latter "a modulation by means of altered notation." With all deference for the Doctor's opinion, we cannot think this definition a satisfactory one. For example, in the following:—

we have an enharmonic *change of notation;* but the modulation is simply from B♮ major to D♯ major, the third above, by means of common chords, and the flats are merely written to facilitate the reading and to avoid the double sharps. Chopin, who was particularly averse to the use of the enharmonic change, has in his first concerto actually written a similar modulation in the key of D♯ major (with F𝄪 and C𝄪) throughout. Besides, if the above example be transposed a semitone higher, it will simply be the ordinary modulation from C to E major through the chord of A minor, and we do not think it can be called an enharmonic modulation in the one case, and not in the other. We should define it simply as an enharmonic *change.* A true example of enharmonic *modulation* we should consider to be the following:—



In this example we enter the chord marked * from C minor, as the "second inversion of the minor ninth of G" (to define it on Dr. Stainer's system); but we give it the resolution, not of that chord but of the first inversion of the minor ninth of B♭, the dominant of E♭ minor, the B♮ being changed to C♭. We should rather define an enharmonic modulation as one in which the modulation itself is actually altered by the change of notation, either written down or implied. Here the resolution of the B♮ would be upwards; it is only by mentally changing it to C♭ that we can bring it down to B♭ in the following chord. We are aware that the distinction we have drawn here is overlooked, or ignored, by many theorists; but we cannot help thinking that it exists.

We must not dwell on the subject of "consecutive fifths" and "false relations," both of which are admirably treated by Dr. Stainer; we will only remark that many readers will probably be surprised at the number of consecutive fifths that the author has hunted up in the standard works of such composers as Bach, Handel, Haydn, Mozart, Beethoven and Mendelssohn. And this leads to the observation that throughout the whole book the examples are most excellent, always judiciously chosen and to the point, and showing very extensive reading, and a large acquaintance with the masterpieces of various schools, such as might be expected from a musician of Dr. Stainer's acquirements. Occasionally, through a printer's oversight, the * marking the special chord under notice has been omitted; we point out three such, which we have observed, that they may be corrected in the next edition. They are to be found in Ex. 8, p. 25, Ex. 32, p. 34, and Ex. 11, p. 108. In all cases, a teacher would have no difficulty in supplying them for his pupils, but for the sake of those who are studying alone, it is well that they should be inserted. We will also suggest to Dr. Stainer an important example which has perhaps escaped his notice. In the treatment of the "tonic minor thirteenth" (pp. 67 and 99), he mentions the "very rare" occurrence of the complete form of this chord, but gives no example of it. He will find one (in the first inversion, but in a complete shape), in the finale of Beethoven's Choral Symphony, just before the entry of the baritone solo (p. 195 of Breitkopf and Härtel's score, in their complete edition of Beethoven). It is this chord which has been much discussed by musicians, but which, on Dr. Stainer's system, is capable of clear and satisfactory explanation. It is as well also here to call attention to a slip of the pen on p. 74, in which ex. 110 is quoted as from *Tannhäuser*; it is really from *Lohengrin*, and will be found on p. 44 of Novello's octavo edition.

At the end of the book are given a series of questions for examination, and a set of sixty exercises. The former are all that could be wished; but we think that the latter advance too rapidly in difficulty. Our own experience in teaching harmony is that for the first stages of the pupil's progress the exercises can hardly be too simple. The mistakes, to say nothing of mere awkwardness, in the first attempts of beginners are such as would hardly be credited by those who have not taught an elementary class. Matters that appear perfectly simple to the teacher are almost hopeless stumbling-blocks at first; and we cannot help fancying that such an exercise as No. 4, containing several modulations (simple ones, it is true), should have been preceded by a larger number of easier ones. On this point, however, we again speak with diffidence, not having used the book for teaching purposes. Dr. Stainer's experience with pupils may be more favourable than our own.

Although we do not agree fully with everything contained in the present work, and have not hesitated to express our difference of opinion where it existed, we can, in taking leave of it, warmly recommend it to musicians. It is throughout perfectly clear, and always self-consistent; and without necessarily pledging ourselves to acceptance of all Dr. Stainer's views, we can at least honestly thank him for an interesting and valuable addition to our theoretical works.

The Ruins of Athens. A Dramatic Masque. Composed by Louis Van Beethoven. The English adaptation by W. Bartholomew.

By the publication of this work in the octavo form there may be some hope of its manifold beauties becoming extensively known. The Duet, "Faultless, yet hated," the March and Chorus, "Twine ye the garlands," and the highly dramatic Chorus of Dervishes, are really the only pieces familiar even to the majority of amateur vocalists; but those who possess themselves of the whole of the music will find many other portions equally deserving of attention, amongst which we may mention the bass solo, "Deign, great Apollo," and the opening Chorus, "Daughter of high-throned Jove." The performance of this composition, in its entirety, was one of the features of the secular concerts at the Worcester Festival of 1872, the Dervish Chorus eliciting the usual amount of enthusiasm, and being, of course, redemanded. Choral Societies would do well to include the work in their programmes for the coming season, for the music is sufficiently interesting without the recitation of the words, which, by the way, are excellently adapted by Mr. Bartholomew. It is almost needless to say that this popular edition is clearly printed and has been carefully revised.

Benedictus, Gloria Tibi, Gratias, and Sursum Corda, set to music in the key of F, for four voices, by Berthold Tours.
Ditto, for voices in unison and Organ, by the same.

The above are two different arrangements of the same work, and form the completion of Mr. Tours's Morning, Communion, and Evening Service in F, published some time since. The smaller pieces (Gloria, &c.) being mere musical sentences of four bars each, call for no comment; but the "Benedictus" is a somewhat developed piece of music which deserves a more detailed notice. Of late there has been a tendency among composers for the Church to forsake the cut-and-dried harmonies of the old cathedral style, and to endeavour to meet the requirements of a more modern taste. Such an endeavour (and, let us say at once, a most successful one) is the present "Benedictus." Without the slightest approach to a secular tone, there is a life and spirit in Mr. Tours's music, and a freedom and variety in the harmony, which are worthy of all commendation. In only two small points does it appear to us capable of improvement. The arpeggio of the chord of the diminished seventh (D, B♮, G♯, E♯, D) for alto and bass voices, at the end of p. 17, will, we think, be found rather difficult to sing well in tune—at least by average church choirs; and at the commencement of the short *fugato* to the words "As it was in the beginning" the entry of the tenor in C minor seems to lead the music rather too far away from the original key for a movement so little developed. These, however, are but very slight blemishes, if blemishes they can be called; and the work as a whole can be warmly recommended to "choirs and places where they sing." The unison arrangement of the same work will be found useful in those churches where unison singing, in preference to harmonised, is in vogue.

A Collection of Kyries, Glorias, Chants, &c., &c. Compiled, composed or arranged by W. T. Freemantle. Book 2.

It is difficult to do more with regard to this second book of Kyries than repeat what was said in these columns with regard to the first at the time of its appearance. The Responses to the Commandments offer so little scope to the composer that it is by no means surprising that there should be a considerable family likeness between most of the twenty numbers which this book contains. In one respect the present issue is an improvement on its predecessor. The only arrangement in it is one to which no objection can be made on the score of inappropriateness, as it is from the "Kyrie" of Weber's Mass in E flat. We confess to not liking these mutilated excerpts at all; but at

least the present stands on a different footing from the "Rosamunde" extract to which we took exception on a former occasion. It is only needful to add that the composers of the twenty Kyries in the present book are Messrs. J. Varley Roberts, A. S. Cooper, E. C. Owston, Dr. Bennett Gilbert, A. C. Bartrum, E. L. Hime, G. E. Blunden, Scotson Clark, Walter Macfarren, T. Pettit, Dr. Chard, Jesse Minns, Charles Salaman, W. H. Cummings, John Travers, Dr. C. S. Heap, and the editor. Though there are one or two settings which are not much to our taste, the collection as a whole is a very good one.

I heard the voice of Jesus say. Sacred Song. Words by Horatius Bonar, D.D.

A Song of Praise. Words by the Rev. W. Pennefather. Composed by Mrs. Mounsey Bartholomew.

The first of these songs is something more than a mere musicianlike setting of the text; for in addition to the fidelity of colouring which might reasonably be expected from so accomplished an artist, there is a coherence of design in the composition which makes it stand quite apart from the so-called "sacred" songs of the day. The accompaniment has but little independent character; but the appropriately beautiful harmonies which move with the voice will charm all musical ears. In a foot-note on the first-page of the second song, Mrs. Bartholomew says: "Should anyone think this pianoforte part is too florid for a sacred song, the composer suggests that the stupendous Prayer, 'Vater, Ich rufe Dich,' of Weber, with its demisemiquaver accompaniment, be referred to." We scarcely think it a good principle for a composer to refer to precedents for any novelty of design which may be found in her work. If she believe it to be good, that is sufficient, and she should stand or fall by the result. In the present case, though we certainly think the voice-part somewhat crushed under the weight of the accompaniment, there is no patchiness in the effect; and if a good pianist be united with the vocalist, the song cannot fail to be successful.

The Recall. Song. The words by Barry Cornwall. Composed by C. A. Macirone.

A very charming song written by an artist for artists; for although it is true that no formidable vocal or instrumental difficulties will be encountered in its performance, the poetical feeling which pervades it is by no means a characteristic of the ordinary drawing-room singer. The theme, in A minor—from which key indeed the song rarely wanders—is extremely sympathetic with the words; and the independent pianoforte part gives an importance to the composition which will ensure it a cordial welcome amongst really musical listeners. At the transition into the tonic major, the sustaining of the F sharp in the voice part, against the harmony of A major, in its second inversion, has a peculiar effect, and if harshly given will defeat the composer's intention, even when it drops to E; but, as we have already said, the composition is not designed for tyros, and the fact of its being dedicated to and sung by Madame Clara Novello, is a proof of the estimation in which it is held by those competent to judge. We should much like to hear this song at a concert in which first-class vocal pieces only are admitted.

The Sun and the Flower. Song. Poetry by Richard Yates Sturges. Music by Stephen S. Stratton.

There is much musical feeling in this song; but it disappoints us in parts from what seems a want of coherence in the design. We like the opening theme, and the point in the accompaniment; but scarcely know what to make of it when it wanders into G minor at page 3, and the first vocal phrase (clearly in that key) is harmonised with the triad on G, chord of the sixth on F natural, and triad of E flat. We will presume that the A, in the eleventh bar of page 2, should be flat in the left-hand part; but there are some other harmonies which we cannot reconcile ourselves to.

Stanley Lucas, Weber and Co.

When Twilight Dews. Trio, for Alto, Tenor and Bass. Composed by Stephen Jarvis.

The name of this composer is new to us, but he writes melodiously, and generally harmonises well. Smoothly sung, and without accompaniment, we think the Trio would be effective. In justification of our qualified remark respecting the harmony, we may instance the second note in the sixth bar, E, which is accompanied with a bare fourth and octave: musical ears can scarcely satisfactorily dispense with the leading-note, C♯.

Blackie and Son.

A Trip to Music-Land. A Fairy Tale. Forming an Allegorical and Pictorial Exposition of the Elements of Music. By Emma L. Shedlock. With twenty full-page illustrations, by J. King James.

It may be accepted as an axiom that a child who receives no pleasure from its lessons will receive no lessons from its pleasure; and although good little scholars may be found who accept with readiness "instructive toys," we much question whether they would not gain more solid knowledge and be infinitely happier if the work and the play were separated. Miss Shedlock thinks differently, and has constructed a Fairy Tale by means of which young people are presumed to acquire a clear idea of the elements of music. Now if our authoress had believed with us that the rudiments of music can be so carefully and agreeably taught to a child that it longs for the time when the teacher arrives, she would probably never have written this book; but she has to make out her case, and accordingly the story opens in a room where sits a little girl doomed to spend all her half-holidays practising "scales and five-finger exercises," whilst her more fortunate brothers are enjoying themselves by playing croquet on the lawn. Those who imagine that such cruelty as this is a necessary portion of musical education will of course be glad to find that all the knowledge obtained by such means can be acquired by merely reading a fairy tale; but persons who agree with us that such teachers should be replaced by others with more human feelings, whilst ignoring the necessity of criticising Miss Shedlock's book as a means of instructing, will warmly welcome it as a means of amusement. Viewed then solely as an ingeniously constructed allegorical fairy tale, we are disposed to accord the sincerest praise to the authoress, and can promise that a "Trip to Music-Land," undertaken merely as a holiday, will be an exceedingly agreeable one. There is a large amount of literary merit displayed in the conduct of the story. The character of King Harmony, who, like many other monarchs, yields to reforms only when the pressure from without becomes almost too formidable to resist, is most ably drawn. The various personages, too, who arrive at the Court, each armed with a mission in furtherance of the cause of the art, are sketched with a delicacy in the highest degree to be commended, where the temptation to caricature was so difficult to resist. The illustrations, by Mr. J. King James, are humorous, without being coarse, and add materially to the attraction of the volume. We can conscientiously recommend the book as a most appropriate music-prize to be read during the hours of recreation.

Rudall, Carte and Co.

The Musical Directory, Annual and Almanack for 1876.

The Professor's Pocket Book, and Daily and Hourly Engagement Diary for 1876. Published under the immediate direction of Sir Julius Benedict.

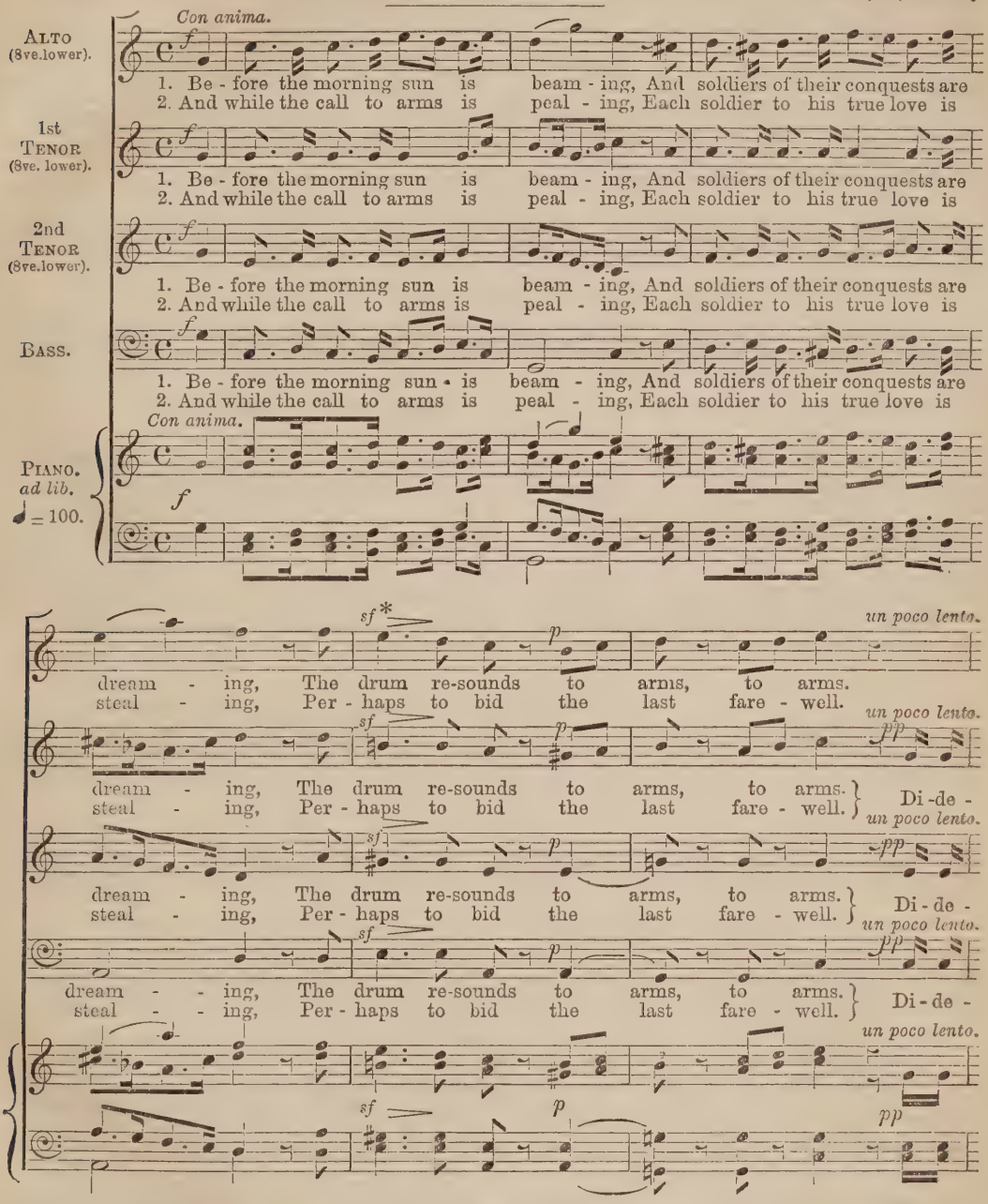
The steady improvement in every portion of the "Musical Directory" is a proof that the publishers are earnest in their endeavour, not only to gain subscribers, but to keep them; and in this, the twenty-fourth issue of the work, there is but little alteration that we would suggest. Such little however, in the interest of the undertaking, we frankly state. Certainly events of importance to the musician in the Almanac have gradually replaced those which he cares nothing about; but why, for example, should the birth of Gottfried Weber (announced in the "Directory" for last year) be taken out in order to inform us that the first of March is "St. David's Day?"

Soldiers' Love.

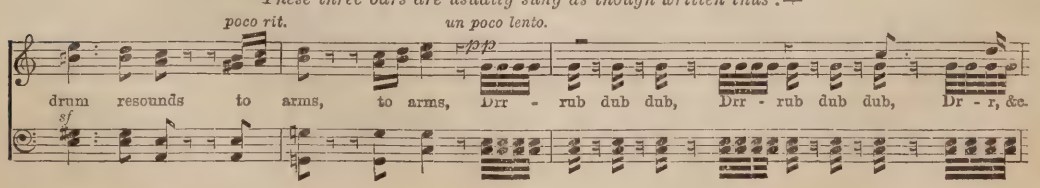
FOUR-PART SONG FOR MEN'S VOICES.

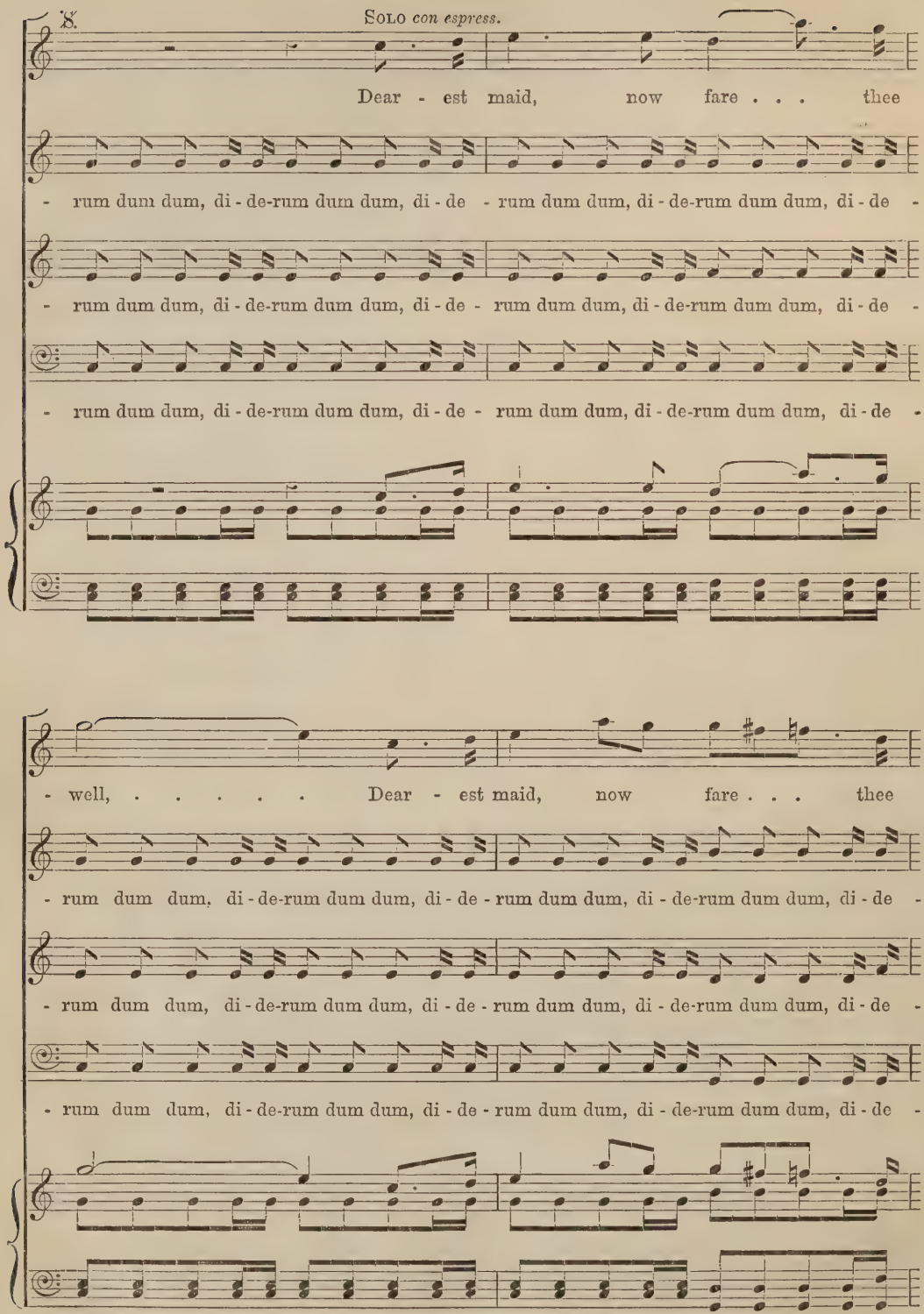
F. Kücken.

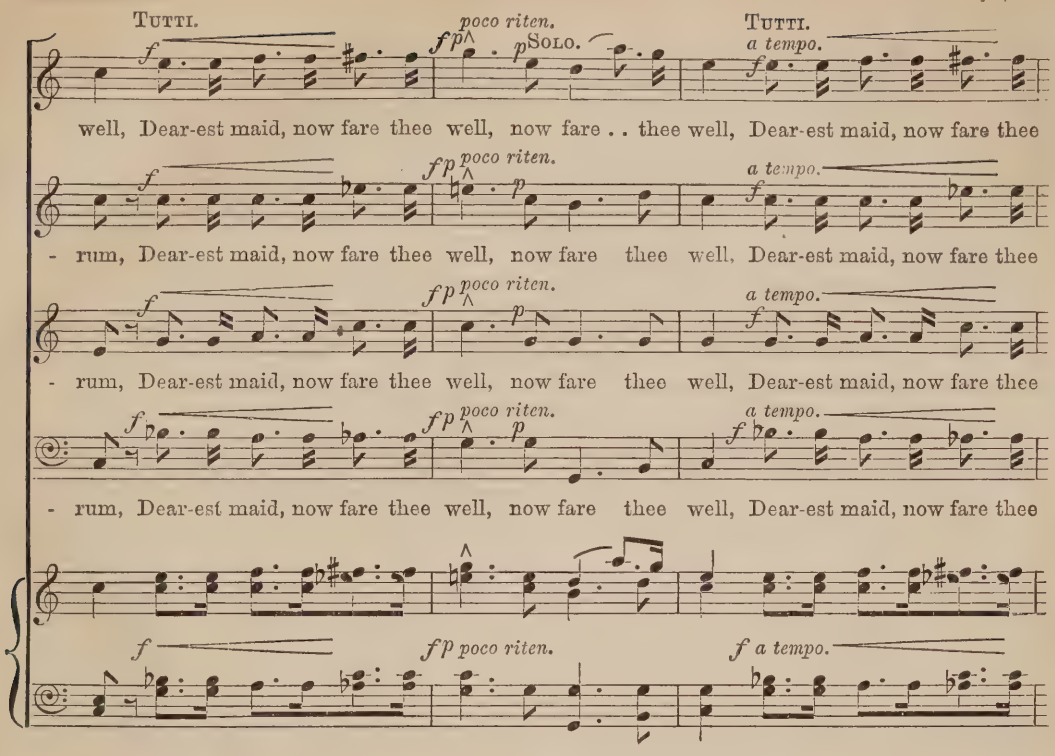
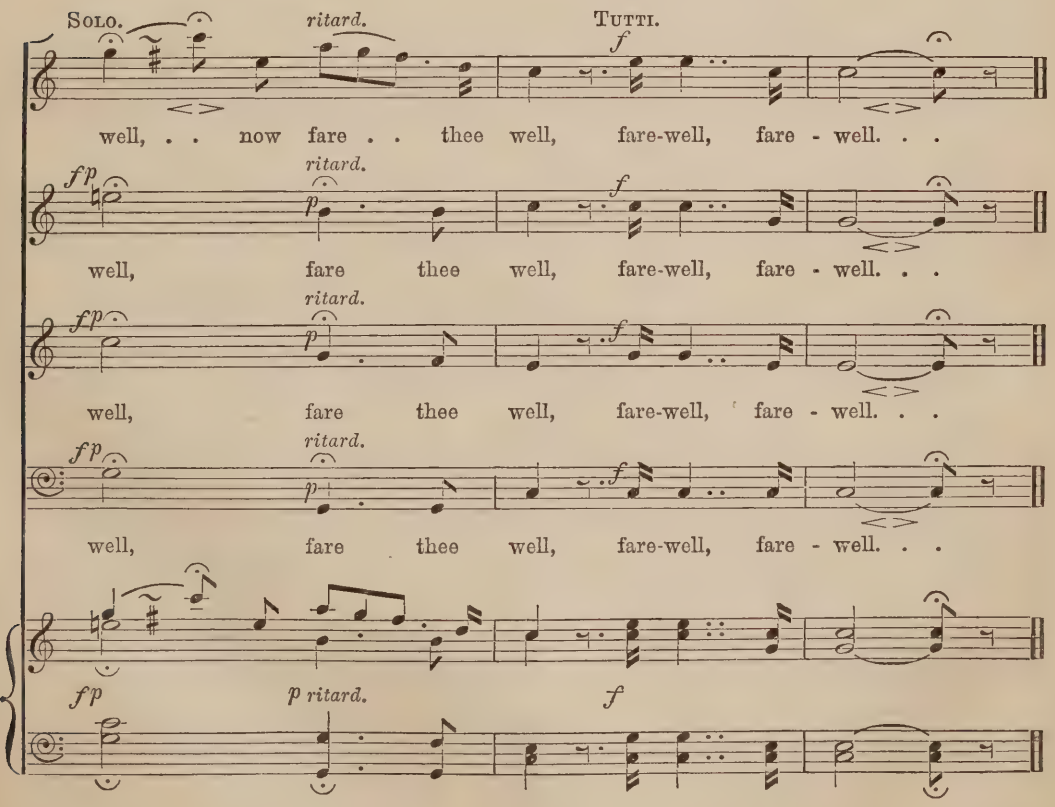
London: NOVELLO, EWER AND CO., 1, Berners Street (W.), and 35, Poultry (E.C.) New York: J. L. PETERS, 843, Broadway.


Alto (8ve.lower).
1st Tenor (8ve. lower).
2nd Tenor (8ve.lower).
Bass.
Piano. ad lib.
♩ = 100.
Con anima.
1. Be - fore the morning sun is beam - ing, And soldiers of their conquests are
2. And while the call to arms is peal - ing, Each soldier to his true love is
1. Be - fore the morning sun - is beam - ing, And soldiers of their conquests are
2. And while the call to arms is peal - ing, Each soldier to his true love is
dream - ing, The drum re-sounds to arms, to arms.
steal - ing, Per - haps to bid the last fare - well.
un poco lento.
Di - de -

* *These three bars are usually sung as though written thus :—*




8.
Solo con espress.
Dear - est maid, now fare . . . thee
- rum dum dum, di - de-rum dum dum, di - de - rum dum dum, di - de-rum dum dum, di - de -
- rum dum dum, di - de-rum dum dum, di - de - rum dum dum, di - de-rum dum dum, di - de -
- rum dum dum, di - de-rum dum dum, di - de - rum dum dum, di - de-rum dum dum, di - de -
- well, ... Dear - est maid, now fare . . . thee
- rum dum dum, di - de-rum dum dum, di - de - rum dum dum, di - de-rum dum dum, di - de -
- rum dum dum, di - de-rum dum dum, di - de - rum dum dum, di - de-rum dum dum, di - de -
- rum dum dum, di - de-rum dum dum, di - de - rum dum dum, di - de-rum dum dum, di - de -


Tutti.
poco riten.
Solo.
Tutti.
a tempo.
well, Dear-est maid, now fare thee well, now fare . . thee well, Dear-est maid, now fare thee
- rum, Dear-est maid, now fare thee well, now fare thee well, Dear-est maid, now fare thee
- rum, Dear-est maid, now fare thee well, now fare thee well, Dear-est maid, now fare thee
- rum, Dear-est maid, now fare thee well, now fare thee well, Dear-est maid, now fare thee

Solo.
ritard.
Tutti.
well, . . now fare . . thee well, fare-well, fare - well. . .
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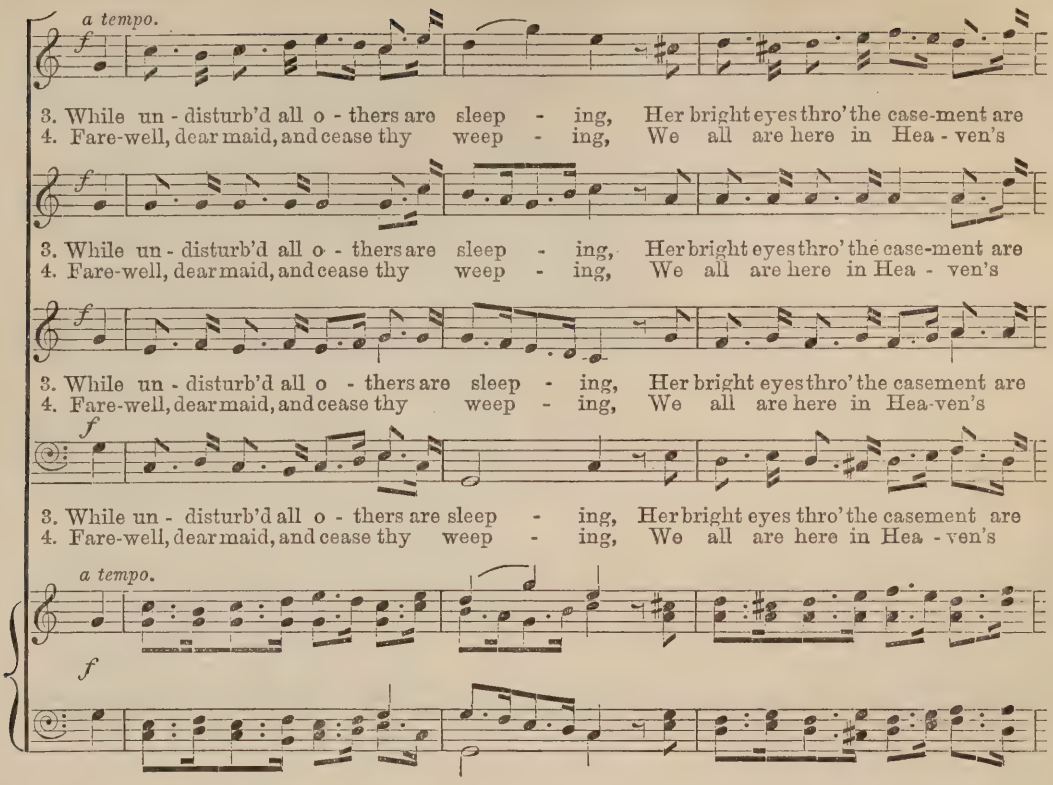
ritard.
well, fare thee well, fare-well, fare - well. . .


a tempo.
f
3. While un - disturb'd all o - thers are sleep - ing, Her bright eyes thro' the case-ment are
4. Fare-well, dear maid, and cease thy weep - ing, We all are here in Hea - ven's
3. While un - disturb'd all o - thers are sleep - ing, Her bright eyes thro' the case-ment are
4. Fare-well, dear maid, and cease thy weep - ing, We all are here in Hea - ven's
3. While un - disturb'd all o - thers are sleep - ing, Her bright eyes thro' the casement are
4. Fare-well, dear maid, and cease thy weep - ing, We all are here in Hea-ven's
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4. Fare-well, dear maid, and cease thy weep - ing, We all are here in Hea - ven's
a tempo.
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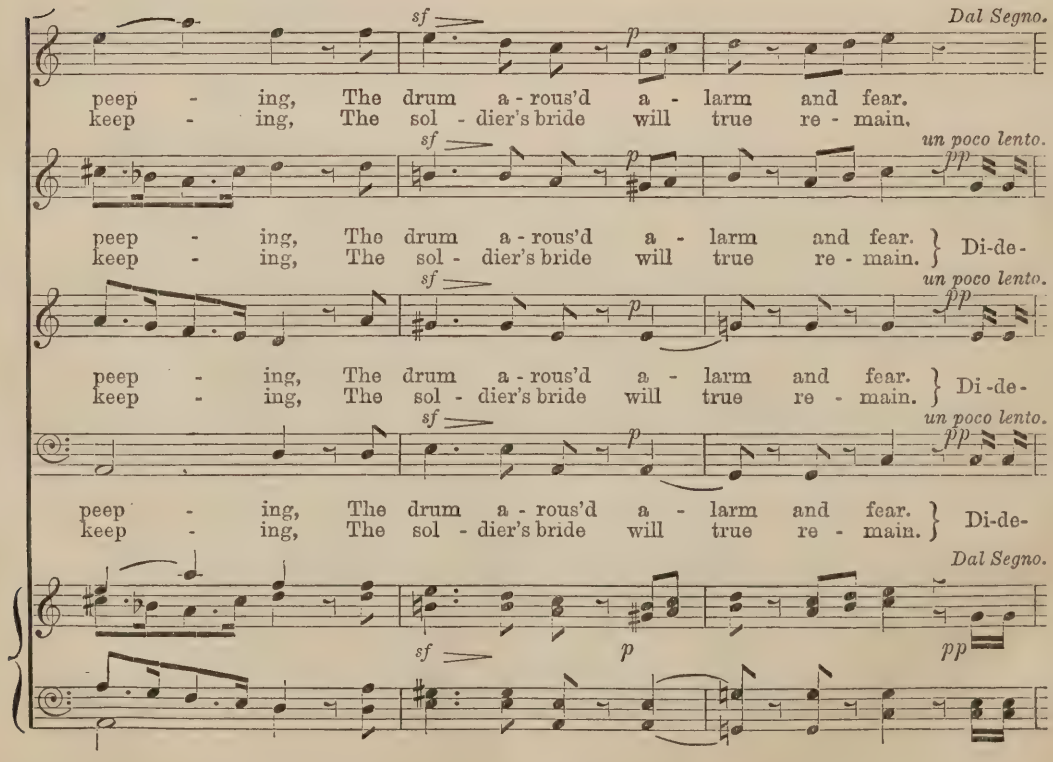
Dal Segno.
sf
p
peep - ing, The drum a - rous'd a - larm and fear.
keep - ing, The sol - dier's bride will true re - main.
un poco lento.
pp
peep - ing, The drum a - rous'd a - larm and fear.
keep - ing, The sol - dier's bride will true re - main.
Di-de-
Di-de-
Di-de-
Dal Segno.

Again, in the article headed "Events of the Past Year," will it not appear strange to persons who believe in music past and present, as well as "future," that the whole paper should be devoted to an account of the production of "Lohengrin"? Assuredly this is *one* of the "events," but not the only one. The "Professor's Pocket Book" we may again confidently recommend as exceedingly useful both for jotting down engagements and for reference, the principal concerts of the year being carefully recorded throughout.

Weekes and Co.

Praise the Lord, O my Soul. A Festival Anthem for four voices, by Humphrey J. Stark, Mus. Bac., Oxon., and F.C.O.

This is a really good specimen of modern church music, being throughout well written, and in point of ideas above the average of merit. It opens with a bold chorus in C major, full of spirit and well put together, though Mr. Stark has made one little slip in his harmony at the top of the fourth page. The chorus is followed by a very graceful quartett in G, "The Lord is merciful," containing some well-managed modulations, and a decidedly original, but by no means unpleasing close. A short choral recitative for tenors and basses in unison, "He turneth the wilderness into a standing water," leads to the final chorus, "O that men would therefore praise the Lord," which is perhaps on the whole the best portion of the work. The chromatic passages on the last page will require neat and careful singing; but the anthem as a whole is by no means difficult, and can be safely recommended as suitable for choral festivals. It is not only good, but thoroughly pleasing.

Duncan Davison and Co.

Ten Daily Studies, for the Pianoforte. Composed by Carl Krebs.

We can scarcely imagine why, out of ten numbers of these Studies, only two (Nos 6 and 7) are sent to us. The name of Carl Krebs may, however, be accepted as a guarantee that those which we have *not* seen are as good as those which we have; and we are, therefore, warranted in believing them to be valuable additions to the stock of pianoforte exercises for which we are especially indebted to the German composers. No. 6, in D minor, is for the practice of thirds, and we have also, in the last page, a chromatic passage of sixths, the whole forming an excellent study for the acquisition of clear articulation. No. 7, in the same key, is for crossing the hands. The fingering is quite modern, a free use being made of the thumb upon the black keys—a method in which we cordially agree. Provided pianists will justify the title of these compositions by making them "daily" Studies, there can be little doubt that they will prove highly beneficial.

Six Songs. Composed by Frank Mori.

1. *Hark! the vesper hymn.* Poetry by T. Moore.
2. *Now sleeps the crimson petal.* Poetry by Alfred Tennyson.
3. *My soul is an enchanted boat.* Poetry by P. B. Shelley.
4. *A Reverie.* Poetry by Leigh Hunt.
5. *The Indian Chieftain's Daughter.* Poetry by G. P. Morris.
6. *The Deceived.* Poetry by Shakspeare.

These songs, although unequal in merit, will be found extremely melodious, vocal, and harmonized throughout with the skill of a practised musician. In No. 1 the symphony, with the dominant and key-note pedals, well expresses the subject of the song. The choral accompaniment to the soprano solo is sufficiently simple to be sung by amateur vocalists; and in the principal part, even, there are no difficulties to overcome. The dying off of the melody at the conclusion is highly effective. No. 2 is a graceful serenade; but No. 3 has a character in the accompaniment which lifts it above the ordinary ballad. The swinging rhythm is carefully preserved, and Shelley's poetry has been studied with commendable care. We especially admire the phrase commencing "And thine doth like an angel sit;" and the repetition of the lines, "I float down around," at the end, is a point worthy of mention. No. 4, with a lengthy prelude, is somewhat more conventional; but there is dramatic feeling in No. 5, although we have perhaps too much of mere word-painting. No. 6 may be safely recommended to all who wish for an unpretending song, quietly but appropriately accompanied. It is a setting of Shakspeare's well-known words, "Take, oh take those lips away;" and is worthy to rank amongst the many musical illustrations of these verses which have from time to time come before us.

James F. Pettit.

Simple Studies for the Pianoforte. Introductory Exercises. Composed by William H. Hunt.

We have already made favourable mention of the two numbers of these "Simple Studies" (Nos. 2 and 3), which were forwarded to us; and now that we have all that are published before us, we are inclined to accord even more praise to Mr. Hunt's efforts than we could possibly do when only a portion of his plan was submitted for review. In No. 1, in addition to the very excellent exercises for beginners, some remarks on counting time are given, which have the double merit of being true, and clearly expressed. We wish that all teachers would inculcate the notion that what is absurdly termed "Compound" time is nothing but moving in divisions of three, and, therefore, should be called "triplet time." It would be good also if the equally ridiculous words "Common Time" were banished from Instruction Books, and it is to the credit of Mr. Hunt that he utterly ignores any such name. All the "Studies" prove that the author is working on a definite system; and although, as we have said in our former notice, we do not quite agree with some of the fingering, this, of course, must merely be accepted as an opinion, and we know how differently masters think upon this matter. We especially admire the "Gavotte," and the "Air with variations," the latter indeed being a capital little piece for the practice of children.

ORIGINAL CORRESPONDENCE.

RIGHT OF REPRESENTATION.

TO THE EDITOR OF THE MUSICAL TIMES.

Sir,—Will you allow me to draw the attention of the musical profession to the following case? On the 19th November last I gave a concert here, when Miss Clelland was one of my artists. Among the songs she selected was "My long hair is braided," from Wallace's *Amber Witch*. On Friday, December 31st, I received a letter from the "Authors', Composers', and Artists' Copyright and Performing-right Protection Office," 8, Colebrooke-row, Islington, in which the writer, Mr. Harry Wall, applied to me for payment of the sum of £2, as statutory penalty incurred by me, for having "caused or permitted" the performance of the above song, "without permission in writing first had and obtained." I was requested to furnish a "satisfactory reply" *on or before* the following day, otherwise the matter would be placed in the solicitor's hands. I was referred to a report of a case heard at the Clerkenwell County Court on November 25th, when the proprietor of the Raglan Music Hall was fined £4 and costs for having "innocently, ignorantly, and unknowingly" committed a similar offence, by permitting two airs from *Maritana* to be performed. In reply to some questions, I had a letter from Mr. Wall on Monday evening, January 3rd, in which I was told that "nothing less than the full penalty would be taken," and that a "satisfactory reply" must be forthcoming on Tuesday, the 4th instant, but, as I wrote to say that I had consulted a solicitor, the day of grace was extended to Thursday.

I must add here that the penalty was demanded under the statutes 3rd and 4th William IV., cap. 15, secs. 1 and 2, which protect the proprietor of the right of representation of an opera or "any part thereof" in any "place of dramatic entertainment." The 5th and 6th Victoria, cap. 45, secs. 20 and 21, extend the protection to any "musical composition." In the case of the Raglan Music Hall, where Mr. Wall obtained a verdict for the amount he claimed, it was proved that though not so licensed, the Hall had, by the nature of the performances on the night in question, been rendered a "place of dramatic entertainment" for the *time being*. As my concert was simply a miscellaneous one in an ordinary concert-room, I am advised that it does not come under the Act. To avoid trouble, however, I authorised a legal friend in London to pay the fine on being satisfied as to Mr. Wall's title to the right he claims. As I have heard nothing since, I am unable to give the issue of the case. In the meantime, as a matter of precaution, I would advise all concert-givers to leave out Wallace's name from their programmes.

Yours faithfully,

T. Backhouse.

Bideford, Devon, Jan. 20.

P.S.—As the offence is the same whether done *knowingly or not*, and as the Act does not require notice to be given of any restrictions, how are we to be safe in future?

WORDS *VERSUS* MUSIC.

TO THE EDITOR OF THE MUSICAL TIMES.

Sir,—Will you allow me to protest against a very common practice with modern church composers, I mean, that of not copying exactly the words of the Bible. The musically beautiful offertory sentences by Mr. Calkin in your January number are marred by the omission of the words "from him" in one sentence, and "Man, and" in the other. As another instance take Dr. Hiles' Anthem, "The Lord is my Light." Why should the first verse of Psalm xxvii. with its grand rhythm be hacked to pieces as is there done? Mr. Calkin's Anthem, "Behold, now praise [ye] the Lord," and Dr. Gauntlett's "Thou wilt keep him in perfect peace," furnish other instances.

And while I am protesting, may I protest against another common habit, that of stringing together isolated sentences, from all parts of the Bible, which have no mutual connection. Even where no violation is done to their original meaning, the effect is "patchy" (to coin a word), though very often the result is a great deal worse than this. For instance, in Professor G. A. Macfarren's Anthem, "God said, Behold, I have given you every herb," this sentence, narrating the gift of the fruits of the earth to *unfallen* man, is joined to a part of the removal of the *curse* after the Flood; and their collocation, seeing they are not contrasted but united by the music, is anything but pleasant to those who think of the context of the words as well as the form of the music. But perhaps one of the most flagrant instances of the kind is to be found in the same composer's "John the Baptist." No. 13 of that Oratorio is a chorus compiled from the following sources:—1, The Queen-Mother's address to Belshazzar (Daniel, v. 10); 2, One of David's Psalms in a time of deep affliction (Psalm cxxxii. 19); and 3, The grand Processional Hymn of the Israelites in the wilderness; and this strange medley is transformed into the utterance of a set of licentious nobles at a drinking bout and ballet-dancing addressed to a king like Herod Antipas. The effect of using the two last extracts of the three (words addressed to God Almighty under the most solemn circumstances) in such a relation is painful in the extreme. In the final chorus, too, of the same Oratorio, the words "He was a burning and a shining light" (John, v. 35), which do refer to John the Baptist, are joined to the words, "A light shining in a dark place," &c. (2 Peter, i. 19), which refer to quite another subject. So again in Mr. Sullivan's "Light of the World," at No. 19 occur the words, "Weep ye not for the dead, neither bemoan him, and sorrow not even as others which have no hope," where S. Paul's soothing exhortation to Christian mourners is tacked on to a fragment of the Prophet Jeremiah's terrible threat of impending captivity and exile—of times when it would be better to die than live—to the utter discomfort of hearers who mentally associate the words with their respective contexts.

If words are to be the mere vehicle for musical sounds, it would be better if composers did not go to the Bible for them. If music is to be a teaching power in religion as well as art, surely it ought not to teach false doctrine or suggest incongruous thoughts. We can hardly expect musicians to be also deep theologians or expert Biblical scholars, but they should be careful in their selection and use of sacred words, with which our tenderest associations and best feelings are deeply interwoven.

J. A. Seaton.

TO CORRESPONDENTS.

*** *Notices of concerts, and other information supplied by our friends in the country, must be forwarded as early as possible after the occurrence; otherwise they cannot be inserted. Our correspondents must specifically denote the date of each concert, for without such date no notice can be taken of the performance.*

Our correspondents will greatly oblige by writing all names as clearly as possible, as we cannot be responsible for any mistakes that may occur.

Correspondents are informed that their names and addresses must accompany all communications.

We cannot undertake to return offered contributions; the authors, therefore, will do well to retain copies.

Notice is sent to all Subscribers whose payment (in advance) is exhausted. The paper will be discontinued where the Subscription is not renewed. We again remind those who are disappointed in obtaining back numbers that, although the music pages are always stereotyped, only a sufficient quantity of the rest of the paper is printed to supply the current sale.

G. M. C.—We know of no Institution of the kind, except the Royal Society of Musicians, the Charter of which, however, declares that no person can receive relief from its funds unless he be a Member.

Organist.—*You should apply to the Secretary of the College of Organists for the information you require.*

BRIEF SUMMARY OF COUNTRY NEWS.

We do not hold ourselves responsible for any opinions expressed in this Summary; as all the notices are either collated from the local papers, or supplied to us by occasional correspondents.

Bangor.—The Choral Society gave a performance of Haydn's *Creation* on the 28th December, and of Handel's *Messiah* on the 29th, before crowded and appreciative audiences. The principal vocalists were Madame Billinie Porter, Miss Wynne Jones, Mr. J. Verney Binns, and Mr. Hudson Lister. The choruses were admirably given; and great credit is due to the conductor, Mr. Wm. Williams. Mr. E. W. Thomas presided at the pianoforte, and Mr. Wm. Williams, jun., at the harmonium.

Brighton.—On December 31st, Messrs. J. B. Cramer and Co. gave a performance of Handel's *Messiah*, for the benefit of the local charities. Mr. Frederick Kingsbury was the conductor, and the principal vocalists were Madame Edith Wynne, Madame Patey, Messrs. Edward Lloyd and Lewis Thomas.——At the Aquarium there have been daily Concerts, under the direction of Mr. Reyloff, but, as an additional attraction, on New Year's Day recitals of *Maritana* and *Il Trovatore* were given, the principal parts being sustained by Madame A. Smythe, Madame Osborne Williams, Mr. George Perren, and Mr. Geo. Fox. On the 5th and 6th ult., a choir, under the direction of Mr. Worsley Staniforth, gave popular glees and madrigals, and Haydn's Toy Symphony had a prominent place in the programmes. On the 8th, a miscellaneous Concert was given by Madame Edna Hall, Miss Butterworth, Mr. Henry Guy, and Signor Federici. On the 15th Madame Edith Wynne was the vocalist.——On Tuesday, the 25th ult., Miss Alice S. Burrett, the young Australian pianist, gave a most successful Concert in the Music Room of the Pavilion. She was assisted, amongst others, by Mr. Lindsay Sloper, Mr. Edouard de Paris, Mr. Frank d'Alquen, and Miss Amy Sedgwick, who gave a couple of readings. Miss Burrett's performances appeared to give great satisfaction to a large and critical audience.

Brisbane.—At the concert given by the Musical Union on the 2nd November, the works chosen were Barnett's *Ancient Mariner* and the *Men of Merrie Sherwood*. In the former work Mrs. Wilkie was highly effective in the soprano solos. The choruses were exceedingly well sung, and the accompaniments, by the orchestra, rendered in a most satisfactory manner. Madame Mallalieu presided at the pianoforte.

Bristol.—On Friday, the 7th ult., an Evening Concert was given at the Colston Hall by Mr. James C. Daniel. The artists included Madame Campobello-Sinico, Mdlle. Maria Mariani, Madame Demeric-Lablache, Signor Urio, Signor Monari Rocca, and Signor Campobello as vocalists; Mons. Claude Jaquinot, solo violin; and Signor Romano, conductor. The concert was in every respect a success.——Mr. A. Simmons' Annual Concert took place at St. Joseph's Hall, on the 25th ult. The programme comprised solos, choruses, trios, &c., interspersed with which were several organ solos by Mr. Simmons, and violin solos by Mr. George Chapman. The performance opened with the "Chough and Crow," well rendered by Mrs.

Barker, Miss Hibbins, and Mr. Higgs. Mr. A. J. Searle, in "Once again," and "Let me like a soldier fall," Miss Annie Poole in Ganz's "The Nightingale's trill" and "The Cantineer," and Mrs. R. Barker in "Did'st thou but know" and "Savourneen Deelish," were all highly successful. Mr. Simmons played Hewlett's "Offertoire," and a Scotch march, with imitation of bagpipes, in a way that thoroughly evinced his skill as an organist, and Mr. George Chapman won much applause for his violin solo, "Theme con varié." Several buffo songs by Messrs. Hare, Higgs, and O'Donnel; the song, "Lo, here the gentle lark," by Miss F. Clements, and a selection of Moore's Irish Melodies, sung by a carefully trained chorus of fifty voices, accompanied by the organ, completed the entertainment.

BUXTON.—The ceremony of laying the foundation stone of a new Concert Hall in connection with the Pavilion and grounds belonging to the Buxton Improvement Company, took place on the 30th Dec., in the presence of a large and influential assemblage. The luncheon, given in the Central Hall of the Pavilion, was presided over by Dr. Robertson, the Chairman of the Company, and in proposing the health of Mr. Julian Adams and the excellent bands of the Company, the highest compliments were paid to the indefatigable conductor. Mr. Adams, in responding, pointed out that Buxton had made great progress during the past few years, and urged the advisability of augmenting the numbers of the bands.

CHRISTCHURCH, NEW ZEALAND.—The Concert of the Misses Taylor at the Odd-Fellows' Hall, on the 14th Oct. last, was attended by an appreciative audience. The concertina performance of Miss Taylor, and the singing of Miss Ada S. Taylor, were the chief attractions of the evening, the flexibility of voice and clearness of articulation displayed by the latter in the three songs allotted to her eliciting well-deserved applause. The concert-givers were assisted by several talented artists, and the performance was in every respect highly satisfactory.

CLIFTON.—The Ladies' Night of the Bristol Madrigal Society took place on the 13th ult., and was well worthy of the high reputation the Society has obtained. The programme contained an excellent selection of madrigals and part-songs. The choir consisted of 102 voices, and the Conductor was, as usual, Mr. D. Rootham.

DERBY.—On Tuesday, the 28th December, the annual performance of the *Messiah* was given by the Choral Union, conducted by Mr. Woodward. The majority of the choruses were rendered with power and unity of effect, especially "Glory to God," "Lift up your heads," "Worthy is the lamb," "Let us break their bonds," and the "Hallelujah." Mr. Tallis Trimnell presided at the organ. The solos were well sung by Miss Carina Clelland, Miss Alice Fairman, Mr. Bywater, and Mr. Robert Hilton.

EALING.—The Choral Association gave its first concert of the season on Monday evening, the 10th ult, when Cowen's "Rose Maiden" was most successfully performed. The solos were sung by Miss Matilda Scott, Miss Dones, Mr. Stedman, and Mr. Geo. Fox, all of whom were warmly appreciated. This being the second performance, the choir was familiar with the music, and sang with capital effect. The second part of the concert consisted of a good selection of ballads and part-songs; among the latter we may particularise a well-written quartett by Mr. Geo. Fox, "How dear to me the hour." The Rev. Julius Summerhayes conducted carefully, and the accompaniments were artistically played by Mr. Henry Parker.

EDINBURGH.—Professor Oakeley gave an organ recital to a large number of students in the Music Class-room on the 13th ult. The excellently drawn-up and illustrated programme, with the judicious annotations and illustrations, gave an additional interest to the works performed. An historical feature was introduced by the age in which the different composers flourished being appended to their names. Bach's Prelude and Fugue, with which the recital began, were most skilfully played and loudly applauded; and the brilliant rendering of the concluding variation in Haydn's Andante drew forth a hearty (though declined) encore. Hummel's Romanza, from Op. 108, evoked such an irresistible storm of applause that the piece was repeated.

ERITH.—On Monday evening, the 24th ult., Mr. Lemaire gave his Annual Concert at the Public Hall. The artists were Miss Annie Sinclair, Madame Osborne Williams, Mr. Stedman, Mr. Thurley Beale, and Mr. Michael Watson. A well-selected programme was very successfully performed, and each of the singers favoured with encores by an audience evidently highly gratified.

GIRLINGTON, BRADFORD.—On Tuesday evening, the 4th ult., a Concert was given in the Templars' Hall by Mr. A. Padfield, assisted by Miss Wright, Miss Hodgson, Mr. Mellor, Mr. D. Sloane, and a chorus of 30 voices. The first part of the Concert consisted of sacred, and the second part of secular music; a great feature of the evening being the excellent pianoforte playing of Mr. J. H. Rooks, of Richmond, who performed selections from Bach and Sir Sterndale Bennett. The vocal portions were effectively given, the part-singing being especially good. Mr. Padfield conducted, and the accompaniments were played by Mr. Widdop and Mr. Rooks on the pianoforte and harmonium respectively.

HALSTEAD.—The Musical Society gave the first Concert of the season on the 13th ult. The programme consisted of Handel's "The king shall rejoice," Mendelssohn's 13th Psalm, Gounod's "O sing to God," and a miscellaneous selection. The principal vocalists were Miss M. Lyne, Miss Ada Garée, and the Rev. H. Stewart, who also conducted the concert. Mr. W. Nicholson presided at the pianoforte.

HECKMONDWIKE.—On Thursday, the 6th ult., E. H. Turpin, Esq., of St. George's, Bloomsbury, gave a Recital on the new organ erected by Mr. Alfred Kirkland, of Wakefield, in the Moravian Chapel. The pieces were played in a masterly style, the organist bringing out the fine qualities of the instrument in a manner which was fully appreciated by the audience. Addresses were given by the resident and neighbouring ministers. Henry Oates, Esq., was in the chair.

HEMEL HEMPSTEAD.—On Tuesday evening, the 11th ult., Mr. A. J. Parsons gave his Annual Concert. The artists were Miss Marie Duval, Miss Lucie Hann, Mr. Stedman, and Mr. Thurley Beale. There was a good and varied selection of music, which was well performed to a highly appreciative audience. Mr. Parsons contributed a pianoforte solo, which was very favourably received.

HULL.—On Thursday evening, the 13th ult., Miss Bolingbroke, of this town, and Parepa-Rosa scholar at the Royal Academy of Music, gave her fourth Annual Concert at the Artillery Barracks. The programme was miscellaneous, and included many instrumental solos. Miss Bolingbroke took part in a trio, duet and quartett, and also sang a ballad entitled, "O, that we two were maying," which was encored. Mr. Henry Guy was encored in both his solos. Miss Marie Duval was also very successful; and the same may be said of Mr. Wadmore. The clarionet solos by Mr. Lazarus were finely played; Miss Annie Martin contributed a solo on the pianoforte, and Mr. Hudson, an amateur, performed a violoncello solo. Mr. Arthur Jackson, Professor R.A.M., conducted, and assisted Miss Martin with the accompaniments.

LAUGHTON.—The Choral Society gave the first Concert of the season on the 4th ult., before a large audience. The members were assisted by Mr. J. H. Eyre, Choirmaster of Doncaster Parish Church, and by Masters Thornsby and Browne, from the same choir. The concert was most successful, the part-singing being very good, and reflecting great credit on the conductor, Mr. Clarkson. Mrs. Hartley presided at the pianoforte.

LINCOLN.—The members of the Amateur Vocal Society, assisted by several eminent artists, gave a Concert in the Assembly Rooms on Thursday evening, the 30th December. The works selected for performance were J. F. Barnett's Cantata, *Paradise and the Peri*, and Haydn's Third or "Imperial" Mass. The principal vocalists were Miss Jessie Royd (soprano), Madame Osborne Williams (contralto), Mr. Edward Dunkerton (tenor), and Mr. Robert Hilton (bass). Mrs. Runton presided at the pianoforte, and Mr. W. Lawrence, jun., at the harmonium. Mr. F. Marshall Ward conducted.

MENAI BRIDGE.—A Concert, in aid of the National Schools, was held on Friday, the 7th ult., under the presidency of Lord Clarence Paget. The attendance was very numerous. Among the amateurs who acquitted themselves most creditably were Lord Clarence Paget, the Misses Paget, Miss Wynne Jones, Miss Murdock, Mrs. White Griffith, Mrs. Jeffers, Mr. Ellis, and Mr. Gordon Thomas. The music included selections from the works of Mendelssohn, Chopin, Brahms, Brinley Richards, &c. Mr. Richards's national hymn, "God bless the Prince of Wales," having been most effectively rendered by the audience, the vicar proposed, in appropriate terms, a vote of thanks to Lord Clarence Paget, and to all the ladies and gentlemen who had so kindly rendered assistance. His lordship, in returning thanks, alluded particularly to Mr. Brinley Richards, who had attended specially, and who was always so ready to render his professional services gratuitously to every deserving object.

MONTREAL, CANADA.—A Concert of sacred music, for the benefit of the Protestant Indians of Oka (a small village on the Ottawa), was given in the Wesleyan Methodist Church, St. James's-street, on the 20th December. The choral portion of the programme included a selection from Mozart's Twelfth Mass, by the choir of the church. A bass song, "I've gathered them in," by Weiss, was given by Mr. Washburne with taste and feeling. Mr. Millar sang "How willing my paternal love," Handel, with good effect. Mr. Edward Hilton, organist of the church, presided with great ability, and played several voluntaries in a masterly style. The large building was filled to overflowing, upwards of 2,000 persons being present, including a number of the Indians in their gay native costume, the whole presenting a wonderfully imposing scene. The proceeds of the concert amounted to nearly 2,000 dols. The concert closed by the immense audience singing "God save the Queen."

NEWARK.—The first Concert of the Vocal Society was given on the 4th ult., under the conductorship of Mr. Reay, organist of the parish church. Cowen's Cantata, the *Rose Maiden*, was the work selected for the first part of the programme, the second being miscellaneous. The solos were effectively rendered by Mrs. Daglish, Miss Chatterton, Mr. G. Sheppard, Mr. Ward, and Mr. Greenwood. Mr. H. P. Dickenson presided at the pianoforte, and Mr. Reay at the harmonium.

NEWMARKET.—On Thursday afternoon, the 6th ult., Mr. W. F. W. Jackson gave his second Organ Recital at St. Mary's Church, which was attended by many of the principal inhabitants. The programme was chiefly composed of classical pieces, all of which were well performed. The recital was repeated on the following evening, to enable persons engaged in business to attend.

NORTHAMPTON.—The Choral Society gave a performance of the *Messiah*, at the Corn Exchange, on Thursday evening, the 6th ult. The Rev. C. J. Langley presided at the organ, and Mr. C. McKorkell conducted. The solo vocalists were Miss Larkcom, Miss Helen Arnim, and Mr. Alfred Kenningham.

PENISTONE.—The twelfth series of Annual Parochial Gatherings was held in the National School-Rooms on December 28th and 29th. On the latter day a concert was given at which the Sheffield Orpheus Quartett, Mrs. House, and Messrs. Berresford, Wilson, and Makin, were the vocalists engaged. Miss Widdowson accompanied, and in her pianoforte solos was well received. During the interval, and at the conclusion of the concert, the Penistone hand-bell ringers contributed materially to the pleasures of the evening.

PRESTON, LANCASHIRE.—On the 27th December, the Choral Society gave a performance of the *Messiah* in the Guildhall. The solo vocalists were Miss Katherine Poyntz, Miss Palmer, Mr. Henry Guy, and Mr. J. L. Wadmore. Signor Risegari led, Mr. Greaves presided at the organ, and Mr. Yates conducted. Mr. Joseph Wood played the trumpet obbligato to "The trumpet shall sound." The solos were well rendered and the choruses given with great precision.

RICHMOND.—Haydn's *Creation* was performed at the Star and Garter Hotel on the 10th ult. before a large audience. Madame Lemmens-Sherrington gained frequent marks of approval for her highly finished singing, especially in "The marvellous work" and "With verdure clad." Mr. A. L. Fryer sang the tenor music with great taste, receiving well-merited applause for his delivery of "In native worth." Signor Foli met with hearty applause for his admirable rendering of "Rolling in foaming billows," "Now heaven in fullest glory," &c. The choruses were very fairly given. Mr. W. Carter conducted, and Mr. Bending presided at the pianoforte.

ROSS.—On Thursday evening, the 6th ult., the members of the Vocal Union, in conjunction with Miss Annie Francis (soprano), Mr. Videon Harding (tenor), and Mr. Charlesworth (baritone), gave a concert in the Corn Exchange. The first part of the programme consisted of an Ode entitled "Christmas," written by W. T. S. Hewett, Esq., and set to music by J. Squire, Esq. At the conclusion of the Ode hearty applause greeted composer and performers. After a miscellaneous selection, Mr. Edwin Aspa's Cantata, *The Villagers*, brought the concert to a successful termination.

SHANKLIN, ISLE OF WIGHT.—On Tuesday, the 11th ult., a Concert was given in the new School-Room adjoining the Church of S. Saviour-on-the-Cliff, by the Choir and Members of the S. Saviour's Musical Association, numbering upwards of 50 voices. Miss Anson accompanied, and Mr. F. G. Baker, the organist and choirmaster, conducted. The room was crowded, and the concert a great success.

SHEFFIELD.—On Christmas Day the Choral Society gave the *Messiah*, in the Music Hall, Surrey-street, on which occasion Miss Smythe (soprano), Miss Edith Clelland (contralto), Mr. Guy (tenor), and Mr. Dodds (bass), were the principal singers. Mr. J. C. Walker conducted. Much praise is due to the members, for the manner in which the choruses were given. Mr. Guy sang with his usual ability. Mr. J. W. Phillips presided at the organ; Herr Scholhaumer was leader of the band, and Mr. Robinson trumpeter. On the same day the *Messiah* was given in the Albert Hall; vocalists, Madame Helena Walker, Miss Bolingbroke, Mr. Kenningham, and Mr. Brandon. Mr. S. Hadfield conducted, and Mr. Kirk presided at the organ.

STAFFORD.—On Sunday, the 2nd ult., the new choir of Christ Church appeared for the first time in surplices. The organist, Mr. W. A. Marson, has successfully trained a very excellent choir of 24 men and boys, and the result is warmly appreciated by a large majority of the congregation. A new hymn book has been substituted for the old one of Kemble's, and the services now are conducted in a very praiseworthy manner.

WENTWORTH.—The annual *Soirée* of the Mechanics' Institute was held on the 29th December, when an excellent selection of music was performed in an admirable manner. The vocalists were Miss Jenny Smith, Miss Mellor, Mr. Sedgwick, and Mr. J. H. Eyre, Choirmaster of the Doncaster Choral Union. Miss Gertie Eyre made a most successful *début* as solo pianist.

WORKINGTON.—A performance of the *Messiah* was given at the Assembly Rooms on Monday evening, December 27th. The principal vocalists were, Miss Carina Clelland (soprano), Miss Edith Clelland (contralto), Mr. Brown, of Carlisle (tenor), and Mr. Metcalfe, Carlisle Cathedral (bass). Mr. Metcalfe, jun., and Mr. Greaves accompanied on the pianoforte and harmonium. The band and chorus were composed of the *employés* of Mr. W. Griffiths, Derwent Tin-plate Works, who conducted the performance. The Oratorio was performed in a highly creditable manner. An Eisteddfod was held in the early part of the day, when prizes were given for singing, instrumental playing, reciting, and reading. Mr. Metcalfe and Mr. Thompson were the adjudicators.

WOODFORD.—A successful performance of the *Messiah* was given at the Lecture Hall, on the 20th ult. The solos were well sustained by Miss Smellie (soprano), Misses Carson and Gadsden (contralto), Messrs. A. E. Hooper and Nicoll (tenor), and Messrs. Lighton and Waters (bass); and the choruses were satisfactorily rendered by the choir. The accompaniments were played by an orchestra of twenty, and the performance was conducted by Mr. Walter Latter, R.A.M.

ORGAN APPOINTMENTS.—Mr. William Nicholson, Organist and Choirmaster to Tettenhall Church, Wolverhampton.——Mr. C. L. Williams, Assistant-Organist to the Cathedral, Winchester.——Mr. W. W. Reeves to All Saints, Hatcham.——Mr. Vincent Sykes to Birr Parish Church, Parsonstown, Ireland.——Mr. Walter S. Brocklehurst, Organist and Choirmaster to the Wesleyan Church, New Cross.——Mr. Inglis Bervon, Organist and Choirmaster to St. Mary's Parish Church, Stafford.——Mr. Henry St. John Bigg-Wither, organist and choirmaster to Trinity Church, Brighton.——Mr. W. E. Wadely, to the Parish Church, Tamworth.——Mr. Henry J. South to S. Matthias, Richmond.

CHOIR APPOINTMENTS.—Mr. Frank Belmont, principal Tenor to St. Matthew's, Upper Clapton.——Mr. Harry W. Benham, to Leyton Congregational Chapel.

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THE MUSICAL TIMES
AND SINGING-CLASS CIRCULAR.
MARCH 1, 1876.

HANDEL'S CHANDOS ANTHEMS.

BY EBENEZER PROUT, B.A.

THE recent revival, at the Crystal Palace, of Handel's great "Chandos Te Deum" in B flat (noticed in another column) has suggested the thought that probably some account of the music which the great composer wrote for the Duke of Chandos may not be without interest to the readers of this paper; the more so as there are few of Handel's works which are less known to the majority, even of professional musicians, than the so-called "Chandos anthems." The object of the present article is, therefore, to give a few details about the composition of these pieces, and short analytical notes on such points as present special features of interest in connection with them.

The Duke of Chandos, who had been formerly Paymaster-General to Queen Anne's army, had built for himself a magnificent mansion at Cannons, near Edgware, which, with its fittings, is said to have cost £230,000, and where he lived in a style of splendour suitable to his rank and fortune. He had built a private chapel, and here he had not only a choir, but a small orchestra. His first music-director was Dr. Pepusch; but, in the year 1717—the exact date appears to be unknown,—the post was offered to, and accepted by, Handel. To this circumstance we are probably indebted for much of his subsequent greatness as an oratorio writer.

Up to this time, Handel had done comparatively little in choral music. The operas, the composition of which had been his chief employment, seldom contained more than one short chorus, and sometimes none at all; in his two German settings of the Passion music, *The Passion according to John* (1704), and *The Passion of Christ* (1716), the choruses, though numerous, are mostly short; and his only important efforts in this direction are to be found in some of his early Latin Church music, written at Rome about 1707, and his Utrecht "Te Deum" and "Jubilate," composed in 1713. Even in the Latin music, especially in the great Psalm "Dixit Dominus," we find unmistakable foreshadowings of his future grandeur; and this is still more the case with the "Te Deum" and "Jubilate;" but it is, in all probability, to his practice in the composition of sacred music, while chapel-master at Cannons, that we owe the subsequent oratorios.

The works written for the Duke of Chandos, between the years 1717 and 1720, were, in all, fourteen in number—eleven anthems, one "Te Deum" (in B flat), one Oratorio (*Esther*), and the Serenata, *Acis and Galatea*. The last-named work is too well known to need a word of comment; *Esther* and the "Te Deum" have also been recently reviewed in these columns; the present notice will, therefore, be confined to the eleven anthems.

It is difficult to fix with accuracy the exact chronological order of these works; but that given by Dr. Chrysander, in the German Handel Society's edition, is, in all probability, reliable. As will be seen presently, there is strong internal evidence for assuming at least its general correctness. The order he gives is as follows:—

(a) Three-part Anthems—
1. "O be joyful in the Lord."
2. "In the Lord put I my trust."
3. "Have mercy upon me, O God."
4. "O sing unto the Lord a new song."
5. "I will magnify Thee, O God."
6. "As pants the hart."

(b) Four-part Anthems—
7. "My song shall be alway."
8. "O come, let us sing unto the Lord."
9. "O praise the Lord with one consent."
10. "Let God arise" (in B flat).

(c) Five-part Anthem—
11 "The Lord is my Light."

Those who are acquainted with Arnold's edition of Handel will see that the above list differs both as to the order of the pieces, and to the works themselves, from that adopted by him. It contains one anthem—the arrangement of the Utrecht "Jubilate" (No 1)—not to be found in his edition, and omits two which he has included among the Chandos anthems, viz., the setting of "Let God arise," in A, and the anthem, "O praise the Lord, ye angels of His," in D. Arnold's omission of the "Jubilate" is not surprising, because his edition of Handel is frequently incomplete. Why the other two anthems cannot be considered as "Chandos anthems" will be seen presently. Moreover, the order adopted by Arnold, in which three, four, and five-part anthems are mixed up promiscuously, seems quite arbitrary; there is, on the contrary, much reason for believing Dr. Chrysander's to be approximately correct.

It would be very interesting to know the exact strength of the Duke's choir and orchestra, but this seems impossible; at least, in Chrysander's "Life of Handel" no information is given on the subject. It appears, however, highly probable that it was at first very small, and that the three-part anthems were the first composed; and this probability is heightened by the fact that they are, on the whole, less mature works than those in four and five parts. Most likely, the Duke, finding he had such a composer for his church, thought it worth while to increase his choir by engaging more men, so as to give Handel two, or even three tenor parts, instead of the one with which at first he had to content himself. On this point, we learn a curious fact from Dr. Chrysander. It was Handel's habit frequently to write in his scores, instead of the class of voice, the name of the singers to whom that particular part was allotted. He had done this with some of the later Chandos anthems, and the names found are those of the principal singers of the Chapel Royal. It thus appears that the Duke increased the strength of his choir, not by engaging new members, but by obtaining the assistance of the King's choristers.

An enquiry of perhaps even more interest, but one in which much is unfortunately left to conjecture, would be the exact strength of the Duke's orchestra. That it was small may be safely assumed from the fact that it had no violas. Nowhere, in any of the music composed for the Duke of Chandos, whether the anthems, the "Te Deums," *Esther*, or *Acis and Galatea*, do we find any viola part. It is true, we meet with it in the published scores, both of *Esther* ("He cometh to end our woes") and *Acis and Galatea* ("Happy we,") but these were numbers added on later revision of the works; and it is inconceivable that if the Duke's orchestra had contained these instruments, Handel should not have employed them in the larger anthems or the "Te Deum," especially as there are many places in which

he has had to leave the accompaniment incomplete for want of them, and he was well acquainted with their use, for we find them even in his first opera, *Almira*. This fact is conclusive against the including of the Anthem "Let God arise" (Second Version, in A), and "O praise the Lord, ye angels of His," and also of the short "Te Deum," in A, among the Chandos music, since all of these works contain viola parts. They were, in all probability, written some years later for the Chapel Royal.

So far as can be judged from the internal evidence of the score of these works, the wind instruments in the Duke's orchestra appear to have consisted usually of one oboe and one bassoon. The oboe is found in all the anthems without exception; the bassoon (which is occasionally *obbligato*) in eight out of the eleven. It is at least probable that it was also used in the other three, but that (in accordance with Handel's frequent custom) it in these simply doubled the bass part. It would seem as if the Duke somewhat increased his orchestra when he added to his chorus, as in two of the later anthems ("O come, let us sing" and "The Lord is my light") we find parts for two flutes. The Chandos "Te Deum," in B flat, also contains a part for one flute (in "Vouchsafe, O Lord"); and, as the oboe is subsequently written upon the same stave, it is just possible that the same player did double duty, as is known to have been the case with Bach's orchestra. The same "Te Deum" also contains a part for one trumpet in the chorus "Day by day," this being the only instance of the employment of that instrument in the whole of the Chandos music. Neither horns nor drums are used throughout.

Handel's habit of borrowing from himself is well known. In these anthems, however, we find but little taken from his earlier works; on the other hand, the value he sets upon the music may be inferred from the large use he subsequently made of it in his oratorios. All instances of this, so far as the present writer has noticed them, will be mentioned in the remarks on the separate anthems which will now conclude this article.

1. "O be joyful in the Lord."—This reduction for a three-part chorus and small orchestra of the well-known Utrecht "Jubilate," was published for the first time in 1871 in the German Handel Society's edition of Handel's works, Part 34. The comparison of the two scores is full of interest, especially as regards the alteration in the voice parts. It is impossible, however, to enter into details here on this subject; and they would be unintelligible without the aid of copious quotations. Not a bar of the music is changed, but the whole arrangement of the score is different; and the anthem is here preceded (like all the others, excepting "O praise the Lord with one consent") by an instrumental overture, or "Sonata."

2. "In the Lord put I my trust."—The "Sonata" for orchestra, with which this anthem commences, is in Handel's usual form of an introduction and fugue. The subjects of the fugue in D minor are identical with those of the fugue in F sharp minor, in No. 6 of the first set of the "Suites de Pièces pour le Clavecin." The chief characteristic of this anthem is the massiveness of its choral effects. The first chorus in D minor is very bold in style, and ends with merely a half-cadence on the dominant, leading into the first air for tenor, "God is a constant sure defence," the theme of which was taken from a chamber-duet, "Se tu non lasci amore," and was subsequently used for the duet "O death, where is thy sting?" in the *Messiah*. Here, as in most of the anthems, the solo music is inferior in interest to the choral portion of the work. Two other very fine choruses in this work should be mentioned—"Behold the wicked bend their bow," and "Snares, fire, and brimstone." The latter is especially remarkable. The opening was borrowed from the chorus, "Alas, they bind Him fast," in the *Passion of Christ*, and was afterwards used in *Deborah* as "O blast with thy tremendous brow." The concluding fugue in D minor, though thoroughly good church music, is not specially striking.

3. "Have mercy upon me, O God."—I am inclined to consider this piece, and "As pants the hart" (No. 6), the finest of the three-part anthems. The first chorus is an admirable specimen of Handel's pathetic style. Both its chief subjects were introduced afterwards into *Deborah*, which, by th way, is the most *pasticcio*-like (if such a hybrid term may be allowed) of all Handel's oratorios, containing at least five-and-twenty numbers from his earlier works. The first subject of this chorus is found, slightly altered, in "For ever to the voice of prayer;" while the theme of "According to the multitude of Thy mercies" will be met with in "O hear Thy lowly servant's prayer." The beautiful duet for soprano and tenor which follows, "Wash me throughly from mine offences," is quite in the old English cathedral style. A fine tenor song, "Against Thee only have I sinned," with an interesting oboe accompaniment, leads to the fugue, "Thou shalt make me hear of joy and gladness." The first part of this chorus is taken from "Thou art the King of Glory," in the Utrecht "Te Deum;" and the second part, "That the bones which Thou hast broken may rejoice," was used long afterwards for the chorus "Bel boweth down," in *Belshazzar*. The soprano air, "Make me a clean heart," is also taken from the Utrecht "Te Deum," at least as regards its subject, which is identical with that of "When Thou tookest upon Thee to deliver man," though the music is here much more developed. The anthem concludes with one of Handel's most masterly fugues, "Then shall I teach Thy ways unto the wicked," the subject of which is simply the descending scale of C minor, with which a counter subject of a totally different character is combined. The full effect obtained here, with only a three-part chorus, is very striking. Forty years later, Handel introduced this movement into the third part of the English version of the *Triumph of Time and Truth*.

4. "O sing unto the Lord a new song."—This rather short anthem is, as regards the power of its choral writing, one of the finest of the entire series; one of those in which are to be found the most distinct traces of the future composer of *Israel*. After the customary "Sonata," which here, as in most of the anthems, is of no particular interest, the vocal portion of the work commences with a soprano solo, which is, so to speak, continued by the chorus. This movement is broad and diatonic, and in what may be termed Handel's "tonic and dominant" manner. It is succeeded by a most magnificent fugue, "Declare His honour unto the heathen," which, though quite short (only forty-three bars in all), is a masterpiece of contrapuntal skill. Though it has only three voice parts, there is no thinness about it, as the instruments are in places independent of the voices. A very fine effect is produced in the course of the movement by the inversion of both the subject and counter-subject of the fugue. A peculiarly Handelian "*Grave*" movement on the words "For the Lord is great and cannot worthily be praised:

He is more to be feared than all gods" follows the fugue. This short piece is similar in style to such numbers as "Thou art my God," or "Who is like unto Thee, O Lord," in *Israel*. A fine point is made at the close by a pause on the full chord of E flat, succeeded immediately by a cadence in F. The same progression is to be found in the Utrecht "Te Deum" at the words "full of the majesty of Thy glory." The following tenor air, "The waves of the sea rage horribly," is the first example of imitative music to be met with in these anthems. The vocal part is of a bold and declamatory character, while the accompaniment, with its almost ceaseless semiquaver passages and the occasional wide skips in the violins, bears some analogy to the opening symphony of "Rolling in foaming billows," in the *Creation*. It is not probable that Haydn knew tbe present piece; the resemblance is, therefore, the more interesting, as showing how the same subject suggested similar ideas to two great composers. The duet, "O worship the Lord," for soprano and tenor, is a companion piece to "Wash me throughly," in No. 3, to which it bears a strong family likeness,—so much so, indeed, that one can hardly doubt that the first duet was so liked, as to induce the composer to try to repeat its success with a similar number in his next work. The short chorus, "Let the whole earth stand in awe of Him," is another genuine Handelian inspiration, one of those pieces about whose authorship no connoisseur could be in doubt for a moment. It is followed by the final chorus, "Let the heavens rejoice"—a fine movement, one of the subjects of which was afterwards used for the chorus in *Athalia*, "O Judah, boast His matchless law."

5. "I will magnify Thee, O God my King."—Of this work there exists two versions. The earlier, which was written for the Duke of Chandos, is, on the whole, the weakest of the series. It abounds in long-winded airs; and of the choruses, only the last is in its composer's best style. Handel himself evidently felt its weakness, as he subsequently entirely re-wrote the work, cutting out all the songs, and introducing movements from other works—among others, the duet, "O worship the Lord," from No. 4. This second setting of the anthem, which is far supèrior to the first, is certainly not a "Chandos" anthem, as the score contains a viola part. It was published for the first time by Dr. Chrysander, in the German Handel Society's edition; and it is two movements from this later version—the first and the last—which Handel used, with a few very slight alterations, as the finale for *Belshazzar*.

6. "As pants the hart."—Of this anthem, no less than four versions exist, all of which have been published by Dr. Chrysander. We have only to do with the earliest form of the work, as written for Cannons. In its general style, this anthem bears some affinity with No. 3. The opening chorus is especially beautiful, and interesting also in its scoring. As Handel required here a full four-part harmony from the strings, and had no violas, he has given what would, no doubt, have been the viola part to the violoncellos, separating them from the double basses (as he rarely, if ever, does elsewhere), and reinforcing these latter instruments with the bassoon and the bass of the organ. The song, "Tears are my daily food," has interesting *obbligato* accompaniments for oboe and bassoon, and is, in itself, of a plaintive and melodious character, which gives it a high place among Handel's songs. Among other fine points of this work, we have only space to mention the two fugued choruses, "In the voice of praise" and "Put thy trust in God."

7. "My song shall be alway."—This is the first of the four-part anthems, containing, in the choruses, two tenor parts instead of one. The first tenor part in all these later anthems lies high, and rather corresponds to a male alto part than to an ordinary tenor; indeed, in some cases, Handel has written the part in the alto clef. In the present work, more than in any other of these anthems, the composer used old material. The subject of the opening symphony is borrowed from the *Ode for Queen Anne's Birthday*, and the movement in the form in which we find it here is identical with the first movement of the third oboe concerto. The commencement of the first chorus is taken from the *Passion of Christ*, and the phrase, "The heavens shall praise Thy wondrous works," is nothing more than "the heavens and all the powers therein," of the Utrecht "Te Deum." The subject of the last chorus is also taken from the same work. The finest part of this anthem is the choral writing. The second chorus, "Righteousness and equity," is the best number, and seems to have furnished the composer with some suggestions for the chorus, "Thou hast prevented him," in the Coronation anthem, "The king shall rejoice." Excepting the trio, "Thou rulest the raging of the sea," the solo pieces are not in Handel's best manner; and, on the whole, this will hardly be considered one of the finest anthems of the series.

8. "O come, let us sing unto the Lord."—This is again a somewhat unequal work. It contains some of Handel's greatest choral writing; the opening chorus, founded on the fifth Gregorian tone, is splendid throughout; and the third chorus, "Tell it out among the heathen" (part of which he subsequently re-arranged for *Belshazzar*), is one of those wonderful movements in which the old master has never been approached. In saying this, reference is more especially made to the second part of the chorus, "and that He made the world so fast that it cannot be moved," where the grand employment of one repeated note produces a no less fine effect than in "For the mouth of the Lord hath spoken it," in the *Messiah*, or "The floods stood upright as a heap," in *Israel*. The lovely tenor song, "O come, let us worship," with two flutes doubling the violins in the octave above, is also fully worthy of Handel. This song, by the way, was taken from his opera, *Silla*, where it is to be found with the same orchestration. The other pieces of this anthem are by no means equal to those already named, the songs especially being, to our modern tastes, decidedly tedious.

9. "O praise the Lord with one consent."—We here find, emphatically, one of the finest anthems of the series. This is the only one which is not preceded by a separate instrumental movement. An orchestral prelude of thirty-six bars opens the first chorus, which has for its chief theme the first line of the psalm-tune, "St. Ann's." A long and jubilant introduction for the chorus leads to a masterly fugue, "Let all the servants of the Lord," the subjects of which are almost identical with those of the second of the "Six Fugues for the Harpsichord." After this chorus, we find three songs, all of which were used afterwards for *Deborah*. "Praise Him, all ye that in His house," became "No more disconsolate;" "For this our truest interest" was used as "Our fears are now for ever fled;" while "That God is great" is found (considerably modified) as "Awake the ardour of thy breast." We next come to another most magnificent chorus, "With cheerful notes let

all the earth." It is difficult, without exposing oneself to the charge of exaggeration to convey an adequate idea of the impression produced by such choruses as those in this anthem, or in "Let God arise," to be next noticed. Suffice it to say that they are in Handel's grandest manner, and that he never surpassed them, even in his oratorios. The following song, "God's tender mercy knows no bounds," is found in *Deborah*, as "Now sweetly smiling peace descends." The final chorus, in two movements, "Ye boundless realms of joy," is one of the finest existing specimens of the union of science with melodic charm; and, in all respects, fully worthy of the choruses that have preceded it.

10. "Let God arise."—Another splendid piece of choral writing. Except the long, and not very interesting, opening symphony, and the two songs, "Like as the smoke vanisheth" (which is very fine), and "Let the righteous be glad" (which is very tedious), this anthem consists entirely of choruses. The first of these, "Let God arise," is a magnificent piece of descriptive music. The rapid enunciation of the words "let His enemies be scattered" by all the voices in semiquavers, alternated with the broad declamatory chords to "Let God arise," produces a most powerful effect. It was doubtless the association of ideas which led the composer to introduce a portion of this chorus into the "Immortal Lord," of *Deborah*, at the words, "to swift perdition dooms thy foes." The second movement, in triple time, "Let them also that hate Him" is quite as fine as the preceding number, and contains a remarkable anticipation of modern effects in the combination of common-time rhythms in 3-4 time. The long chorus, "O sing unto God," is less striking; but with the text, "At Thy rebuke, O God," is to be found another most masterly number. Here, again, we find an instance of the association of ideas in the composer's mind. When writing *Deborah*, thirteen years later, in the chorus, "Now the proud insulting foe," the lines,

"Broken chariots, hills of slain
Strew the wide extended plain,"

evidently suggested the passage in this movement "both the chariot and horse are fallen," for the theme is identical in both pieces, and the treatment very similar. The finale of the present work, "Blessed be God," is remarkable for commencing with the theme of "I will sing unto the Lord," in *Israel*. There is also a certain resemblance in the treatment; so that this fine number may perhaps be looked upon as the first sketch of the later and better known piece.

11. "The Lord is my light," being the only anthem in which a five-part chorus is found, may probably for that reason be looked upon as the latest in point of date, and was probably produced about the same time as the great "Te Deum," in B flat, which also contains five voice parts. This is the longest of all the anthems, having, in all, eleven movements. Except in one or two numbers, it is hardly one of the finest. We find in it, however, one chorus, "For who is God but the Lord," which alone would save the work from oblivion. The passage, "The earth trembled and quaked," is in Handel's own inimitable manner. He subsequently used it (heightening its effect by changing it from the major to the minor mode) in "The nations tremble," in *Joshua*. The other parts of this anthem subsequently used were the chorus, "O praise the Lord with me," which was arranged for orchestra alone, as the third movement of the overture to *Deborah*; the song, "It is the Lord that ruleth the sea," which furnished the material (the association of ideas should again be noticed) for the chorus, "But the waters overwhelmed their enemies," in *Israel;* and the chorus, "I will remember Thy name," the subject of which, differently treated, was used in *Susanna* for "With Thine own ardours bless the youth."

From what has been said, it will be seen that the chief interest of the Chandos anthems lies in the choruses. A large proportion of the solos are now antiquated; indeed the same thing may be said of many of the songs in the oratorios; but, with very few exceptions, the choral numbers are in Handel's finest manner, and would, had he written nothing else, have sufficed to place him in the first rank among composers of sacred music. It is to be regretted that, at present, these anthems are, with a few exceptions, only to be had in the score editions of Arnold and the German Handel Society; it is much to be desired that their publication, in a cheap and convenient form, may soon render them more generally accessible.

THE "AUTHORS,' COMPOSERS,' AND ARTISTS' COPYRIGHT AND PERFORMING RIGHT PROTECTION SOCIETY."

BY HENRY C. LUNN.

It has often been said, and with truth, that man may study the habits of many insects with infinite advantage; and, that, indeed, much of his success in the world will depend upon observing and imitating the admirable manner in which they use the powers which they possess for their own benefit. The well-known line, "How doth the little busy bee," commences a poem which forcibly inculcates this moral; and the "sluggard," who is called upon to "go to the ant," as a model of industry and perseverance, will feel ashamed of himself when he sees a community of these tiny creatures diligently storing up the good things of this life without any capitalist to set them in motion. But there is one insect which is not usually held up as a pattern for us to shape our actions by, and that is the spider. It is true that he is guided by his instincts, like the rest of his species; but he secures his prey without a large amount of labour. He is often called cruel; and yet he uses no force, nor does he even attempt to attract the unsuspecting fly into his toils; he merely spins his web, and watches.

Now the principle acted upon by the Society, the formidable title of which stands at the head of this article, is so precisely that adopted by the spider, that, looking at its doings abstractedly, we should be disposed to apply some very harsh epithets to all those connected with it; but it must be allowed that, admitting its strictly legal right—which we have no reason to doubt—we have only to ignore the necessity of putting any person on his guard before enforcing this right, and there will be very little to complain of. Before entering upon these questions, however, let us name a few instances of the operations of the Society which have come to our knowledge.

The first intimation of the existence of this Association was conveyed to us in a letter from Mr. T. Backhouse, which appeared in our last number, in which the writer apprised us of his having been applied to for the payment of £2, for permitting a song from Wallace's *Amber Witch* to be sung at his concert. Mr. Harry Wall, who signed this application on behalf of the Society, in order, we presume, to show that the law was on his side, referred Mr. Backhouse to a case heard at the Clerkenwell County Court, when the proprietor of the Raglan Music Hall was fined

£4 for allowing two airs from Wallace's *Maritana* to be performed. Next we hear of a tenor vocalist who has been compelled to pay £2 for having sung the ballad, "There is a flower that bloometh," from the last-named Opera; all these compositions it is, of course, needless to say, having been given hundreds of times, both in and out of the metropolis, without remuneration, before the terrible name of Harry Wall had burst upon the world, although it is obvious that the right of extorting payment for such works has not been recently created. But we have not yet told the whole extent of the liability of concert-givers and performers, for we are credibly informed that a penalty is incurred by each person who sings in a trio, for instance; and that all the members of a choir can be sued for payment when a choral work belonging to the Society is given in public, although it may be presumed that, on such an occasion, the usual principle of trade would be adopted, and "an allowance made for a quantity."

Granting, now, that the power of preventing copyright musical works from being sung or played in public without either payment or permission exists, what can be thought of the conduct of the Society in utterly disregarding the fact that, so far from executive artists being called upon to remunerate composers and publishers for the right of performance, it has long been the custom for composers and publishers, under what is known as the "Royalty" system, to largely remunerate the executive artists? We do not uphold this method, so universally adopted, but merely state the truth, which, of course, is as well known to the Society as to ourselves. Yet, this is not all; for, although perfectly aware that concert-givers fancied themselves secure in permitting certain works to be performed, the Society does not issue any list of compositions which must be paid for, but remains passive until the songs or pieces have been given in public, and then writes a demand for payment, with an intimation that the matter will be placed in the hands of a solicitor, unless the money is immediately forthcoming.

We do not wish to insert anything which cannot be proved; and as our readers may doubt the possibility of thus extorting payment without any intimation of such intention being previously given, we beg to say that, not only is this done, but that the list of copyright works, even when asked for, is absolutely withheld. In confirmation of this, we may state that one vocalist who had incurred the fine, applied for the names of songs placed upon the Society's list, and was told that if he would pay £21, a year's subscription, he should receive the desired information; but that, as he appeared to sing only for charities, "the subscription of £21 might be reduced." We have also heard that a similar application from one of the highest of our musical institutions has been refused. Whispers, however, have reached us that freedom from the Society's clutches may be obtained by those who kindly supply information of copyright works being placed in programmes; so we counsel those concerned to take care that they are not daily surrounded by informers.

But it may be said that the "Dramatic Authors' Society" insists upon receiving remuneration for acting the works of its members; but then this law is universally known, and no theatrical manager puts a piece upon his stage without ascertaining exactly what he shall have to pay for it. It is also true that the published book of an English author cannot be seized upon and translated into a foreign language without his permission; but the line upon the title-page that "the right of translation is reserved" announces the fact to all who can read, and no person, therefore, can violate this law unconsciously. We could, of course, multiply instances to prove that, not only in this country, but in all others, whatever rights may belong either to authors or publishers are clearly laid down, if people will only take the trouble to understand them, and that this new Protection Association, therefore, has hitherto proceeded upon a principle which, whilst it undoubtedly has abstract right to back it up, is utterly opposed to that open and candid method of dealing of which Englishmen are justly proud.

As the Society, then, holds itself aloof from concert-givers and performers, let us earnestly advise concert-givers and performers to hold themselves aloof from the Society, by excluding all pieces from their programmes which are in the slightest degree doubtful. If, in future, a composer or publisher freely courts publicity for his compositions through the medium of the talents of an executive artist, let him state this fact upon the title-page of the works: if, on the other hand, he desires, contrary to all former precedent, that the person who thus readily advertises his property shall pay him for the right of doing so, let him intimate this by the same straightforward means, so that in either case the truth may be known. Even when a landed proprietor sets steel-traps and spring-guns in his grounds, the humane custom of announcing this to passers-by at least prevents trespassers from being taken unawares; and the most hard-hearted owner of such property would, we think, be pained to find that a harmless individual who was strolling across his fields with the full belief that they belonged to the public, had been shot by an unseen gun, or caught by the leg in a cunningly-hidden trap.

We are glad to be in a position to announce that the fund which is being raised for the widow and children of the late Rev. Dr. Dykes, is receiving very general and very hearty support, and that the committee, whose appeal to our readers will be found in another column, already feel assured of the perfect success of their efforts in this matter. This is very gratifying, and quite as it should be, for it is impossible to overrate the importance of the work of the deceased gentleman, and the mark that work made, in the cause of the Hymnody, not only of the Church of which he was a devoted member, but of the various Non-conforming bodies, to whom, as to his brother churchmen, he was ever ready to contribute his best energies, and who have found a very graceful exponent of their appreciation in the Rev. Dr. Allon, who writes to the *Guardian*, offering his subscription to the fund "as an expression of common gratitude for his rich and precious contributions to the worship-song of almost all English-speaking congregations." Indeed it will be universally conceded that the man who has given us such exquisite settings as, for instance, Nos. 370 (Eternal Father), 160 (Holy, Holy, Holy), 193 (Jesu, Lover of my Soul), 223 (Hark, hark my Soul), 277 (Nearer my God to Thee), 114 (O come and mourn), 234 (O Paradise!) 207 (Our blest Redeemer), and 31 (Saviour, again to Thee), of the *Hymns Ancient and Modern*, and the no less beautiful Nos. 73 (The day is past and over), 204 (Father of love), 495 (By the Angel's word of love), and 644 (In the hour of trial) of the *Hymnary*, has taken a strong and enduring hold on the affections of the congregations throughout the length and breadth of the land,

and has entailed on them a deep debt of gratitude, which should, and will, we doubt not, take, at this moment, a practical and large-hearted form of acknowledgment.

It is chiefly on his Hymn-tunes, doubtless, that Dr. Dykes's fame will rest; yet he has left a considerable number of more elaborate compositions for the Service of the Church which will, in the eyes of educated musicians, stamp him as a man of very great ability and grasp of thought. Among his unpublished compositions, there exist a beautiful and touching setting of the Burial Service, for voices unaccompanied, a Communion Service in G, a Magnificat, and several anthems.

He was born in Hull, in March, 1823, and showed, from his earliest boyhood, a decided talent for music. As his grandfather was Incumbent of St. John's Church, a constant opportunity was afforded him of playing on the Organ, on which instrument he received instruction from the Organist, Mr. Skelton. This was always, in after years, one of his greatest delights; and those who heard him extemporise on the instrument, or accompany the Service in his own peculiar, delicate way, will scarcely forget the charm which he seldom failed to throw over them. He matriculated at St. Katherine's Hall, Cambridge, in October, 1843, and obtained a scholarship in the College very shortly afterwards. While at Cambridge, his time seems to have been very evenly divided between his academical studies, music, and theology, in all of which he achieved considerable distinction, for he came out in the "Senior Optimes" in 1847. He had been Conductor of the University Musical Society, and had developed a warm friendship with the Professor of Music, the late Dr. Walmisley; while his subsequent contributions to the *Ecclesiastic*, and other theological publications, and particularly his last pamphlet to the Bishop of Durham, bear witness to the depth and extent of his religious reading. He was ordained, in 1847, to the curacy of Malton, in Yorkshire, and this was his only curacy, for, in July, 1849, he was chosen Minor Canon and Precentor of Durham. This was a most congenial sphere of action for him, and he has left behind him abiding proofs of his singular efficiency as the head of a choral body, for he was both a disciplinarian and a spiritual guide to the chorister boys.

In 1861, the University of Durham recognised his earnest good work by conferring on him the honorary degree of Mus. Doc., and in 1862, the Dean and Chapter gave him the living of St. Oswald's, Durham. This he held, conjointly with his Minor Canonry, though without the Precentorship, till his death on the 22nd January last. He was buried in his own churchyard on the 28th January, amid a throng of sorrowing friends who had come from far and near to pay their last tribute of affection to one who was singularly rich in those friendships which are only broken by death. His successor as Minor Canon will not be elected, we believe, till September next.

We regret to have to announce the sudden death, from heart disease, of Dr. H. J. Gauntlett, on the 21st ult., in the 71st year of his age. Few, if any, musicians have done so much for Church music in this country as he whose decease we are now recording. For the last forty years Dr. Gauntlett had been engaged in composing, editing, and publishing psalm-tunes, chants, and anthems; and there is hardly an important collection of Church music published within that time in the preparation of which he was not concerned either as editor or contributor. Among the more important of his works may be named "The Church Hymn and Tune Book" (edited in conjunction with the Rev. W. J. Blew,) the "Comprehensive Tune Book" (in two volumes), "The Hallelujah" (in four volumes, with the Rev. J. J. Waite), "The Congregational Psalmist" (with the Rev. Dr. Allon), various Psalters, &c. Many of his anthems are of real musical value; but it is as a composer of psalm-tunes that he will be best remembered hereafter. Such tunes as "St. Alphege" and "St. George" in "Hymns Ancient and Modern," and Nos. 169, 197, 329, 426 and 554 in "The Hymnary," are among the best modern compositions for Church use that have been produced. But Dr. Gauntlett was not merely a composer; he also possessed considerable literary qualifications. His contributions to the "Musical World," when that periodical was originally established, and more recently to the "Orchestra," were not merely full of information, but written frequently in a very amusing, though at times slightly eccentric, style. He was, moreover, in his day an organist of high attainments, though of late he had been but seldom heard in public. He was one of the first and most persistent advocates in this country of the German system of organ-building; and some of the finest instruments in England were constructed under his direction. He was for many years organist at St. Olave's, Southwark, and subsequently at Dr. Allon's chapel at Islington; and the high reputation which the latter place deservedly enjoys for congregational singing is largely due to his exertions during the thirteen years he directed the musical portion of the services there.

We are glad to find that, at the meeting in connection with the National Training School for Music, held at the Mansion House on the 23rd ult. the Duke of Edinburgh publicly announced that there was no intention, in founding this Institution, of interfering with the operations of the Royal Academy of Music; and that many other speakers, including Sir Julius Benedict, expressed their intention of supporting the new school as an ally, and not as a rival, of the older one. Seeing that at the Royal Academy of Music every effort has been made to found free scholarships, that many already exist there, and that one more has just been presented to the Institution by Sir Francis Goldsmid, we are at a loss to understand why it was said by the Duke of Edinburgh that the "modes of proceeding" in the two Academies are "perfectly distinct." With a firm reliance, however, that there is ample room in the metropolis for both schools, it is satisfactory to find that a bond of union has been established between them by the appointment of an artist, as Principal, at South Kensington, who has so deep an interest in the welfare of what may be termed the parent Institution in Tenterden Street.

Notwithstanding the unanimity of feeling shown when Mr. Turle recently invited public attention to the state of the Latin inscription upon the tomb of Purcell, in Westminster Abbey, it is remarkable how little is really known of his compositions in this country. True, he is always spoken of with reverence, and two or three of his songs are occasionally introduced by our most classically-inclined vocalists; but beyond these tributes to his memory, his fame is almost buried with his works. This state of things is likely to be speedily remedied, for Mr. W. H. Cummings, a most zealous musical antiquarian, as

well as an excellent singer, has broached the idea of founding a Society for the publication and performance of our great English writer's compositions, and a meeting has already taken place in furtherance of this object. We need scarcely say that the good wishes of all Mr. Cummings's musical countrymen will be with him in the cause he has at heart; and we hope shortly to report that his praiseworthy efforts have been crowned with success.

The second half of the series of Saturday Popular Concerts at the Alexandra Palace, which commenced on the 19th ult., promises to be of the highest interest, not only on account of the general excellence of the works announced, but because Handel-lovers will have an opportunity of hearing this composer's much-neglected Oratorio "Susanna," portions of which only are known in this country even by many accomplished musicians. Every credit is due to the Directors of these concerts for bringing forward such unfamiliar works, and to Mr. Weist Hill more especially, on whom must fall the onerous task of preparing both band and choir for the rendering of such difficult music before a critical audience.

The gathering of professors and students in the new Concert-room of the Royal Academy of Music, on the 3rd ult., was a highly interesting event, not only because a spacious and well-ventilated hall had been at length secured for the rehearsals and performances of the pupils in the building itself, but because the growing public interest in the Academy, and the enormous increase in the number of the students, justified the supposition that, with the enlargement of premises, the Institution would commence a career of additional usefulness to art and artists. The acoustical properties of the room were most satisfactorily tested by Mr. W. H. Holmes in several pianoforte works, and by the choir in a number of well-selected vocal pieces; and when, in the committee-room, after the little impromptu concert, "success to the future of the Royal Academy of Music" was proposed, it was gratifying to see, amongst those who honoured the toast, two eminent musicians who, on the 8th of March, 1823—a fortnight before the first lesson was given—were elected on the foundation of the institution.

In the prospectus of the Philharmonic Society for the coming season, it is announced that two morning Concerts will be given, in addition to the usual eight evening performances. This system appears to be gradually gaining ground; and we have little doubt that, as the subscribers have the liberty of exchanging their evening admissions for extra tickets to either of the morning Concerts, many will avail themselves of the privilege. Amongst the many interesting works promised during the session are Hoffmann's Symphony in E flat, and Raff's Symphony in C, No. 2 (both first time of performance); and the scheme also includes Brahms's "Requiem," produced by this Society in 1873, and the late Sir Sterndale Bennett's Overture to "The Merry Wives of Windsor," which is still in manuscript.

CRYSTAL PALACE.

The most important feature of interest in these concerts during the past month, has been the revival, on the 5th ult., of Handel's Chandos Te Deum, in B flat, which was probably heard on this occasion for the first time during a period of more than a century and a half. This grand work was noticed in our review columns exactly a twelvemonth since in such detail that it is needless to repeat here the remarks made on that occasion; we shall, therefore, confine ourselves now to the performance. Of this, on the whole, we can speak very favourably. It would be untrue to say that the Crystal Palace Choir is, in general, at all on a par with its magnificent orchestra; but Handel's music is so familiar in style to all English choristers, that the Te Deum laboured under far less disadvantages than would one of Bach's church Cantatas, or a choral work of the modern German school. The choruses were sung correctly throughout, but with a certain amount of coldness and want of spirit which prevented some of the finest numbers from realising their full effect. The solo parts were excellently given by Madame Blanche Cole, Madame Patey, Mr. Henry Guy, and Mr. Patey. The charming soprano air, "When Thou tookest upon Thee," which, in feeling, is curiously like the setting of the same words in the "Dettingen Te Deum," produced a great effect, as also did Mr. Henry Guy's singing of the "Vouchsafe, O Lord." As the original score of the work is unusually thin, even for Handel—nearly the whole of it being instrumented only for two violins, one oboe, basses, and organ—additional accompaniments were written by Mr. Ebenezer Prout for this performance. Mr. Prout has, throughout the whole Te Deum, retained Handel's own score without a single note of alteration. One or two impracticable trumpet passages in "Day by day" have been transferred to the clarinets, as Mendelssohn and Franz have done in their arrangements of Bach's music; but Handel's text is nowhere changed; and the additions consist solely of a richer instrumentation for some of the more jubilant movements, the completion of the string quartett by adding a viola part (the Duke of Chandos had no violas in his orchestra), and the filling up the harmonies indicated by the figured bass in the numerous cases in which, according to Handel's custom, this forms the sole accompaniment to the voices. At the same concert a second novelty was Professor Oakeley's brilliant and pleasing (though somewhat Mendelssohnian) "Edinburgh March," composed for the Liverpool Musical Festival of 1874, and heard on this occasion for the first time at the Crystal Palace.

We must also mention the performance of Bach's Suite in B minor, for flute solo and stringed orchestra, at the concert on the 19th ult. This work consists of a number of movements, strung together without any positive connection, but so full of abstract beauty as to arrest the attention of the most impassive listener. The important flute part was exquisitely played by Mr. Alfred Wells, and it is needless to say how finely the stringed portion of the composition was rendered throughout. Mr. Manns deserves much credit for the introduction of this interesting composition.

SACRED HARMONIC SOCIETY.

All who wish well to an institution which has done so much to spread a love for sacred music in this country will join with us in hoping that such a concert as was given by the Sacred Harmonic Society, on the 4th ult., was intended to inaugurate a system of more liberal policy than has hitherto been adopted in its councils. It is true that the first part of the programme was devoted to Handel; but, following the principle acted upon at the Crystal Palace triennial festivals, we had a "selection," embracing many of the choral gems from Oratorios which, in their entirety, are, we presume, not judged sufficiently attractive to be presented to the subscribers and the general public. As a relief to the choruses, solos were also given by Madame Nouver, Miss Julia Elton, Mr. Vernon Rigby (who, at a short notice, replaced Mr. Sims Reeves, absent from indisposition), and Mr Pearson. In consequence of the continued illness of Sir Michael Costa, the orchestra was conducted by M. Sainton, whose excellent judgment and precision were so decisively proved by the performance of the Overture to the "Occasional Oratorio," with which the concert commenced, that the disastrous results arising from variation of pitch in the "Dead March," from *Saul*—the only other important instrumental piece in the first part

—could not, even by the most critical among the audience, be, in the remotest degree, laid to the charge of the conductor. The selection from "Saul" included the choruses, "How excellent Thy name," "Envy, eldest born of hell," and "Gird on thy sword," and the air, "O Lord, whose mercies," which was expressively given by Miss Julia Elton. From "Jephtha" was chosen the fine chorus, "When His loud voice," the recitative, "Deeper and deeper still," and air, "Waft her angels,"—the union of which, to the detriment of the composer's original intention, seems now to have been sanctioned by custom,—and the air, "Farewell, ye limpid springs," preceded by the brief recitative, "Ye sacred priests." The first of these was given by Mr. Vernon Rigby with a depth of expression and purity of intonation which left nothing to be desired; and the beautiful soprano air was rendered to perfection by Madame Nouver, who, if we may judge from this specimen of her powers, is destined to become one of the very best of our Oratorio singers. The first part was brought to a close by the chorus from "Joshua," "Glory to God," the solo well sung by Mr. Pearson, who also gave the recitative, "'Tis well," which was followed by the popular march. The second part commenced with Mendelssohn's "Reformation Symphony," the execution of which reflected the highest credit upon band and conductor. Indeed, we question whether a finer performance has ever been given in this country, where, strangely enough, it seems to have taken a firmer root than in Germany. We need scarcely say that the movement, which so many insist upon terming the "scherzo," was encored. Mendelssohn's "Lauda Sion"—in deference to Exeter Hall audiences, called "Praise Jehovah"—did not show the choir at its best; and, indeed, it may be said that a body of vocalists so constantly trained to give effect to the massive grandeur of Handel, can scarcely, perhaps, be equally successful in interpreting the more delicately shaded choral pieces of Mendelssohn. On this occasion, however, we must bring a graver charge against the singers, for, in many parts, the intonation was so flat as to cause discomfort to the listeners; and, in consequence of this, much of the best music passed almost unnoticed. Madame Nouver, Miss Julia Elton, Mr. Pearson, and Mr. O. Christian, however, gave valuable assistance in the solos; and their efforts were warmly appreciated. Handel's Coronation Anthem, "Zadok, the Priest," was the concluding piece; and the choristers here again proved their efficiency, leaving a good impression upon those who did not retire after the "Lauda Sion." The hall was crowded in every part.

The annual musical Festival at Brighton, under the direction of that enterprising artist Mr. Kuhe, commenced at the Pavilion on the 15th ult., before a large audience. The programmes selected have been of that high character which has always distinguished these concerts, the first morning performance, on the 16th ult, being especially remarkable for classicality, and the solo artists—Mdlle. Krebs (pianoforte), Mr. Lazarus (clarionet), M. Dubrucq (oboe), and Miss Adela Vernon, a young *débutante* with a good soprano voice—eliciting the warmest applause from a somewhat critical body of listeners. The production of Mr. J. F. Barnett's sacred Cantata, "The Good Shepherd," on the 17th ult., has undoubtedly been the great feature of the Festival. We are glad to record for the work an unqualified and deserved success, four numbers being encored, and the whole of the music being received with the most enthusiastic marks of approbation. The principal vocalists, Madame Lemmens-Sherrington, Madame Sterling, Mr. Lloyd and Mr. Wadmore, were highly effective in the solo parts, and Mr. Barnett, who conducted his Cantata, received an ovation at the conclusion of the performance as spontaneous as it was general. We shall doubtless shortly hear this composition in the metropolis; and meanwhile award every praise to Mr. Kuhe for his earnest endeavours to encourage the creative talent of the country he has so long adopted.

On the 3rd ult., Mr. W. H. Starey gave one of his popular concerts, at the Angell Town Institute, Brixton, before a large audience. The most noticeable features in the programme were Mr. Alfred Burnett's solo on the violin, admirably played, and the pianoforte duets (Mr. J. Harrison and Mr. James Turle Lee). Miss Minnie Curtis was highly successful in the songs and other music allotted to her, and Miss Adeline Payel and Miss Kate Wild rendered great assistance, and were deservedly applauded. Messrs. Gerald, Gadsby, Hook, Parkins, Simons, Lee and Ellison were also well received, the glees by the last four named being given in excellent style. Miss Florence Woodville (pupil of Mr. Lindsay Sloper), assisted by Messrs. Lee and Harrison, accompanied.

On Friday Evening, the 4th ult., at the close of the Weekly Choir practice at St. Michael's, Shoreditch, a handsome time-piece was given to the Organist of the church, Mr. G. A. Sarvent, which had been subscribed for by the gentlemen of the choir. The testimonial was presented by the Rev. A. J. Micklethwaite.

Miss Marian Pocklington gave an Evening Concert at Myddelton Hall, Islington, on the 9th ult., assisted by the following artistes: Miss Annie Sinclair, Miss Grace Godolphin, Mdlle. Hélène Arnim, Miss Edith Taylor, Mr. W. A. Howells, Mr. Chaplin Henry, Miss Mary Taylor, (pianist), Miss L. Viola Trust (harpist), and Mr. W. L. Barrett (flautist). The British Vocal Quartett, Messrs. Collins, Upton, Kift, and Tremen sang several glees and part-songs. Mr. J. Turle Lee and Mr. J. Clayton Kift accompanied. A well-arranged programme was success, fully rendered.

The Concordia Choral Society gave a "Public Rehearsal"—the third of the season—on the 7th ult., at the schoolroom of the Ladies' College, Little Queen Street-Holborn, on which occasion Handel's Pastoral "Acis and Galatea" formed the programme of the evening. Among the choruses, which, on the whole, went well, we must particularly mention "Happy we" and "Mourn all ye Muses;" the latter, especially, being most impressively rendered. The numerous solos in the work afforded an opportunity to the choir to shew, in its individual members, of what excellent material it is composed. Mr. J. C. Merrick conducted with his usual ability, praise being due also to Miss Merrick for the manner in which she acquitted herself of the difficult task of accompanist at the pianoforte. The Annual Concert of the Society is announced to take place about the end of the present month.

As Mr. Walter Bache's Concert—at which Liszt's "Legend of St. Elizabeth" was performed for the first time in this country—took place on the eve of our going to press, we can only record that the work was favourably received by a large audience, and defer any critical remarks upon the composition until our next number.

The annual festival of the Royal Society of Musicians will take place at Willis's Rooms on the 22nd inst.; President of the day, the Earl of Shrewsbury. Several artists of eminence have volunteered their services on the occasion.

The three Recitals of pianoforte music given by Miss Florence May at the Beethoven Rooms, are, in every respect, entitled to the highest praise. The versatility of her powers has been successfully proved by her rendering of a selection of classical works of the most varied schools of composition; and at each performance she has elicited the highest marks of approbation. Without doubt her talents seem to have been especially directed towards the due interpretation of works requiring energy and impulse; but she is an artist of exceptional qualifications, and has worthily won her name.

At a recent meeting of the Academical Board of Trinity College, London, it was decided that at all future examinations for musical diplomas the candidates will be required to pass a preliminary examination in English grammar and composition; arithmetic; geography and English history; and, (in the case of candidates for the highest diploma), elementary Latin, or instead, a modern foreign language.

At the same meeting it was decided that the terms Licentiate and Associate in Music should be adopted, instead of the very dubious titles, "Senior Choral Fellow" and "Choral Fellow" respectively.

Sir Francis Goldsmid has presented the Royal Academy of Music with a Free Scholarship for two years, to be competed for in April next.

Mendelssohn's "Hear my prayer" and a selection from the "Messiah," with full orchestra, is announced for Friday evenings, the 3rd and 24th inst., and April 7th, at St. Stephen's Church, South Kensington, under the direction of Mr. Albert Lowe.

At a meeting of the supporters of the National Training School of Music, held at the Mansion House on the 23rd ult., under the presidency of the Lord Mayor, it was stated that 93 Scholarships had been subscribed for, and that the School would commence operations at Easter.

Mr. F. A. Cowen, private secretary to the Earl of Dudley, and well known in musical and operatic circles as Treasurer of Her Majesty's Opera, died at his residence on the 22nd ult., aged 57 years.

The St. George's Glee Union gave its Monthly Concert at the Pimlico Rooms, on the 4th ult., when the choral pieces were "The Gipsy Chorus" (Weber), "In going to my lonesome bed," "Awake, sweet love" (Dowland), and "Allegiance we swear" (Bishop), the two latter being especially well received. The soloists were Miss Bessie Spear, Miss Jeanie Irons, (who made a successful first appearance), Madame Marie Belval, Mr. G. T. Carter and Mr. Theo. Distin. The pianist was Mr. G. F. Smith, R.A.M., whose brilliant playing of Raff's "Caprice" was much admired. Mr. T. Garside conducted. This Society also gave a very successful performance of "Athalie" (Mendelssohn), at the Grosvenor Hall, in aid of the St. Michael's Institute, on the 1st ult., when the solo parts were well sustained by the Misses Bessie Spear and White, and Madame Marie Belval. The accompaniments were played by the Misses Secretan and Hamilton (pianoforte), and Mr. G. F. Smith (harmonium). The remaining portion of the programme was composed entirely of compositions by Sir Sterndale Bennett, it being the anniversary of his death. The Lyrics to "Athalie" were recited by Mr. Charles Fry with excellent effect.

Mr. Henry Leslie announces for the present season (the twenty-first) of his excellent concerts, four subscription performances; but he also promises two extra concerts during this month, the first, with a strong list of vocalists, being devoted to "Gems of sacred music," and the second including Mendelssohn's music to "Antigone," with a full band and selected choir of 200 male voices, the text of the Drama to be recited by Mrs. Stirling. At the first subscription concert, at St. James's Hall, on the 17th ult., an admirable programme for the display of the best qualities of the choir was arranged. The conductor's new part-song, "We roam and rule the sea," achieved a genuine success; and mention must also be made of the charming flute-playing of Mr. Svendsen, not only in an air with variations by Demersseman, but in the *obbligato* to Sir J. Benedict's song, "The bird that came in spring." The Hall was well filled, and the applause most enthusiastic throughout the evening.

Mr. Duncan Finlay gave an evening concert at the Shaftesbury Park Lecture Hall, on Tuesday, the 15th ult., under the patronage of Capt. Commandant Swindlehurst, and the Officers of the 26th Surrey Rifles. The programme consisted of songs and part-songs by Handel, Mendelssohn, Weber, Sullivan, &c., the vocalists being Mdme. Mora, Miss Florence Clyde, Mdme. Talbot, Miss Maggie Montgomery, Signor Mora, Mr. G. H. Snazelle, Mr. G. I. Lachner, and Mr. Duncan Finlay. The audience was large and enthusiastic.

Miss Coyte Turner gave a concert at Myddelton Hall on the 1st ult., on which occasion she was supported by Miss Josephine Sherrington, Mr. Wilford Morgan, Mr. Edward Wharton, and Herr Wilhelm Ganz. Miss Coyte Turner sang with much success "Il segreto" (encored), "Si la stanchezza" (with Mr. Wilford Morgan), and Mendelssohn's Duet "I would that my love" (with Miss Josephine Sherrington). The pianoforte-playing of Herr Wilhelm Ganz, and the vocal pieces of the other artists, met with deserved approval, the encores being numerous.

At St. Anne's Church, Soho, the usual services, held every Friday evening during Lent, and on Good Friday afternoon, will again be marked by the introduction of Bach's *Passion* (according to St. John), which will be sung with orchestral accompaniment.

REVIEWS.

Novello, Ewer and Co.

A Dictionary of Musical Terms. Edited by J. Stainer, Mus. Doc., and W. A. Barrett, Mus. Bac.

(Second Notice.)

A critical examination of this work so thoroughly convinces us of its value as a book of reference, that any minor suggestions we may offer will, we trust, be accepted as a proof of our desire to ensure its permanent success with all who study the subject upon which it treats. If there be any who doubt that music is in a transition state, let them recall the facts which a few years have placed before us. Men of the highest musical culture, and in positions before the public which entitle them to an impartial hearing, have published works on Harmony, all logically arranged, all carefully considered, and yet, with few exceptions, all contradicting each other. One of the most profound masters of acoustics the world has yet seen has given us an elaborate volume, the result of many years of laborious research, and another student of the science publicly declares that his teachings are based on a false foundation. The laws of Counterpoint, too, which have been taught in our music-schools since the science first assumed a definite shape, are pronounced by many as valueless, and new rules are set forth more applicable, it is presumed, to our modern views. Now the question is whether in preparing a "Dictionary of Musical Terms" it is not advisable to stand aloof from this conflict of opinions, and merely state those facts which have been generally received; for as music can never be regarded as an "exact science," it is obviously impossible, unless we rigidly pursue this method, to prevent the definition of a word being a mere statement of the convictions of the writer. We do not say that this is always the case in the book before us—indeed in many of the most elaborate essays the personality of the author is rarely obtruded—but we quote from some which we think might in a second edition be altered with advantage. At page 112 it is said "Whether a course of study in counterpoint is not more interesting to the lover of musical history than beneficial to the gifted young composer, the reader may perhaps judge for himself after reading the rules of the art and seeing the examples of its scope given below." In the article on "Intervals," after explaining a certain partially received method of naming them, we are told "That utter confusion should result from such an undigested system is absolutely inevitable; and it will be found that professors and teachers of music to this day are unable to talk intelligibly to each other on the simple subject of 'Intervals;'" and afterwards the custom of insisting upon adhering to the terms *perfect* fifth and *perfect* fourth is called an "absurd prejudice." Speaking of "Cadences," too, it is laid down as a law that "a series of cadences can be constructed by making any one of the *relative* chords (or its inversions) precede the final tonic chord, a relative chord being a common chord which can be made up out of the notes of any given scale;" and then for further information upon the subject we are referred to Stainer's "Theory of Harmony." Without attempting to battle with these opinions, or casting any slur upon the authority quoted, we merely affirm that many of the most eminent musicians of the day hold different views on all these subjects; and the student, therefore, having placed before him merely a history of musical investigation,

should, we think, be allowed to form his own conclusions. We quite agree, for instance, with the assertion at page 305 that "it is highly desirable that a simple and consistent method of arranging chords should be generally adopted;" but scarcely believe that a "Dictionary of Musical Terms" should initiate the reform. Having now freely stated the impressions which a careful reading of the book has produced, and cleared the ground of any obstacle to the perfect enjoyment of its contents, let us at once offer the sincerest praise to the editors and all who have assisted them in their arduous duties. The article on "Temperament," by R. H. M. Bosanquet, contains some exceedingly valuable information, a great portion of it we need scarcely say requiring the very closest study, especially where the truths of the system of "Equal Temperament" are demonstrated. Mr. W. Chappell treats the subject of "Greek Music" according to the light in which his deep research justifies his viewing it: indeed the paper is abbreviated from his recently published work on the History of Music. We should counsel all desirous of acquiring a clear knowledge of the ancient scales to peruse this Essay with the utmost attention; for not only will they find the result of much earnest reading on the subject, but many of the careless statements of authors who have preceded him are proved, by undoubted facts, to have been wrong. Mr. Chappell also contributes an excellent article on the "Early Systems of Notation." "Acoustics" has been entrusted to Mr. A. E. Donkin, the nature and laws of the science being most lucidly explained in a few pages. From Mr. Henry Gadsby, under the definition of the word "Form," we have a very able explanation of the construction of the Symphony and Sonata, the rules for which, however, can only be broadly defined; for, as the author truly says, "this general outline is sometimes varied by the genius of the composer;" and indeed it may reasonably be doubted whether, as music progresses, the exceptions will not rather preponderate. The Rev. T. Helmore's paper on "Plain Song" shows an intimate knowledge of the subject. What is popularly known as the "Church Modes" should at least be understood, even by those who do not desire to see them perpetuated; and Mr. Helmore has, we think, explained the matter so clearly that none need remain in ignorance of their meaning. A very good historical account of "Hymnody" has been supplied by Mr. W. H. Monk, who, as an example of the alterations which from time to time take place in established melodies, gives a list of twenty-one varieties of the tune known in England as "Luther's Hymn." Besides the articles we have mentioned there are several which will arrest the attention of the reader, the authors of which are named in the Preface—the "Ear," "Larynx," and "Laryngoscope," by Mr. F. Champneys; "Duodene," by Mr. A. J. Ellis, and "Tonic Sol-fa," by Mr. W. G. McNaught, for instance—and others which appear anonymously, have also much merit, amongst which we must cite the one on "Counterpoint," which is really so carefully written and so elaborately laid out that an intelligent student may be enabled almost to master the subject without any other aid. In concluding our notice of a work which, both in plan and execution we believe to be perfectly unique, we cannot but express an earnest hope that the increasing desire for information on all matters connected with the art may create a demand for the "Dictionary of Musical Terms" which will amply reward the editors and publishers for the praiseworthy manner in which they have executed their task.

The Passion. (The Seven Words of our Saviour on the Cross.) Set to music by Joseph Haydn, the English adaptation by the Rev. H. Clementi Smith, M.A.

Of the four oratorios which Joseph Haydn composed, the present work is in date the second. Its history is somewhat curious. From a note prefixed by the composer to the old edition of the score, we learn that the work was originally a series of orchestral movements written for a church in Cadiz for performance in Passion Week. The officiating Bishop delivered from the pulpit a series of discourses on the seven last words, and the interval between each was filled by a portion of this oratorio. The work therefore at first consisted of a number of symphonic movements, and the text was added several years later. Singularly enough, there is a third form in which the music is to be met with. The seven numbers of which it consists also exist as string quartetts, and will be found in Trautwein's complete edition of Haydn's quartetts as numbers 76 to 82. A comparison of the different versions of the work is full of interest to the musician.

Owing to the nature of the subject, the *Passion* is composed (excepting the "Earthquake" chorus at the end) entirely of slow movements. On this point Haydn in his preface says "The task of writing seven Adagios, each of which was to last about ten minutes, to preserve a connection between them, without wearying the hearers, was none of the lightest"; and we can well believe him. None but a composer of almost boundless resources could have made head against such a difficulty; and one of the most striking features in the present work is the diversity in unity which exists between its several numbers. Each has its own distinctive features; yet the same vein of thought, without an approach to monotony, is preserved from first to last.

Before noticing the separate movements, there are yet one or two points calling for mention. Those who are interested in the study of musical form will find here a rare example (accounted for by the origin of the work) of the application of strict instrumental forms to vocal music. Each number is laid out after the model of the first movement of a sonata—the only difference being the omission of the repeat of the first part. Another noteworthy feature of the music is the great skill with which the composer has added voice parts to what was already complete. Excepting that the accompaniment is in places fuller and richer than is customary with Haydn, it would be difficult for anyone who only knew the work in its present form to suspect that the chorus was altogether an afterthought.

The *Passion* opens with an orchestral introduction in D minor, of an alternately grand and pathetic character, written in Haydn's most elevated style, and bearing considerable affinity to the music of Mozart. There is, indeed, a sort of family likeness between the present movement and Mozart's fine Adagio for the piano in B minor. To this introduction succeeds the chorus, "Lamb of God" (B flat, $\frac{3}{4}$ time), one of the most charmingly melodious movements of the work. As in the following numbers, a quartett of solo voices alternates with the chorus. No. 2, "Lord, have mercy" (C minor, common time) is strongly contrasted in character with its predecessor; it is more ecclesiastical and somewhat less symphonic in style. What in a sonata would be called the "second subject" recalls the commencement of the "Benedictus" of Mozart's *Requiem;* another interesting point in the movement being the passage on pages 15 and 16, where the melody is in the alto, and in order to give it due prominence Haydn accompanies it by detached notes for the other voices. The resemblance to Mozart's style, already alluded to in this notice, is again observable at the commencement of the chorus No. 3, "Daughters, weep not" (E major, common time), which forcibly reminds us of the chorus, "Ah, grazie si rendano" in *La Clemenza di Tito.* That the likeness is accidental there can scarcely be a doubt, as, on the one hand, Mozart's opera was not composed till 1791, about five years later than the oratorio, while, on the other, the present work, though written earlier, was not published till 1801. The comparison is nevertheless interesting, as showing how the musical ideas of the two great masters seem to have run in parallel lines. This whole number is of exquisite beauty. Some of the harmonies, familiar enough as they are to us now, must have seemed surprisingly bold at the time they were first heard. At the end of page 25 will be found in the last bar a peculiarly happy instance of the employment of the minor ninth, which, though nearly a century old, has lost none of its beauty by age. The chorus "O my God," No. 4 (in F minor, $\frac{3}{4}$ time), is another highly impressive movement, a special feature of which is the elegance and finish of the accompaniment, which is quite in the quartett style. Between this and the next chorus is placed an orchestral *intermezzo*, the reason for which at this particular point is not very apparent. This piece is not very effective on the

piano, but the score is one of the most remarkable examples of Haydn's instrumentation. It is for wind instruments only, and the contrasts and combinations of the various groups of wood and brass would, with a good performance, be very striking. The two following choruses, "I thirst" and "It is finished," are, in our opinion, the least interesting parts of the work. Both contain much good music, but they seem in inspiration to fall short of the preceding numbers. Possibly Haydn was holding himself in reserve for his finale; for No. 7, the chorus "Into Thy hands, O Lord," is the gem of the whole work. Mozart himself has written nothing more exquisitely tender, nothing more rich in beautiful melody; and here, again, the effect is much enhanced by the orchestral accompaniment (see, for example, the triplet passage for the violins on pages 70, 71). This chorus leads immediately to the movement entitled "The Earthquake." This can hardly be considered one of the finest portions of the music. Haydn was more at home in depicting subjects of a tender than of a terrific character, and this chorus appears somewhat conventional in treatment.

Though not of equal merit and interest throughout, this *Passion* will always be considered a monument of its composer's genius. It only remains to say a few words respecting the English version. On this there will probably be difference of opinion. A close translation of the original text would certainly have rendered the work at least partially unsuitable for performance in English churches. For example, in No. 3 we find the following: "O Virgin Mother, Refuge of sinners, hear the cry of thy Son!" Mr. Clementi Smith has therefore altogether discarded in many places, the original text, and has adapted to the music a series of passages from Scripture forming appropriate meditations on the words of our Lord which are sung as a plain chant before each number. That the music to some extent suffers from this is, we think, undeniable; but as a compensation the work is made much more available for performance at the season for which it was originally designed. As the orchestra in church seems to be fast becoming a recognised institution for special occasions, the experiment might well be tried in the approaching Passion Week of introducing this work as a change from Bach's *Passion* music, which during the last few years has been so frequently brought forward. If less grand than the work of the old Leipzig Cantor, it is certainly not less enjoyable.

The Morning and Evening Service, together with the Office for Holy Communion, set to music in the key of F. By Henry Smart.

The Benedictus of this service appears to have been the last portion composed, and to have been added with the intention of complying with a general demand for completeness in new works of the class. This will at least explain how our remarks are confined to its separate consideration. Though containing no conspicuous points of interest, this number will grow into popularity by repetition, and as hearers become more familiar with music which, apart from its melodious and musicianly character, is replete with evidences that its author throws aside opportunities of *ad captandum* effects in his desire to combine a faithful rendering of the text with a legitimate use of the resources of his art. Much as we advocate the necessity that English Church Music should progress with the spirit of the time, there are many signs of a growing tendency to introduce effects having a palpable kinship with the realism which is the prominent feature of the latest forms of programme music. It would be unfortunate if Services were produced on the model of "Symphonic Poems." Yet compositions of the latter class having their admirers must necessarily in time be a source of disintegration. It is, therefore, with especial pleasure that legitimists must view the continued labours of musicians such as Mr. Henry Smart, who regard true progress as the development of past excellence, not the abrogation of tradition and the deification of ourselves. At the same time we must observe that great care should be exercised to make works of this class irreproachable from a literary point of view. Too often we perceive indications that the study of "letters" is sacrificed in a zealous application to that of "notes." Language, as the incentive of musical thought, demands equal consideration with the melody to which it is allied, nor can we forgive the musician who shows himself to be unscholarly. Dr. Stewart has brought about good reforms at Dublin, an example which our own Universities might well follow in considering the requirements to be exacted from candidates for musical degrees. Mr. Smart has certainly not committed very egregious faults in this direction; and indeed, we might be content to pass them by, if they proceeded from the pen of a less prominent musician, whose example might be in little danger of creating precedents. We simply express our disapproval of the strong accents upon the words "and," "that," "of," "from," and the last syllables of "Prophets," "promised," and "into."

Iphigenia in Aulis. An Opera, in three acts. Composed by C. Von Gluck. Edited by Berthold Tours. The English version by Rev. J. Troutbeck.

In 1751 Metastasio wrote "Gluck has surprising fire; but he is mad. He composed an Opera for Venice, which was very unfortunate. He composed others with various success. I am not a man to pretend to judge him." Strange indeed that so great a genius should be pronounced mad by the very person who acknowledges his incapacity to estimate his powers; and stranger still it will be if, in the course of time, the world should know more of Gluck than of Metastasio. No doubt Wagner has set us thinking; and one of our first thoughts will be to examine critically the works of one of whom Wagner is but the echo; a champion indeed who fought single handed against Italian Opera in Paris, and initiated a theory which, whether fully or partially acted upon in the future, can never die out. "Iphigenia in Aulis" was produced in the French capital at a period when success could scarcely be hoped for; and yet it made an impression which, in spite of powerful opposition, was not to be effaced. Now that this work (as well as the later one, "Iphigenia in Tauris,") is placed before us in a compact and cheap form, it is sincerely to be hoped, even if our lyrical establishments are closed against Gluck, that students will make themselves acquainted with such an inestimable mine of wealth; for in this edition not only is the music carefully supervised, but the indications of instrumentation are so profuse that we seem almost to be reading the score.

A School for the Harmonium. By King Hall.

There is no instrument so misunderstood, and, let us add, so misused, as the harmonium. The popular idea concerning it is, that it is a sort of substitute for a small chamber organ; and if one has the misfortune of listening to an average performance upon it, the probability is that one hears either a Psalm tune, or some simple piece of sacred music droned out upon it in a monotonous way without the use of the "Expression" stop, which is *par excellence* the characteristic feature of the instrument. The larger number of the people who possess a harmonium seem altogether ignorant of the fact that it requires special study, and fancy that any player on the piano can sit down and manage it at once. No greater delusion exists, and it is hardly too much to say, that not one amateur in ten who thinks he can play the harmonium really has any idea of the resources of the instrument.

One chief cause of this imperfect acquaintance is, probably, to be found in the scarcity of good instruction books for the harmonium. It would be invidious to make comparisons between the various existing works, but it may be said that, with the exception of the admirable German treatise of L. A. Zellner, there are hardly any which enter fully into the specialities of the instrument. We, therefore, heartily welcome Mr. Hall's book, as a useful addition to the scanty literature on the subject. Though, as will be seen presently, open in one or two points to criticism, it is written by one who has evidently a thorough practical acquaintance with the harmonium; and anyone who studies the work may depend upon receiving considerable enlightenment as to the proper management of his instrument.

After a diagram and description of the key-board and draw-stops, of which latter the English as well as the

foreign names are given, a very excellent chapter deals with the subject of "blowing." The first difficulty of the harmonium player is always to keep the wind steady, and produce a uniform tone, without unintentional *crescendo* and *diminuendo*. The exercises for the attainment of this object are simple and well devised, and the accompanying instructions as clear as they can be.

To players upon the organ the *fingering* of the harmonium will present not the slightest difficulty; but it is otherwise with those who are only accustomed to the piano. We cannot help thinking that Mr. Hall has dealt with the matter in a very summary fashion, in dismissing it in a dozen lines, and then saying that it is illustrated in the studies; because although we do find this to be the case, the pupil will have to find out, to a large extent, for himself the why and the wherefore of some of the fingerings he will meet with; and a fuller exposition of general principles, with illustrative examples in the proper place, would, we think, have much increased the utility of the book.

The use of the stops is the next point discussed; and here again Mr. Hall's directions, though good, are hardly so complete as they might be. For example, in speaking of the Clarinette stop (No. 2) he judiciously recommends that as this stop is generally much heavier than the Flute, (No. 1), if the two are drawn together the music should be played an octave higher than written. This is perfectly true as a general rule, but it certainly ought to have been mentioned that in the instruments of one of the best makers, M. Alexandre, of Paris, the two stops are so balanced that this alteration is unnecessary. In our own harmonium, one of M. Alexandre's finest instruments, the effect of drawing stops Nos. 1 and 2 together, closely resembles that of the 16 and 8 feet stops on the organ, and we have often noticed the same thing in other instruments of the same maker. Again, one or two very obvious combinations of stops, familiar to all good harmonium players, are neither noticed in the text, nor, unless we have inadvertently overlooked them, illustrated in the pieces at the end of the volume; such, for example, as the effect of a melody played in the tenor by the left hand with 1 and 4, or even in the soprano by the left hand with 3, and accompanied by the right hand with the lower notes of 2. If Mr. Hall is acquainted with Zellner's masterly transcriptions for piano and harmonium, he will find several combinations in them, which he appears to have overlooked altogether. We fully agree with the curt advice given as to the use of the *Tremolo* stop, "Don't use it!" In special cases it can be made very effective, as, for instance, in the introduction of the overture to *Der Freischütz*, but these cases occur so seldom, and the management of the stop requires so much judgment that, by beginners at any rate, it is best let alone.

The chapter on the expression stop we heartily commend, but think a few easy exercises on its management would have been an improvement. The general rule enunciated that "the expression stop should always be used, except in pieces requiring uniform loudness throughout," is a thoroughly sound one. It is the not using this stop which renders an average performance on the harmonium so painfully monotonous. With a player who knows how to avail himself of it, it gives a command of light and shade hardly inferior to that attainable on the violin, and far superior to any that can be produced either on the piano or organ.

The eighty-two pages which form the remainder of the book are filled with a selection of studies and pieces arranged in sections, for harmoniums containing from one to four sets of vibrators. In these the resources of the instrument are fairly, though by no means exhaustively set forth. The exercises are very good; the selection of pieces, thirty-eight in number, might, with advantage, have been much more varied. We find five by J. B. Calkin, five by Sir John Goss, and nine by Mendelssohn, but not one by Beethoven, Handel, Haydn, Mozart, or Schubert. The pieces given are good enough, but an important feature of the harmonium—its adaptability for the transcription of orchestral music—is almost entirely ignored. Many of the slow movements (and even of the Allegros) of Haydn's and Mozart's symphonies have a charming effect on the harmonium, but not one of these is given. We must protest, too, against such an arrangement as that on pp. 28, 29, of one of Mendelssohn's Songs without Words, in which the whole accompaniment is altered. If it is not suitable for the harmonium in its original shape it ought to be let alone.

It will be noticed that the faults we have felt it necessary to find with the book have been almost all of a negative character. So far as it goes it is very good, indeed one of the best books we have seen; our only complaint is that being so good it is not, as it might have been, even better. Should the author carry out his intention of publishing a series of arrangements in continuation of those given in the volume, he will do much towards remedying the defects we have noticed. As it is, the work contains much which amateur players on the harmonium will find worthy of their attention.

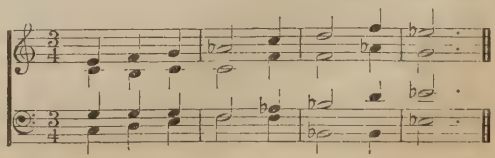
J. B. Cramer & Co.

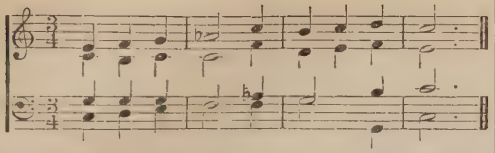
Eighty Musical Sentences, to Illustrate Chromatic Chords. By Professor G. A. Macfarren, Mus. Doc.

This very interesting little work is, to the best of our belief, new alike in idea and execution. Its object will be best understood by the following extract from Professor Macfarren's Preface:—

"Any isolated example of a chord, even with its resolution, if it be a discord, can give as little idea of its effect upon the sense or meaning of a musical phrase, as can a word in a column of a dictionary represent the spirit of a poetical passage in which it may occur. Analagous to the literary quotations with which lexicographers elucidate the meanings they expound, are designed to be these concise strains. It would have been easy to cite from the works of the great masters instances of every chord and every progression herein exemplified; but impossible to find complete phrases, in which some of the chords were not so surrounded by other matter that their distinction would have been troublesome for a learner. It is therefore, perhaps, best to the purpose, to have framed these original Sentences, which, in systematic order, display the entire subject. The author is happy to issue this publication as a confession of musical faith, avowing implicit belief in the harmonic theory on which it is based, and thorough conviction that the theory accounts for everything that is beautiful, and guards against what is unsatisfactory in musical combination and progression."

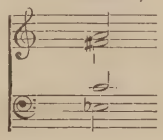
Though only recently published, we further learn from the preface that these sentences were written as long ago as 1867, at the request of Mr. Curwen, whose musical labours in connection with the Tonic Sol-Fa movement will be known to all our readers. As to the manner in which the plan of the work has been carried out, there can hardly be two opinions. The author is well known as one of our profoundest theorists, and it is difficult to speak too highly of the often exceedingly felicitous, yet perfectly natural manner in which he has introduced the chords which his sentences illustrate. We quote one example, not because it is the best, but because it does not require a long extract. In Exs. 7 and 8, we find the minor chord of the sub-dominant in a major key—in other words, the chromatic chord of the sub-dominant, first used in modulation, and then simply as a chromatic chord remaining in the same key. Both examples are identical as regards their first four bars, which contain only diatonic harmonies, and which, therefore, we need not quote. The author's point is evidently to show that with the same chord we can modulate, or not, at pleasure. Commencing, then, with the fifth bar, Exs. 7 and 8, are as follow:—

Ex. 7.

Ex. 8.



This quotation, from one of the simplest examples, will sufficiently show the character of the work; but it ought to be said that the rhythmic and melodic variety of the illustrations is hardly less than that of the harmonies. Of the latter, the best idea will be formed if we give an abstract of the contents of the book.

The first examples are of the major chord of the super-tonic in a minor key, modulating, and as a chromatic. We then find the chord of the minor second in a minor key similarly treated, while the next sentences deal with the minor chord of the sub-dominant in a major key, the inversion of the super-tonic chord with diminished fifth in major key, the chord of the minor sixth, the major chord of the super-tonic, and the chord of the minor second in a major key, with their inversions. After this, the various chords of the seventh, ninth, eleventh, and thirteenth are illustrated; and, lastly, the chord of the augmented sixth. It will thus be seen that the book is a complete compendium of chromatic harmony.

A very excellent point about the work is the clear system adopted of figuring the chords. It is that proposed by Alfred Day, and differs from that generally adopted, inasmuch as the nature of the chord is shown at once by the figures (*e.g.*, whether it is a seventh, ninth, &c.), and its *position* is denoted by letters added to the figures; *a* indicating that the root is in the bass, *b* the third, *c* the fifth, *d* the seventh, *e* the ninth, *f* the eleventh, and *g* the thirteenth. For instance, in Ex. 46, the chord,

which, on the ordinary plan, would be figured $\frac{4}{2}\sharp$, is marked $\frac{7}{e}\sharp$, thus showing that it is to be considered as the minor ninth of D (with the root omitted), the seventh and sharp third being included in the chord, and the ninth in the bass. We certainly think this clearer than the usual method, because it shows the roots of the chords at once.

We consider Professor Macfarren's "Sentences" a really valuable acquisition to our theoretical works, and warmly commend them to the attention of all students of harmony.

Weekes and Co.

Sketch for the Pianoforte. By Joseph Ridgway.

Considering how melodious is the theme of this little sketch, and how tenderly it is harmonised, we hoped for something better than the somewhat rambling matter with which it is followed; indeed, we may say that the return to the quiescent subject we have temporarily taken leave of is a real relief. We have no objection to passages, but they must grow up naturally, and not be forced. Let Mr. Ridgway play over and study the "Songs without Words," of Mendelssohn, which are so often imitated, but never equalled, and he will see what we mean.

Duncan Davison and Co.

Valses de Salon pour le Pianoforte. No. 1, Valse Militaire. No. 2, L'Impératrice. No. 3, Les Perles. Composées par W. Vincent Wallace.

These three pieces, although containing no strikingly original features, are graceful and musician-like, as might be expected from the composer of "Maritana." No. 2 is perhaps the most melodious; but there is character about the second of the two waltzes called "Les Perles," gained by the strongly marked *appoggiatura*, resolving on the following bar, which constantly occurs.

Lamborn Cock.

Lyra Studentium. No. 12, edited, revised, and fingered by Frederick Westlake.

This excellent series of classical pianoforte pieces is progressing most satisfactorily. The number before us is the first movement of Moscheles' once well-known Concerto in F, a welcome reminiscence to the few already acquainted with its beauties, and a charming addition to the library of the many to whom it was previously a stranger. Mr. Westlake deserves every credit for the care with which he has selected from the standard works, and also for the able manner in which he has exercised his editorial duties.

Joseph Williams.

Le Feu Follet, Morceau de Salon; for the Pianoforte. By J. Winkelhaus.

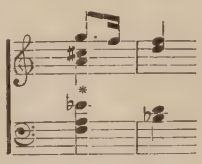
Once more we must ask what is the meaning of such a jumble o flanguages upon the title-page of a musical work as we find either the composer or publisher has adopted in this instance? Surely it is better that pieces published in England should have English titles; but if French in some instances *must* be used, let us at least have that language throughout one page. "Le Feu Follet" is a graceful and spirited little sketch, well adapted for the "Salon," for which the composer has expressly written it; and, although demanding a delicately trained touch, thoroughly within the reach of average amateurs. The theme, marked *meno mosso*, in the subdominant, contrasts well with the principal subject, and the passages throughout are pleasing, and lie well under the hand.

ORIGINAL CORRESPONDENCE.

DR. STAINER'S "HARMONY."

TO THE EDITOR OF THE MUSICAL TIMES.

Sir,—The review of Dr. Stainer's "Harmony" in the February number of the "Musical Times," seems to represent that work as teaching harmony on a system so much more sensible and comprehensible than any other work that has ever come under our notice, that I venture to ask a question with respect to a chord which I have pointed out to several teachers of music, asking for an explanation of it, and have never yet met with one satisfactory. I should therefore be glad to know whether Dr. Stainer's system accounts satisfactorily for such a chord, and by what name he would describe it.

It occurs in Gounod's Faust, Page 7 (Royal Edition), 1st bar of the Andante Maestoso; thus

If you will kindly inform one in the next number of the "Musical Times" how to name this curious offspring of Gounod's brain you will greatly oblige,

Yours truly,

A puzzled tyro in Harmony.

[Dr. Stainer would certainly call the chord you have quoted the dominant minor thirteenth in the key of B flat, resolved on the tonic; and he would treat the C♯ as a D♭. He would probably account for the major ninth (G♯ not G♭) in it by the custom of modern composers, which he refers to on p. 92 of his book, of combining major and minor harmonies in the same chord. For ourselves, we must confess that we think Richter's system simpler. He would call it a "chromatically altered chord," and would treat it as the ordinary dominant ninth in a complete form, but with the fifth of the root chromatically raised. The resolution of the chord is regular in both cases; and either explanation appears to us satisfactory.—*The Reviewer of "Stainer's Harmony."*]

TO CORRESPONDENTS.

*** *Notices of concerts, and other information supplied by our friends in the country, must be forwarded as early as possible after the occurrence; otherwise they cannot be inserted. Our correspondents must specifically denote the date of each concert, for without such date no notice can be taken of the performance.*

Our correspondents will greatly oblige by writing all names as clearly as possible, as we cannot be responsible for any mistakes that may occur.

Correspondents are informed that their names and addresses must accompany all communications.

We cannot undertake to return offered contributions; the authors, therefore, will do well to retain copies.

Notice is sent to all Subscribers whose payment (in advance) is exhausted. The paper will be discontinued where the Subscription is not renewed. We again remind those who are disappointed in obtaining back numbers that, although the music pages are always stereotyped, only a sufficient quantity of the rest of the paper is printed to supply the current sale.

T. N. Baxter.—*The Berlin "Echo," or any other German musical periodical, may be obtained of A. Siegle, foreign bookseller, 110, Leadenhall-street.*

Mr. Wilson, *who writes to ask why his Concert at Melbourne, Derbyshire, was not mentioned in the last number of the* Musical Times, *is informed that, although the performance took place on the 11th of the month, the notice of it was received by us on the 28th, when we should imagine it needless to say our February number had gone to press.*

R. M.—*We do not know of any work on the subject.*

Galatea.—*We cannot give you the information you seek. You should address the Secretary, Crystal Palace.*

Canticle.—*There is no rule. But it would seem to be more convenient to let the side which has hitherto taken the odd verses change to the even ones at verse 16.*

W. M.—*Write to the Secretary of the National Training School, South Kensington.*

BRIEF SUMMARY OF COUNTRY NEWS.

We do not hold ourselves responsible for any opinions expressed in this Summary; as all the notices are either collated from the local papers, or supplied to us by occasional correspondents.

Abingdon.—On Tuesday, the 1st ult., Miss Marian E. Bruce (member of the College of Organists) gave an Evening Concert in the "County Hall," assisted by Mrs. Kendall, Master Thomas, Mr. Robson, Mr. Hallewell, Miss Cousins, and Mr. C. Garland; solo violin, Mr. F. J. Amor. The programme, which contained compositions of a high class character, was performed throughout in an excellent manner.

Bedford.—On the 15th ult., Mr. P. H. Diemer was presented by the members of the Amateur Musical Society with a purse containing nearly fifty sovereigns, and an address on vellum elegantly illuminated. The presentation was made by the Mayor, and Mr. Diemer expressed his thanks for the honour done him.

Box, Wilts.—A very successful Concert was given by the Choral Society on the 15th ult. The first part consisted of selections from *Judas Maccabæus* and the *Messiah*, the choruses being very satisfactorily given. The second part comprised glees, part songs (Mendelssohn), and some well rendered songs. Conductor, Mr. C. Hewlett; pianist, Mr. A. F. Perren.

Brecon.—Mr. James Daniel, of Bristol and Clifton, has just concluded another series of Festival Concerts. The artists included Madame Lemmens-Sherrington, Miss Jessie Jones, Miss Emily Dones, Mr. Bernard Lane, Mr. Robert Hilton; pianoforte, Miss Emma Barnett; Mustel Organ, Chevalier Lemmens. The first part of the programme comprised Wagner's *Lohengrin;* the second part was a miscellaneous selection from the works of Verdi, Barnett, Lemmens, Weiss, Hullah, Rossini, Clay, Reichart, Jasebert, and Niedermeyer.

Bristol.—Miss Annie Poole gave her first Concert on Thursday evening, the 24th ult., at the Athenæum Hall, assisted by the following artists: Miss Pennington, Miss Patty Keate, Mr. Stuart Higgs, and Mr. S. Pearce. Mr. G. Chapman (conductor at the New Theatre) was violinist, and Miss Annie Harford and Mr. L. Stenner presided at the pianoforte. The programme, which comprised a good selection of pieces, was creditably rendered.

Burslem.—On Thursday evening, the 10th ult., the Potteries Tonic Sol-Fa Choristers gave their annual performance of the *Messiah* in the Town Hall. The principal vocalists were Madame Clara Suter, Madame Alice Barnett, Mr. Wallace Wells, and Mr. Henry Pyatt. Leader, Mr. Abbott; trumpet, Mr. T. Harper; organist, Mr. Arthur H. Jackson, R.A.M.; conductor, Mr. Powell.

Bury St. Edmunds.—On the 10th ult. Miss Robertson gave a Concert at the Athenæum, under the auspices of Mr. Thos. Smith. The programme included some favourite songs, and Balfe's duet "Trust her not," sung by Miss Robertson and her sister, Miss Fanny Robertson, was highly appreciated. Mons. Albert was solo violoncellist, and showed considerable skill in the manipulation of his instrument. Mr. Cosby and Signor Federici were well received. The concert was a decided success.

Cheetham.—The clergy, choir, and congregation of St. John's, on Friday evening, the 29th January, presented Mr. W. H. Oates, their late choirmaster, with a silver tea service, and three volumes of Hawkins's "History of Music," all suitably inscribed, as a token of their esteem for the manner in which he had discharged his duties since the opening of the church. Great regret at his retirement was expressed by the rector and the choir. The presentation was made by the rector, and Mr. Oates briefly acknowledged the compliment.

Cheltenham.—The Second Subscription Concert of the Choral Society was given in the Assembly Rooms, on Tuesday, the 15th ult. The programme consisted of selections from the *Messiah* and Mendelssohn's *Hymn of Praise*. The band performed the instrumental parts excellently throughout, the symphony to the Cantata being thoroughly appreciated by the audience. The soloists were Mrs. A. J. Sutton (in place of Madame Brooke, absent through illness), Miss Julia Jones, Miss Taylor, Mr. Bywater, and Mr. W. H. Phillips. All the solos were effectively rendered, and the choruses, on the whole, were given with spirit and precision. Mr. J. A. Matthews occupied his usual post as conductor, and Mr. E. G. Woodward led the band.

Clifton.—On Thursday evening, the 3rd ult., an organ recital was given at the Victoria Rooms, by Miss Pearce, of Bristol, with Mr. Harper Kearton, as vocalist. The programme, which included pieces of different schools calculated to test the performer's power and command of the instrument, was rendered in an admirable manner, and Miss Pearce was loudly applauded at the close.——On Monday, the 7th ult., Miss Farler gave her Annual Concert at the Victoria Rooms. The Vocalists were Mdme. Trebelli-Bettini, Mdme. Marie Roze, Mdlle. Risarelli, Miss Farler, Signor Paladini, Signor Del Puente, Herr Behrens, and Mons. Jules De Swert (solo violoncello). Rossini's *Stabat Mater* formed the first part, and was fairly rendered, the final chorus, "In sempiterna," being very well given. Mr. A. W. Waite was leader of the band, and Mr. Richelieu Jones, chorus master. The second part was miscellaneous, and comprised songs, &c., by the above-named artists, and a violoncello solo by Mons. Jules De Swert. Signor Li Calsi (in the absence of Mr. F. H. Cowen), ably conducted throughout the concert.——On the 23rd ult. an Evening Concert was given at the Victoria Rooms, in aid of the funds for the repairs of the parish church of St. George, Gloucestershire. The programme was well selected, and capitally rendered, the vocalists being Mrs. Arthur Goodeve, Miss Ada Jackson, Mrs. John Fuller, Mr. R. Colson-Taylor, and Mr. E. M. Knapp. Two pianoforte solos were given by Miss Edith Ridler, and Miss Roeckel played two solos on the zither. Mr. C. Maker accompanied.

Coalbrookdale.—On Tuesday evening, the 8th ult., a concert was given by the members of the Literary and Mechanics' Institute. The vocalists were Madame Clara Suter, Madame Alice Barnett, Mr. Wallace Wells, and Mr. Henry Pyatt; instrumentalists, Mr. T. Harper (solo trumpet), and Mr. Arthur H. Jackson, R.A.M. (solo pianist).

Dalkeith.—The Musical Association, connected with the East United Presbyterian Congregation, gave a recital of Handel's *Dettingen Te Deum* in the church, on the 4th ult. The choir numbered about eighty voices, and the principal parts were taken by members of the society. The second part was composed of anthems and new hymns. Great credit is due to Mr. G. P. Heathcote for his indefatigable efforts in the capacity of trainer and conductor.

Denbigh.—An excellent performance of Haydn's *Creation* was given by the members of the Philharmonic Society in the Town Hall, on the 11th ult. The artists engaged were Mrs. A. J. Sutton, Mr. T. Brandon, and Mr. J. M. Powell. There was a full band, led by Mr. Stephenson, of Wrexham. Mr. J. Jones presided at the harmonium, and Mr. F. C. Watkins conducted.

Derby.—On Wednesday, the 9th ult., the second Subscription Concert of the Midland Musical Society was given in the Royal Drill Hall. The artists engaged were Miss Agnes Larkcom (soprano), Miss Cummings (contralto), Mr. Kenningham (tenor), and Mr. T. Ley Greaves (bass). Mr. Wm. Morley was leader of the band, Mr. Bentley, pianist, Mr. Housley, organist, and Mr. Kempton, conductor. A Cantata, *The Fairy Ring*, by Mr. W. H. Cummings, occupied nearly the whole of the first part of the concert, and the second was miscellaneous.

Derry.—The St. Columb's Choral Union gave a performance on Wednesday evening, the 9th ult., for the first time in Derry, of Handel's oratorio, the *Messiah*, in the Corporation Hall. The whole of the solo parts were undertaken by amateur friends of the Society. The soprano was Miss Bagot, Miss Hogan, the contralto, Mr. Byron, tenor, and the Rev. J. Hogan, bass. Mr. Kellock gave "Why do the nations?" with great vigour and very correctly. The choruses were well sung. Mr. Mulholland rendered great assistance to the whole by a firm performance on the pianoforte of the accompaniments to the choruses. The Rev. James Armstrong presided at the harmonium. Mr. Turpin, in addition to discharging the duties of conductor, played the pianoforte accompaniments to the solos.

Devonport.—On the 9th ult., a concert was given at the Institute, under the direction of Mr. W. H. Hannaford. The first part of the programme was devoted to the performance of Mr. Arthur Fox's *Christmas Cantata*, which was well received. Miss Snell took the leading parts in the Cantata. In the second part Mr. Rendle and Miss Bowerman were the vocalists. Cohen's trio, "Miserere del Trovatore," for pianoforte, harmonium, and violin was played by Mr. Pardew, Mr. Hannaford, and his son.

Egham.—On Thursday, the 10th ult., a Concert took place before a large audience in the Literary Institute, under the management of Mr. Herbert Leigh Bennett, in aid of funds for the Egham Cottage Hospital. The artists were Miss M. C. Clark, Miss Marie Duval, Mr. Herbert Leigh Bennett, Mr. Shirley Bunbury; pianoforte, the Rev. F. Scotson Clark; violin, Herr Alex Kummer; cornet-à-pistons, Mr. Henry Leigh Bennett. Mr. William Boyd officiated as accompanist throughout the evening. A grand piano was supplied by Messrs. Erard and Co. for the occasion.

Edinburgh.—The annual orchestral festival, into which the Reid concert has, under the present Professor of Music, developed, commenced on Saturday, the 12th ult., when a morning and evening concert were given. At the morning performance Gade's Symphony in

B flat, and Brahms's variations on a theme by Haydn, tested with much success the powers of the fine orchestra assembled; and the evening concert, which was crowded to overflowing, included Beethoven's Symphony in A major, which was excellently rendered, and General Reid's "Introduction, Pastorale, Minuet and March," played in deference to precedent. Mr. Charles Hallé's pianoforte performances were an important feature, Beethoven's Concerto in C major No. 1, and Sterndale Bennett's Caprice in E, being especially deserving of the highest praise. Madame Antoinette Sterling and Mr. Lloyd achieved the most signal success in the vocal music allotted to them, although the lady was obviously suffering from hoarseness. The festival was brought to a close on the 14th ult., a novelty in the programme being Raff's Symphony in E, No. 5, which elicited much applause and excited the deepest interest. Mr. Hallé was again the pianist, and Madame Sterling and Mr. Lloyd the singers. In every respect the performances have been highly successful, and Mr. Hallé deserves every credit for the admirable manner in which he conducted.

GAWTHORPE.—The Victoria Brass Band gave a Concert in the National Schoolroom on Wednesday, January 26th, assisted by several local vocalists, including Mr. R. Punyer (tenor), and Mr. J. Overend (bass). Mr. W. Squires gave two solos on the violin, and Mr. H. Pickles accompanied. The band played several selections which were well received. Mr. B. D. Jackson conducted.

GREAT GRIMSBY.—On Monday evening, the 14th ult., Mr. Oates, Macaulay-terrace, on behalf of the Great Grimsby Choral Society, presented Dr. Barry, the able conductor, with an ivory bâton beautifully mounted with silver. Dr. Barry, in acknowledging the gift, said that he regarded it as an expression of unity and co-operation between the members of the choir and himself, and thanked the Society for so kind a mark of appreciation of his services.

HALIFAX.—On the 3rd and 4th ult. two soirées were held in the Drill Hall to welcome the Rev. F. Pigou, M.A., chaplain in ordinary to the Queen, on his appointment to the vicarage of Halifax. The first soirée was especially for the poor connected with the several churches and charities in the town. An excellent programme was provided and well rendered. The soloists were Mrs. Eckersley, of Bradford, Miss Pilling, Miss Empsall, and Messrs. Verney Binns, Carter, and Rickard. Miss Thompson played several solos on the violin, and the Misses Warneford a duet on two grand pianofortes. The choir of the parish church was augmented by about fifty selected vocalists from the town, the result being some very excellent part-singing. The musical arrangements were under the direction of the organist and choir-master of the parish church, Mr. J. V. Roberts, Mus. Bac. Oxon., who officiated as conductor and accompanist.

HINCKLEY.—On the 3rd ult. a special service was held in the parish church, when a collection was made for the Organ Fund. The service consisted of selections from the *Messiah*, *Judas Maccabæus*, *Samson*, *Dettingen Te Deum*, and *Creation*, the solo parts being sung by Miss Orton, Miss Wale, and Mr. Horniblow. The choir, which numbered about sixty voices, rendered the pieces with correctness and precision. Mr. Josias Wells conducted, and Mr. Joseph Homer presided at the organ. The instrument, built by G. P. England, is to be entirely rebuilt and considerably enlarged by Messrs. Holmshaw, of Birmingham.

JEDBURGH.—A performance of the *Messiah* was given by the Musical Association, on January 28th, to a crowded audience. The principal vocalists were Miss Blair (soprano), Madame Lanbach (contralto), Mr. J. A. Robertson (tenor), and Mr. Smyth (bass). Miss Blair sang the treble solos with considerable taste, and was especially successful in her rendering of "I know that my Redeemer." The choruses were generally well sung, the "Hallelujah" and "For unto us" being marked with great precision. Mr. H. W. George presided at the harmonium, and Mr. J. Lunn conducted.

LEEK.—Mr. Rider gave an Evening Concert at the Temperance Hall, on Friday, the 11th ult., assisted by Madame Clara Suter, Madame Alice Barnett, Mr. Wallace Wells, Mr. Henry Pyatt, Mr. Arthur H. Jackson, R.A.M. (solo pianist), and Mr. T. Harper (solo trumpet).

LIVERPOOL.—The seventy-ninth anniversary dinner of the Apollo Glee Club took place on the 17th ult., Mr. Joseph Skeaf, the president, occupied the chair, Mr. William Laidlaw and Mr. T. Armstrong vice-chairmen. An excellent selection of glees, part-songs, &c., was well rendered by the performing members.

MONTROSE.—On Monday evening, 31st January, the members of the Harmonic Union, under the conductorship of Mr. C. B. Taylor, gave a Concert to the honorary members and friends in the Guildhall. The small, but efficient orchestra, was led by Mr. Lindsay, Mr. Hall presiding at the harmonium and Miss Taylor at the pianoforte. The programme was composed of secular music, and was divided into three parts—the first embracing glees, quartetts, songs, &c., by English authors; the second, Irish pieces; and the third, Scotch, all of which were well rendered. A word of praise is due to the youthful pianist for the manner in which she played the accompaniments.

NEWCASTLE-ON-TYNE.—A most successful performance of the *Antigone* of Sophocles, with Mendelssohn's music, took place at the Theatre Royal, on the 21st ult. The representatives of the several characters in the tragedy were all efficient, and the choruses, under the direction of Mr. Rea, were excellently sung. The house was crowded, and much credit is due to Mr. Egerton (stage manager), and Mr. Rea for the satisfactory results achieved.

NEWPORT, SALOP.—On Wednesday evening, January 26th, a "Service of Praise" for Christmastide, compiled and arranged by the rector (Rev. D. Mountfield), and the organist (Mr. Smart), was held in the Parish church. The service consisted of hymns and anthems from the *Messiah*, rendered by a large special choir, supplemented by a band and the large organ. The Voluntary (Mendelssohn's "War March of the Priests") was well played by band and organist. During the collection (in aid of Wolverhampton Orphanage) another Voluntary was played without the band.

NORTH BERWICK, N.B.—The Musical Society gave its first Concert this season on Thursday, the 3rd ult., in the Oddfellows' Hall, under the direction of Mr. Frank Bates. The choruses and anthems were rendered in a manner which bore evidence of most careful training and practice. The soloists also were highly satisfactory. At the close, Sir Hew Dalrymple, Bart. (president), thanked Mr. Bates and the members of the Society, for the very enjoyable evening they had spent.

NORTH SHIELDS.—A performance of Handel's *Theodora* was given in the Saville-street Methodist Chapel, on the 14th ult. The soloists were Miss Smith (soprano), Mrs. Palmer and Master Walton (contralto), Mr. Hickman (tenor), and Mr. Moor (bass), and the choruses were excellently sung by an amateur choir of about forty voices. The audience was large, and the appreciation of this little-known work was shown by frequent applause. Mr. Robert Potts presided at the organ.

NORWICH.—The first Concert this season of the Norfolk and Norwich Musical Union was given in St. Andrew's Hall, on Thursday evening, the 17th ult., under the conductorship of Dr. Bunnett. The principal artists engaged were Miss Marie Duval (soprano), Mr. Minns (tenor), and Mr. Smith (bass). The performance commenced with Henry Smart's Cantata, *The Bride of Dunkerron*, which was performed in a manner that reflected the highest credit upon all. The second part included Haydn's Overture in D; a part-song composed by Dr. Bunnett; and a pianoforte solo (concerto in E Flat—Weber), well played by Mr. Arthur Bunnett. Mendelssohn's *Ave Maria*, was exquisitely sung by Miss Duval, and the chorus for female voices was well rendered by the ladies of the Union. Mr. Wilkins led the band, and Mr. Walter Lain presided at the organ.

NOTTINGHAM.—The Choral Association gave its first public Concert on the 4th ult., in the Lecture-hall of the Mechanics' Institute. The principal vocalists were Miss Julia Jones (soprano), Madame Whitaker (contralto), Mr. S. Pollard (tenor), and Mr. Adolphus Phillips (bass). Mr. D. W. Cartwright conducted. The programme was divided into two parts, the first being exclusively devoted to sacred music, the main feature of which was a selection from Mendelssohn's *Elijah*. The choral parts were well rendered, and Mr. Phillips and Madame Whitaker were particularly effective in their respective solos. The second part of the programme opened with R. Aspa's Cantata, *The Gipsies*.

ORSETT.—The annual Concert of the Orsett Choral Society was given at the Institute, on the 10th ult., before a large and appreciative audience. The band and choir numbered about fifty performers, and under the able direction of Mr. Henry Regaldi, the conductor of the Society, an excellent programme—the first part of which was sacred, and the second secular—was most effectively rendered. The solo vocalists were Mrs. Bridge, Miss Pocklington, Miss E. Taylor, Mrs. Littlehales, the Rev. G. C. Robinson, and Mr. Field, all of whom were highly successful. The execution of the choral music reflected much credit upon the exertions of Mr. Regaldi.

PAISLEY.—On Wednesday evening, the 9th ult., Haydn's Oratorio *The Seasons*, was given by the Paisley Tonic Sol-Fa Institute. The solo singers were Miss Jose Sherrington (soprano), Mr. Nelson Varley (tenor), and Mr. Whitney (bass). Mr. John Armour Brown conducted. Mr. Cole led the band, and Mr. Pattinson rendered good service at the organ.

PLYMOUTH.—Mr. R. Smith lectured at the Athenæum on Thursday evening, the 10th ult., on the quality (timbre) of musical sounds. He commenced by showing the practical importance of the subject by an allusion to the great value of certain violins—those by Amati and Stradiuarius, for instance, as compared with ordinary ones, and to the immense difference in the estimation of the public of various singers. Shewing then that sound was only the result of motion or vibration in the air, the lecturer proceeded to demonstrate that the difference in the voices of singers arose from the different mechanical effect which each had in producing alterations in the atmospheric pressure upon the drum of the ear. The motions of a pendulum were briefly analysed, and an analogy drawn between its movements and those of the tuning-fork, which was found to produce the simple or elementary tone, of which others were compounded by the blending together of several such simple tones of different pitches and intensities, as in the mutation stops of the organ. A method of graphically representing to the eye the differing forms of motion by means of curves generated by rectangular co-ordinates of time and displacement of time and pressure, was explained by the lecturer, illustrated by numerous diagrams, shewing the curves answering to the different qualities of tone. The subject of harmonics or overtones was also treated of, and it was shewn that although many musical instruments possess what is known as the harmonic series, such is by no means always the case, and several exceptions were mentioned. It was proved that the approximation to the harmonic series by the string of a pianoforte depended upon the tension being very great in proportion to the transverse rigidity. Hence the necessity of such great strength in the construction of those instruments. An interesting discussion on the paper followed.

RICHMOND.—Handel's *Judas Maccabæus* was very successfully performed at the Star and Garter Hotel, on Monday, the 7th ult. Madame Edith Wynne's rendering of "From mighty Kings," and "Come, ever smiling liberty," was highly appreciated. Miss Warwick sustained the contralto music and received great applause for her singing of "Father of Heaven." Mr. A. L. Fryer, who, at a very short notice, took the place of Mr. Edward Lloyd, absent from indisposition, rendered the airs "Call forth thy powers" and "Sound an alarm" most effectively. Mr. Miles Bennett sang the bass airs "Arm, arm ye Brave" and "Rejoice, O Judah," very artistically. The choruses were well given by a portion of Mr. W. Carter's choir, that gentleman conducting. Mr. Bending presided at the pianoforte.

ROYSTON.—The annual meeting of the Amateur Musical Society was held in the Institute, on Monday evening, the 7th ult. The Rev. R. Shaen presided. The report stated that the music performed during the year consisted of selections from Handel's Oratorios, *Judas Maccabæus* and *Samson*, and Sterndale Bennett's *May Queen*, also twenty-

three vocal and instrumental pieces by various composers. The financial statement was as follows:—receipts, £60 4s.; expenditure, £68 1s. 10d.; showing a deficiency of £7 17s. 10d. A hearty vote of thanks was accorded to the conductor and secretary for their services during the past year, and also to the chairman, after which the meeting closed, and the members commenced their first practice from Mendelssohn's Oratorio, *Elijah*.

Sowerby Bridge.—On Thursday, the 10th ult., Messrs. J. B. Eastwood and H. Waddington gave their first concert in the Town Hall, with Miss Tomlinson (soprano), of Leeds, Mr. J. B. Eastwood (tenor), of Sowerby Bridge, Mr. Thornton Wood (bass), of Bradford. Mr. J. Bates (solo violin), of Sowerby Bridge, Mr. P. Bower (solo euphonium), of Queensbury, and an efficient orchestra. A good selection of vocal music was given, and solos were played by Messrs. Bates and Bower. The band performed several overtures, selections, &c., in a manner which reflected great credit on Mr. Waddington, the conductor. Mr. Horner presided at the piano.

Stone.—Mr. Gundry gave a Concert at the Town Hall, on Wednesday evening, the 9th inst., when the following artists were engaged:—Madame Clara Suter, Madame Alice Barnett, Mr. Wallace Wells, Mr. Henry Pyatt, Mr. T. Harper (solo Trumpet), and Mr. Arthur H. Jackson, R.A.M., (Pianoforte).

Tunbridge Wells.—Mr. John H. Gower gave a Morning Concert on the 17th ult. The programme included a sacred quartett, "O Lord, my God," composed by the concert giver, which was well received. Miss Annie Sinclair was recalled in "I love my love," Pinsuti, as was also Mr. Mellor, in "If with all your hearts," Mr. T. Smith gave "He was despised" with expression, and Mr. O. Christian was much applauded in Gounod's *Nazareth*. Mr. Gower's rendering of Beethoven's "Moonlight" Sonata was all that could be desired. There was a large and fashionable audience.

Walton-on-the-Hill, Lancashire.—A successful Concert was given in the Walton Institute, under the direction of Mr. Carmichael, on Thursday evening, January 27th, in aid of the Building Fund for The Soloists were Miss Madeline Roe, Miss Marie Ternan, Miss the proposed new Church. The programme comprised selections from the works of the following composers, viz., Barnby, Cberry, Hatton, Baife, Verdi, Levey, Roeckel, Blockley, and Carpenter. Agnes Robinson, Mrs. Carmichael, and Messrs. Hobart, Peake, C. J. Lenton, and C. Wilson. Mr. C. Wesley Evans was the accompanist.

Wakefield.—The second of the series of classical chamber Concerts, promoted by Miss Fitton, was given on the 4th ult., in the Music Saloon, and fully sustained the reputation for artistic selection and masterly performance of a high-class programme, which had been so deservedly earned on the previous occasion. Beethoven's Trio in C minor, for pianoforte. violin, and violoncello was well given by Messrs. R. S. Burton, Sykes, and Weston. The other artists were Miss Wood, and Messrs. Acomb and Bowling.

Walthamstow.—The Musical Society gave a performance in the National School-room, on the 14th ult., of Mendelssohn's *Elijah*. Mr. Reed conducted, and Mr. H. R. Bird presided at the piano. The solo vocalists were Miss Brand, Miss Winn, Mr. Howells, and Mr. Winn.

Wolverhampton.—The second Concert of the present season was given by the Festival Choral Society, on the 2nd ult., at the Exchange. Beethoven's trio in G major, for piano, violin, and violoncello, excellently played by Madame Norman Neruda, Mr. Charles Hallé, and Monsieur Vieuxtemps, and a violin solo, a Fantasia on *Der Freischütz*, by Madame Norman Neruda, accompanied by Mr. Hallé, were features in the programme. A new part-song, composed by Mr. Alfred R. Gaul, of Birmingham, "The Silent Land," was well sung by the choir. Mr. Charles Hallé played a pianoforte solo—Nocturne in D flat, and "Wanderer's Song" (Chopin), and a "Hunting Piece" (Rheinberger), so brilliantly that an *encore* was elicited. Mdlle. Clelland was the vocalist, and was highly appreciated in all her solos. Schumann's "Gipsy Life" well sung by the choir, brought the programme to a termination. Mr. W. C. Stockley conducted.

Windsor.—Mr. O. Christian gave a Concert in the Town Hall on the 15th ult., which was well patronised. The most successful pieces in the first part, which consisted of selections from Oratorios and Cantatas, were "Morning prayer," Costa, charmingly sung by Miss M. Hancock, "The soft southern breeze," from Barnby's *Rebekah*, sung by Mr. Pearson, and encored, "I rejoice in my youth," from G. A. Macfarren's *St. John the Baptist*, well rendered by Miss Agnes Larkcom, and "He that hath the bride," from the same composition, most effectively given by Mr. Christian. The second part included two violin solos, by Miss Bertha Brousil, and a pianoforte solo by similar compliment was awarded to Miss Larkcom in "Casta Diva," Mr. J. H. Gower, "Rigoletto," which were well received. Mr. Christian was encored in Gounod's "Maid of Athens," and a to Miss Margaret Hancock in Cowen's "It was a dream," and to Mr. Pearson in "Laura," a song by Rastrelli. Randegger's Trio, "I Navigganti," brought a successful concert to a close. Mr. Couldrey presided at the harmonium, and Mr. John H. Gower was conductor.

Organ Appointments.—Mr. D. W. Cartwright, to St. Thomas's, Nottingham.——Mr. Fred. Barnes, Organist and Choirmaster to Christ Church, Jarrow, Durham.——Mr. J. R. Griffiths, to Greville-place Congregational Church, Maida Vale, W.——Mr. R. Nottingham, Organist and Choirmaster to St. Luke's, Christ Church, New Zealand. ——Mr. William Edwin Rogers, Organist and Choirmaster, to St. Andrew's Church, Cobham, Surrey.——Mr. W. R. Colbeck, to the Parish Church, Folkestone.——Mr. George F. Truelove, to Wycliff Church, Birmingham.——Mr. M. T. Horton, Organist and Choirmaster, to the Parish Church, St. Leonard's-on-Sea.

Choir Appointment.—Mr. J. E. Williamson, Choirmaster, Park-street Chapel, Bolton.

The name of Harry W. Benham, who has recently been appointed organist to Leyton Congregational Chapel, was, by an error, inserted amongst the "Choir Appointments" in our last number.

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THE MUSICAL TIMES
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APRIL 1, 1876.

REMINISCENCES OF C. M. VON WEBER AND ROSSINI.

BY MAX MARIA VON WEBER.

(*Translated, by special permission of the Author, from the "Deutsche Rundschau."*)

I had completed my father's biography. During ten years, in the silent hours of night, I had lived over again another life by the side of my own—that of my father. It was a wondrous time—a time so strange as to almost make me believe in the possibility of citing spirits from the other world. When late in the evening I had laid aside my onerous official work, and had settled down before the desk in my little study wherein the material for this precious task lay piled up almost to the ceiling—lo! how they would swarm out, those kindly spirits, from countless faded letters, from enormous heaps of time-worn journals, from ancient, mysteriously-sounding pianofortes and guitars—so real, so full of life, that, in the delusion of my senses, the living and the dead would appear mixed up together. There they were, these old gentlemen with dandy-swords and bob-wigs, in abbés' robes and violet stockings, in court uniforms and hair-bags; these grave or smiling faces with violins, violoncellos, conductors' bâtons, and zithers; and these ladies, too, with rosy cheeks, their hair fashioned à la "Victime" or "Titus," wearing tight dresses with "Gigot" sleeves, and with rolls of music in their hands, women with sunny eyes and gaily ringing voices—and all these assembled round the small pale man seated in their midst by the piano.

Time had fulfilled its purgatorial office. The heated sympathies and antipathies of the days when politics were still confined to the care of diplomatists, and Art alone was free to rouse the heart to stormy emotions, had cooled down. I comprehended, abstractedly, why many of the chief actors of that bygone period had misunderstood and persecuted one another, but I could no longer share with them their hatred or their love; so that some even among those whom my father had loathed and despised during life had become great and attractive in my eyes. The canonization of remarkable men is just now the fashion. Every laurel-wreath is converted into a saintly nimbus, which is made to fit the brow of even a Tiberius or a Nero. But, for all that, these great artists have hated and despised and abused one another heartily, and their mutual feelings of aversion were the more intense, the more decidedly original their artistic organization had been. "The critic must look to all sides," Weber had often exclaimed; "the creative artist, however, must say, 'Mine alone is the true art,' or he will never be worth much." Thus Beethoven could call the composer of "Freischütz" a "tender mannikin," and the latter write a parody on the "Eroica." The poet Tieck could designate "Freischütz" as the most unmusical noise which was ever let loose on the stage; Andræas Romberg could crack his jokes upon Beethoven's quartets, calling them "motley stuff," and Spohr consider the "Ninth Symphony" in questionable taste; Vogler, after hearing Poissl's "Athalia," could find "Don Giovanni" no longer suitable to his palate; and Zelter declare "Euryanthe" not worth the amount of perspiration it had cost its author. All this was natural and a matter of course. But most natural of all was that, in the eyes of Weber, Rossini should appear as the Lucifer in Music—he, the most beautiful originally, but also the most fallen of angels. "He can do everything, and the good amongst it," he had exclaimed, after hearing the second act of "Mosè;" "only this Satan doesn't care to do it!"

Ever since his genius had attained its maturity, Weber had fought against the Italians. He was the first to challenge them, as their equal, to do battle with the purely Germanic spirit on the operatic stage. They hated one another passionately, blindly, unjustly; like Guelfs and Ghibellines, like the Germanic and the Latin elements. And in this strife with the Italians he had fought single-handed against a mighty host. His straightforward ways had been opposed by the crooked paths of intrigue, his unassuming modesty by dazzling splendour; and but too often he had been compelled, spite of his enthusiasm for the cause he represented, to leave the field in the possession of his enemies. At Berlin they had pitted against the poetic forest-life of his "Freischütz," the "Napoleon of Music," Spontini, with the artillery of his "Olympia." At Dresden, where Weber had with so much fostering care, with so much self-sacrificing anxiety, endeavoured to raise and develope the germs of a national Music-drama—the fame acquired of old by the Italian opera, the sneers of the ultra-conservative court party, and withal the desire to imitate foreign fashions, were grave obstacles in the way of accomplishing his task. His honest strivings were frustrated by the intrigues of his Italian colleagues who, although greatly his inferiors in talent, basked in the sunshine of the royal favour, while the mortification of seeing others preferred—foreigners, whose shallow productions are, with their name, now long forgotten—tended to accelerate the end of his already fast-sinking life. No wonder, therefore, if upon his arriving at Vienna, accompanied by the child of his sorrow, the best of his works, "Euryanthe," and finding there his arch-enemy the Italian, more dazzling, more brilliant, more bewitching than ever, firmly established in the hearts and minds of all—his heart was ready to burst with anger and indignation at a worship akin, in his estimation, to that of Baal. Nor was it here a rigid "Trumpet-General" like Spontini, a talentless back-biter like Morlacchi, whose muse he had to encounter; it was a master equal to himself in genius, the chosen favourite, moreover, of the gods—it was Rossini. Behold the brilliant staff by which the young commander-in-chief is surrounded in his progress; warriors of the first order press in the forefront of that glittering phalanx, ready to convert all his battles into as many victories! Never before or after has the theatre by the Kärntnerthor united within its walls an operatic troupe to be at all compared with that which, in the year 1823, Barbaja, the shrewd manager, introduced to the astonished gaze of the Viennese public. The lustre of every single star forming this memorable constellation has afterwards sufficed to ensure brilliancy and prosperity to an operatic undertaking. There were, in the first place, Mdme. Rossini herself (Rossini-Colbran); the most metallic of basses, Lablache and Ambrogi; the most golden of tenors, Cicimarra, Donzelli, and David; the most silver-voiced of sopranos, Fodor-Mainville; the bell-like alto, Comelli-Rubini; the enrapturing baritone, Nozzari: all these delightful songsters, assembled together as by a miracle under one roof, formed an *ensemble* which would have exalted the most trivial production. And

here it was Rossini who filled the throats of these rare artists with his fascinating melodies. And had not Weber himself, in spite of his wrath, experienced the charm to such a degree that, during a performance of "Cenerentola," after listening to a duet between Ambrogi and Lablache, he abruptly quitted the house, with the furious exclamation—"Now I shall run away; this stuff begins to please *me* too!" His heart drew together in his bosom, and ever and again he was fain to recall the confiding passage in his new work, "I trust in God and in my Euryanth'" when casting his eyes over the battle array with which he was to face this "army of archangels," as he himself called it. To represent the parts of Eglantine, Adolar, and Lysiart, he had the efficient but somewhat worn singer Grünbaum, the excellent but weak tenor Haizinger, the capital but rather vulgar bass, Forti. But who was there for the heroine herself, Euryanthe? Mdme. Ungher-Sabatier, who may have been in Weber's mind when writing the part, was not to be procured. There was no choice, then, but to run a risk by placing it in the hands of Henriette Sontag, then barely nineteen years of age. And only two years before Weber had pronounced this gifted girl to be "still a bit of a goose;" while, but a few months back, Mdme. Fodor-Mainville, when hearing her sing the part of Amazili in Spontini's opera, had exclaimed—"This little German can do nothing yet!" But there was no alternative; and the result proved a success. All the performers manifested their enthusiasm and affection for Weber; the true aristocracy of minds, the independent Press, headed by the genial Kanne, were on his side. The better part of the Vienna public, moreover, longed for the more powerful emotions aroused by a truly great German work, heartily tired as they were of the many insipid imitations of "Der Freischütz," such as Weigl's "Eiserne Pforte," and Kreutzer's "Libussa." Had not the "grey lion of Baden" himself (Beethoven) at one of his fitful visits to Stainer's music-shop remarked, "There is much need for a good German opera; I wish Weber success." And yet, already after the first few rehearsals the latter could not deceive himself as to the contrast of colours his work would exhibit, as compared with the popular Italian productions of the day. In creating his new work, the chaste conception of his thoroughly German genius, produced under great anxiety of mind by German earnestness and German perseverance, he had spent his very life's blood—he had given the best he had to give. For this very reason, however, the impression produced on seeing this work now at last on the stage would, in comparison with the glowing, glittering, merrymaking, effervescing, and enticing creations of the "Barber of Seville," of "Othello," "Gazza Ladra," "Matrimonio segreto," and "Donna del Lago," be like the effect of the dreamy poetry of a moonlight night as contrasted with the sunny day. Men of specifically German organization, men of concentrated and intense feeling, paid homage to the German master; the Viennese public at large, whose tastes—directed now, as then, chiefly to scenic and rhetorical effects in art—caused them to be attracted, like the moth, to the glaring light, forsook the serious German work already at its third performance, while even before the arrival of Barbaja's troupe every seat in his theatre had been engaged in advance for as many as twenty performances. It is but small comfort to think that the light by which the public had been thus attracted was really a beautiful and lustrous one.

Weber possessed a keen sense of the advantages waiting upon personal beauty, even in man. On one occasion, while travelling with the clarionet-virtuoso Bärmann, a man handsome and well-formed, to whom a distinguished reception was everywhere accorded, both at hotels and in society, Weber remarked to him: "This is not surprising; the creator in his goodness has fixed a letter of recommendation on your exterior, whilst I carry it only in my pocket." A glance at his own small, fragile figure, therefore, would often provoke in him a melancholy humour. Thus, when for the first time he donned his court uniform as capellmeister at Dresden, he piteously exclaimed, "Dear me, my calves would compare favourably with those of the finest butcher-dog!" And only a few days previous to his death he wrote to his wife, "I shrink together like a dried plum. To shave my face smoothly will henceforward be a puzzle to me." Although his sterling heart was a stranger to envious feelings, it would yet be painfully touched if, careful in his toilet as he was, he would glance at his figure in the glass, previous to a rehearsal, and find therein reflected the pale, spiritualised face of the German thinker, the weary eyes behind the strong spectacles, the narrow shoulders and almost transparent hands; and would then meet at the opera-house his brilliant rival, upon whose cradle Apollo and the Graces had with equal liberality showered their precious gifts. Broad-shouldered, with elastic step, his splendid head erect, orders upon his proud breast, this man confronted him, the same who but a few years previously had, along with his sweet melodies, won the hearts of the most beautiful women of Italy, certain of victory wherever he went. And yet, strange to say, there was a similarity in the features of the two great masters, in so far as sickness and exuberant health, ingenious work and spontaneous creating, Germany and Italy, in short, can be at all likened to one another. This outward resemblance in the physiognomy of the two men may, however, be psychologically established also. Was not Weber exactly to Germany what Rossini was to Italy? The congeniality of their minds to their respective native countries forms an exact parallel, which would seem to account for the similarity in their features. The fact that the existing antipathy between Weber and Rossini, founded as it was alike on homogeneous and heterogeneous elements, had taken a less violent form with the latter may be explained by a feeling of generosity on the part of the more fortunate. With Weber, on the other hand, the aversion had reached its culminating point after the encounter in the arena at Vienna, gradually losing its intensity in proportion as his bodily weakness increased, so that in time he could even bring himself to admit the melodiousness of "Il Barbiere." Passing through Paris, on his way to England, he resolved to pay a visit to the composer. A previous visit to Cherubini, for whom he always entertained the highest admiration, gave him strength for this effort, and, perhaps, he was actuated also by a desire to make his peace with everyone in this world while there was yet time. Rossini, the man of the world, who at an interview with Beethoven at Baden, near Vienna, had ostentatiously bent his knee before the great master, received Weber with signs of homage, not omitting at parting to accompany the "maëstro del franco arciero" to the foot of the stairs, whereby the latter, whom want of breath compelled to rest at every step, was fain to lean upon the gladly-profferred arm of his former enemy.

Forty years had gone by, time had reduced the flames of those passions to ashes. To me they had already

become historical. But the picture of the grand immediate past of German musical art had, aided by the researches upon which I had been so recently engaged, assumed in my mind a degree of life and distinctness which surrounded the few remaining representatives of that period with a halo of glory. Above all, Rossini. And even though he had contended with my father—they were champions worthy of each other's steel, and both had been in the right. Rossini, in my eyes, had become identified with the graceful and the sweet sensual charms in music. When, therefore, in the spring of 1865 I had occasion to make a prolonged stay at Paris, with the impression still on mind of the double life I had lived and the spirits I had cited, I felt almost as if the express train were to convey me, not some hundreds of miles onward, but forty years back into the golden time of music; into the very centre of its whole delightful tone-atmosphere. I fancied as if, round its still living heroes, the great departed would move visibly in life and sunshine who had hitherto yielded only to my entreating call to enfold their presence to me in the silence of night. Those hands with which Rossini, Auber, Caraffa pressed mine, had assisted in creating that remarkable epoch, had on their part laid in those of Beethoven, Schubert, and my father's; thus establishing complete "rapport" between myself and them. On the third day after my arrival, the Prefét, M. Haussmann, apologised during dinner to General Morin for having been unable to keep an appointment he had made with the latter. "I had some very distinguished guests," said he; "guess who they were." The General mentioned some very aristocratic names. "Go up higher," replied Haussmann. "Well, then—Prince Napoleon." "Higher still," cried Haussmann. "Indeed," said the General, laughing, "their Imperial Majesties could not have been with you, or else the papers would know it." "Not the majesty of rank, but that of genius," replied Haussmann with animation; "it was Rossini, Auber, and Morse" (inventor of the telegraphic writing-apparatus). "A la bonheur," respectfully saluted the most distinguished engineer of France. Much impressed with the homage thus rendered to genius, so characteristic of the French character, I at once wrote to Rossini to be permitted to visit him, and directly after received a note from his wife, inviting, in the most amiable terms, "the son of the great master." I have never known embarrassment in presence of the great of this world; but, mounting the gloomy staircase at No. 2, Rue de la Chaussée d'Antin, on the 21st of March, 1865, I felt my heart beating. I was at once admitted, and, passing through a spacious but somewhat sombre antechamber, I was ushered into Rossini's study. He rose from behind a huge mass of papers piled upon a table, and quickly walked towards me: very different in appearance to the picture I had conceived of him, the hero of art and of the fair sex—small of stature, corpulent, yet swift in his movements. I was deeply impressed. This was Rossini; and yet—I verily believe my father would have looked like this if, in the full possession of health, he had reached his seventieth year. There were his forehead, his eyebrows, and, above all, the nose; quite different, however, the massive lower part of the face, and the full and decidedly plain, sensual mouth. With a smile which still reminded one of the "love-inspiring enchanter of Pesaro," he extended to me his hand. That was the hand which had written "Il Barbiere" and "Tell;" and never had I held a nobler one in mine. Involuntarily I inclined my head towards it, whereupon he clasped me in his arms, exclaiming—"Indeed, you are taller and stronger, but you are like your father, who was very ill when I last saw him." "If this be the case, I am fortunate enough to resemble *you* somewhat too," was my reply; "for the upper part of your face—the forehead especially—is like his." "Well, then," he retorted laughingly, "it would seem there is something musical in my features after all! Why do we appreciate great men only when we grow old and wise! And the worst of it is, they are then generally already gone. By this time I know that a work like 'Oberon' can never be written again. And if he were still alive, he would give me some credit too. We should, in fact, be old men both, and nothing more." And then he went on to relate, with an astonishing resource of memory, the particulars of Weber's visit at his house, upon the latter's death-journey to England. "He breathed heavily as I descended the stairs with him. I was obliged to assist him into his carriage—it was impossible he could have breathed in this manner much longer. But he did well to die early," he added with a truly French turn, "what am I good for? I amuse myself, but no longer anyone else." "Surely this is the result merely of your own free choice," I ventured to suggest, "otherwise the composer of 'Tell'"—— "Hush," he replied, with a melancholy wave of the hand, "let us talk no more about that! I am composing continually. Look at these shelves closely packed with manuscript; they have all been filled since "Tell." I publish nothing now, and write only because I cannot help it. If we were living among the ancients, I should have the consolation to know that all this would some day be burnt with me, as it is, it will have to find its way into the fire without." I expressed my satisfaction at seeing heaped upon his table the works of exclusively German masters: Beethoven, Gluck, Mozart. "The old composers," he replied eagerly, "only the old ones! They call M. Wagner a great genius. Maybe he is. I am quite sure, however, that *I* shall never comprehend him, should I reach the years of Noah. Nor would I entertain any doubt as to his genius, if only he would have the goodness to ventilate it in any other direction but that of music." (Just about that time the malicious observation had obtained currency, which Rossini had actually made after hearing the overture to "Tannhäuser:" "Si c'etait de la musique, ce serait horrible.") At parting, the veteran master requested my company at dinner on the following Saturday. "I shall cause something very confidential to be whispered into your ear," he said, "my new Spanish Romances, but you must not tell any one that you heard them!" On the occasion in question I found the master—who appeared to-day quite "en belle fourchette"—seated by the chimney with the aged Caraffa, in the most pleasant of humours, and gravely discussing the manner in which certain Sicilian mushrooms, of which we were to partake, should be prepared. I will not decide whether Rossini's or Caraffa's mouth was the more sensual of the two, but I could not refrain from smiling when I called to mind that the latter's thick lips had once sung the love-message "to Alexis," and had "kissed the rose." The eyes of both old gentlemen sparkled during their "piquante" conversation. A small and select company soon assembled. Among them were the vivacious and sympathetic Gustave Doré, looking with his moustache and chin-beard, his round and rosy face, like a German student; the Professor of physical science, Davy Marié, and Madame Ludre, whose clever lectures on an universal language

founded on the denomination of the musical scale, do re mi, &c., invented by her, had made her one of the wonders of the day. At last the lady of the house herself made her appearance, somewhat preoccupied, it seemed, with the ultimate fate of the Italian mushrooms in the kitchen. I had the honour to conduct the lady—an active little woman, in whose features the sound materialism of her husband appeared even more marked—to the table. Never before has it been my share to witness the consumption, with such all-absorbing devotion, and in such orthodox style, according to the ritual of their native countries, of such an extraordinary variety of dishes characteristic of the culinary art of all nations. Rossini himself, perfectly familiar as he was with all the various eating manipulations required, appeared highly amused at the helplessness displayed by most of us in dealing with the *Haché* concealed in the hollow of bones from Catania, with the uncomfortable length of the vermicelli from Naples, and the wormlike muscles from Hyères. Every one of these dishes was accompanied by a corresponding beverage, as decidedly national as it was, generally, most abominable. As the gem of the dinner, the Sicilian mushrooms, were approaching the state of perfection in the kitchen, the fact was announced to the lady of the house. Thereupon, at her bidding, the doors were thrown open, and for a while the adepts of table wisdom sat with their eyes closed in a state of trance, eagerly exposing their noses to the odour proceeding from the kitchen, until the miracle itself—which, ignorant savage that I was, tasted to me very much like common mushrooms—made its appearance on the table, to be despatched amidst befitting silence—or rather, I should say, "discussed" on critical tongue and cunning palate. During dinner, whenever the conversation threatened to stray away from the "Physiologie du goût," our host would lead it back upon the science of Brillat-Savarin; and it was only when dessert was being served that other interests besides those connected with the palate were allowed to prevail. The master's plump figure fairly shook with laughter when Davy Marié related the malicious manner—so characteristic of Le Verrier—in which the latter had introduced the discoverer of Brome to the Academy. "Voilá, Monsieur Bálàrd," he had said, "qui a été découvert par le brome." After dinner, evening guests poured in—*savants*, beautiful women, artists of both sexes; a brilliant, bustling, chatting crowd. The worship of genius, which so much redounds to the honour of the French, now had in it something of the Fetish idolatry; so fanatic on one side and so apathetic on the part of the art-hero, who, sitting in his arm-chair, was calmly undergoing the process of digestion. There was something very droll in all this even to me, who stood so entirely under the immediate influence of his immortal presence. I fancy he must have been heartily weary of the constant genuflections, even of women, and the eternal "divino maëstro" and "immortale." "He might be envied, if he were a younger man," whispered Doré into my ear, as the master—with that graceful smile of his by which he magnetically attracted all hearts, and which, at times, could be mingled with an expression the most cunning Satyr would have envied him—had stolen a rose from the bosom of a beautiful girl, a pupil of the Conservatoire, and after pressing it to his lips had placed it in his button hole; or as afterwards he patted Mdlle. Frezzolini on her round shoulder, when she had sung those exquisite Romances, which I was not to speak about to any one. Whether they have afterwards been published I know not; certain it is, however, that since the Serenade in "Il Barbiere," nothing sweeter, nothing more impregnated with southern fragrance has flown from Rossini's pen. "She acted wisely," remarked Doré to me, when she had ended, "in singing only the notes which were there, much against her usual habit. Rossini cannot bear to hear his music 'embellished;' he can then be devilish angry. Patti herself has fared badly enough in this very room," he continued, in his pleasant manner. "She sang the air of Rosina from the 'Barbiere' with some endless 'fiorituras,' written for her by Strakosch, and which she executed in delightful manner. I noticed how vexed the maëstro was. When she had finished he applauded with unusual energy, exclaiming, 'Exquisite! masterly! a charming composition! And—may I ask what was it you have sung?' 'Indeed, maëstro,' replied Patti, 'how can you ask, it was, of course, the air from "Il Barbiere."' 'Ah! but not from *my* Barbiere,' he replied, smiling sarcastically, 'probably from the *barbier stracochonné*.'" It was impossible to convey the lesson with greater severity. This anecdote reminded me of a similar occurrence in the professional life of my father, which I could not but relate as being eminently characteristic of the proceedings of both masters in circumstances so similar. Wilhelmine Schröder-Devrient who, while a pupil of the famous singing-master, Mieksch, was subject occasionally to "Italian fits," had, during the general rehearsal of "Euryanthe" embellished the words "mein Adolar," in the air "Glöcklein im Thale," with elaborate flourishes, after the most approved manner. Weber immediately laid aside his bâton, and paused till she had ended; whereupon, removing the the little cap he generally wore in the orchestra, he slightly bowed to the singer on the stage saying, "Very beautiful, Minchen; very beautiful! But if I had wished it to be like that, depend upon it I would have written it down myself."

Some two years after this interesting evening, in the summer, I traced my steps to Passy, the suburb in which the villa was situate, which the town of Paris had either presented to Rossini or else placed at his disposal. I knew that he lived in Avenue Ingres, and believed the number to be 20. The front of all the villas being, however, concealed by shrubs and creeping plants, I could not discover the numbers. The glowing sun of August lay between the trees of the avenue, which was completely deserted. I cast my eye about for some one of the inhabitants whose appearance might warrant the hope that he would know something of Rossini. The only human being, however, which met my view was a simple *ouvrier* in his blue blouse, engaged in mending the road. I hailed him. "Friend, have the houses here in Passy no numbers?" "Whom do you seek?" he replied. "Monsieur Rossini." "Oh, ce nom vaut mieux qu'un numéro," he answered, touching his hat, and dropping his spade he continued, "I shall be proud to be permitted to open the door of Villa Rossini to you, sir." I felt my eyes getting hot by the display of this precious trait in the character of the French. Where, in any other country, is the street labourer who would instinctively raise his hand to his cap upon the mere mention of the name of Mozart or Goethe, like the Prussian soldier when speaking of his king!

I spent a lovely summer evening in the villa at Passy. The master was more serenely disposed than usual, only at rare intervals would the old fire flash across his face, or the Satyr glide through

his words. Walking up and down his pretty garden he conversed softly and with exertion. He made me speak about my countrymen, R. Wagner and Schumann, and about the friend of his youth, Morlacchi. Repeatedly the shrill notes of the locomotive, passing through Passy station, interrupted our conversation, so that at last I exclaimed, "How painfully this most modern of all horrible sounds must visit your ears!" "You are mistaken in that," he replied, shaking his head, while a melancholy smile, such as I had never noticed in him before, passed over his features, "these sounds continually remind me of the golden days of my youth. Good heavens! how they have hissed my first operas, in 'Cenerentola,' and 'Torwaldo and Dorlisca.'" It was then mentioned that during the approaching season "Oberon" and "Euryanthe" were again to make their appearance on the Paris stage. "I should like you to hear, for once, how we French maltreat German music," said the great master, shaking me by the hand at parting, "Perhaps I might be induced once more, in company with Weber's son, to hear one of his father's operas." F. W.

The prospectus of the Royal Italian Opera for the present season is not very exciting. M. Capoul, who joins the Company for the first time, will strengthen the list of tenors; but a serious loss will be sustained in the baritone department by the secession of M. Faure. The names of several new vocalists are however given: but it seems doubtful whether one—Signor Gayarre, a tenor—will appear this season. Verdi's "Aida," Wagner's "Tannhaüser," Rossini's "Mosé in Egitto," and Donizetti's "L'Elisir d'Amore" are mentioned as probable revivals, with the singular announcement that "three at least" of these works will be produced. Knowing the influence of the vocalists in this establishment, we may give a pretty accurate guess as to the selection which will be made. The fact of making "advantageous changes," in an orchestra stated to be already "unrivalled," would at first appear to be a highly praiseworthy attempt to arrive at perfection; but knowing, as we do, that several eminent instrumentalists belonging to the band decline to bind themselves six nights a week to the Royal Italian Opera, the "advantageous" nature of the alterations about to be effected can only have reference to the management. The prospectus announces the 28th ult. as the opening night. Mr. Mapleson advertises that Her Majesty's Opera will commence at Drury Lane Theatre on the 25th inst., but his prospectus has not yet reached us.

The death of Signor Puzzi, which occurred, at an advanced age, during the past month, again draws our attention to the fact that of the well-known artists connected with the old King's Theatre, in the days when music was a mere aristocratic luxury, there are now but very few left. Signor Puzzi, in addition to holding a high position as solo horn-player at the fashionable lyrical establishment in the Haymarket, was an active agent in making engagements with foreign vocalists, one of whom—Mdlle. Toso—he not only brought over from Italy, but subsequently married. For many years Madame Puzzi's name has been more before the world than that of her husband; for her annual concerts have always been held in much esteem and liberally patronized.

News comes to us of a "Pianoforte Bee" recently given at the Soldiers' Institute, Portsmouth; and we are also informed that a "novel idea" of the same kind has been announced by Mr. Stroud L. Cocks in the metropolis. We have no doubt that the custom of holding these public tests of progress in the various branches of the art will rapidly grow; but there is nothing "novel" in the idea, for assuredly the meetings organized by Mr. Willert Beale at the Crystal Palace were nothing but "Musical Bees" on an extensive scale. It would give us much pleasure to insert the long account forwarded to us of the Portsmouth gathering, did our space permit; but we may mention that the plan there adopted of giving such appropriate prizes as Schumann's pianoforte works, Beethoven's Sonatas, edited by Agnes Zimmermann, a *fac-simile* of Handel's manuscript of the "Messiah," Stainer and Barrett's "Dictionary of Musical Terms," and two volumes of Mozart's works, is one well worthy of imitation at similar meetings.

A society to protect us from our friends is scarcely one we should imagine to be a positive necessity; but the amicable relationship which has so long existed amongst composers, publishers, and executive artists has latterly been so disturbed by the doings of Mr. Harry Wall—an account of which was given in our last number—that meetings have taken place, and an Association formed called the "Vocal and Dramatic Artists' Protection Society," the object of which is to acquaint its subscribers with all the circumstances connected with the copyright of published works, so that no penalty can be unknowingly incurred by the performance of a composition in public. Such a Society must have the best wishes of those who believe that it is the duty of all who claim legal rights to take care that a knowledge of the existence of such rights is not systematically held back until the moment of enforcing them.

CRYSTAL PALACE.

The interest of the Saturday concerts during the past month has, perhaps, been even above the average. So many works of importance have been brought forward that it will be impossible, within reasonable limits, to speak of them in the detail which they deserve. We must content ourselves with a few general remarks, and refer our readers to the columns of our weekly contemporaries for fuller information.

On February 26th, the special feature of the afternoon was the performance of Mendelssohn's 95th Psalm. This fine work had been previously given at Sydenham, but particular interest attached to it on the present occasion from the fact that the unpublished chorus which there is every reason to believe Mendelssohn intended as the finale was given at the end of the work, this being its first public hearing. It will be remembered that the printed score of the Psalm begins in the key of E flat and ends in G minor, a close, which however defensible on æsthetic grounds, is certainly unsatisfactory from a musical point of view. The new finale, which has been published by Novello & Co., in vocal score and separate chorus parts in the key of E flat, consists of a broad introduction and a spirited fugue; most of the material is taken from the earlier parts of the work. The words of this new chorus are taken from the fifth, sixth, and seventh verses of the Psalm; and it may perhaps have been a feeling that their re-introduction in this place was hardly felicitous, which induced the composer to suppress this chorus when preparing the work for publication.

On the following Saturday (March 4), Herr Joachim played Beethoven's violin concerto in his own unapproachable style. At the same concert his orchestral arrangement of Schubert's great Duo in C, Op. 140, was brought forward. We have no space here to enter into the dis-

cussion of the question how far such an arrangement is justifiable; suffice it to say that in its new form the work is far more enjoyable than in its original shape. Herr Joachim has performed his task most conscientiously, his arrangement (even in the details of the orchestration) being thoroughly in Schubert's spirit. The work was admirably performed, and very warmly received.

A Pianoforte Concerto, by the Russian composer, Tschaïkowsky, was the novelty on the 11th. This is a most interesting work, of decided originality and considerable power. The solo part, which is excessively difficult, was most admirably and artistically played by Mr. Dannreuther. We trust that the very decided success of this work may induce Mr. Manns next season to bring forward other compositions from the same pen. M. Tschaïkowsky has written three symphonies, besides other orchestral works; and, if they are at all equal to this concerto, the sooner we hear them the better.

Rubinstein's ballet music, from his opera, *Feramors*, requires no detailed notice. It consists of three dances and a wedding march. The first and second numbers are very pretty, especially the latter; the third and fourth are much weaker. The style of the whole is rather that of the light French opera than of the new German school to which most of Rubinstein's compositions belong.

Last Saturday, the 25th, besides a very pleasing overture to "Euterpe" by the late Charles Edward Horsley, and two songs from the same pen, Beethoven's choral symphony was given. The performance was, as regards the instrumental part, one of the finest ever heard, even under Mr. Manns. The choral portion, was, of course, less perfect; but the difficulties of the music are so great that this is not to be wondered at: and the vocal performances may at least be fairly called satisfactory. The solo music was well sung by Mdlle. Johanna Levier, Miss Annie Butterworth, Mr. Edward Lloyd, and Signor Foli.

PHILHARMONIC SOCIETY.

The first Concert of this Society for the present season was given at St. James's Hall on the 23rd ult., before a large audience. The programme, although presenting no novelty, was in the highest degree interesting, Schumann's Symphony in C (No. 2) being so finely rendered throughout as to elicit the warmest marks of admiration; the "Scherzo," with its two characteristic and melodious Trios, fairly exciting the hearers to almost a frenzy of delight. Madame Schumann's performance of Beethoven's pianoforte Concerto in G was, in every respect, so absolutely perfect as to disarm criticism. Such an intellectual grasp of the composer's meaning, combined with a mastery over executive difficulties rarely exhibited, even by this great artist, on former occasions, gave to the audience that effect of extempore playing which, save in Mendelssohn,—whose rendering of the same Concerto at the same Society's Concert is distinctly in our recollection—we have never before remarked. The double recall of the pianist after her retirement from the platform, will, we hope, convince her how thoroughly such a manifestation of her exceptional gifts is appreciated in musical England. The vocalists were Mdlle. Ida Corani and Signor Pollione Ronzi, the latter a tenor from La Scala, Milan, with a somewhat thin and not very pleasing voice. Mr. Cusins, who was enthusiastically received on his entrance into the orchestra, conducted with much skill and judgment.

ROYAL ACADEMY OF MUSIC.

An orchestral concert was given by the students of this Institution, at St. James's Hall, on the 18th ult., before a large and most appreciative audience. The excellence of the pianoforte instruction was strikingly displayed by Mr. Morton, in the first movement of Rubinstein's Concerto in D minor; Miss Thurgood, in the first movement of Beethoven's Concerto in E flat; Miss Borton, in the first movement of Sir Sterndale Bennett's Concerto in F minor; and Mr. Matthay, in Schumann's Concert Allegro in D minor (Op. 134), all these clever and highly promising young pupils being called forward at the conclusion of their performance and warmly greeted. Miss Gabrielle Vaillant's rendering of Beethoven's Romance in G, for violin, was remarkable, not only for purity of tone, but for an intelligent perception of the composer's intention scarcely to be expected from a student. Only one composition by a pupil was given—an Overture in C minor, by Miss Oliveria Prescott—the clearness of writing and delicacy of instrumentation in which, however, proved that good judgment had been exercised in selecting it as a representative work. It was perhaps somewhat ambitious to attempt the second part of Handel's "Belshazzar;" but the result must have been highly gratifying to the many professors present, under whose direction the several parts had been studied. The choir was steady and well in tune throughout, the opening chorus, "See, from his post Euphrates flies," being especially worthy of praise. The solo parts were entrusted to Miss Kate Brand, Miss Barkley, Mr. Seligmann and Mr. Gordon Gooch, all of whom acquitted themselves of their difficult task with much credit, Miss Kate Brand eliciting well deserved applause for her refined interpretation of the air, "Regard, O son, my flowing tears," and Mr. Gordon Gooch displaying a good voice and method in the trying recitative, in which *Daniel* expounds the oracle to *Belshazzar*. Miss Annie Butterworth sang Stradella's song, "Pieta, signore," with good expression. Handel's aria, "Nasce al Bosco," gave an opportunity for Mr. Eugene Boutenopp, to evidence the possession of an excellent voice; and Miss Jessie Jones, who although still a student, is already winning honours out of the Academy, gave "Hear ye, Israel," (from "Elijah") so admirably as to keep the majority of the audience in their seats (notwithstanding its being the last item in the programme), the following chorus, "Be not afraid," being, in consequence, heard without the usual interruptions at the conclusion of a concert. The performance was ably conducted by Mr. Walter Macfarren.

MR. HENRY LESLIE'S CHOIR.

The principal feature in the programme of the concert on the 9th ult., was the performance of Mendelssohn's music to "Antigone," which was rendered additionally attractive by Mrs. Stirling's intelligent reading of the text, or rather that portion of it which was necessary to connect the several pieces of music. The choruses were admirably sung, so well indeed as to excite more than the usual amount of interest with the audience, the result being that, much to the detriment of the work, the "Hymn to Bacchus" and the quartet, "O Eros," were re-demanded. In the second part of the concert Mendelssohn's "Vintage Song" (finely sung by the choir) was encored, and Herr Joachim elicited the most enthusiastic marks of approbation by one of the finest interpretations of Beethoven's Violin Concerto we ever heard. Mr. Leslie conducted with his accustomed care and judgment.

MR. WALTER BACHE'S CONCERT.

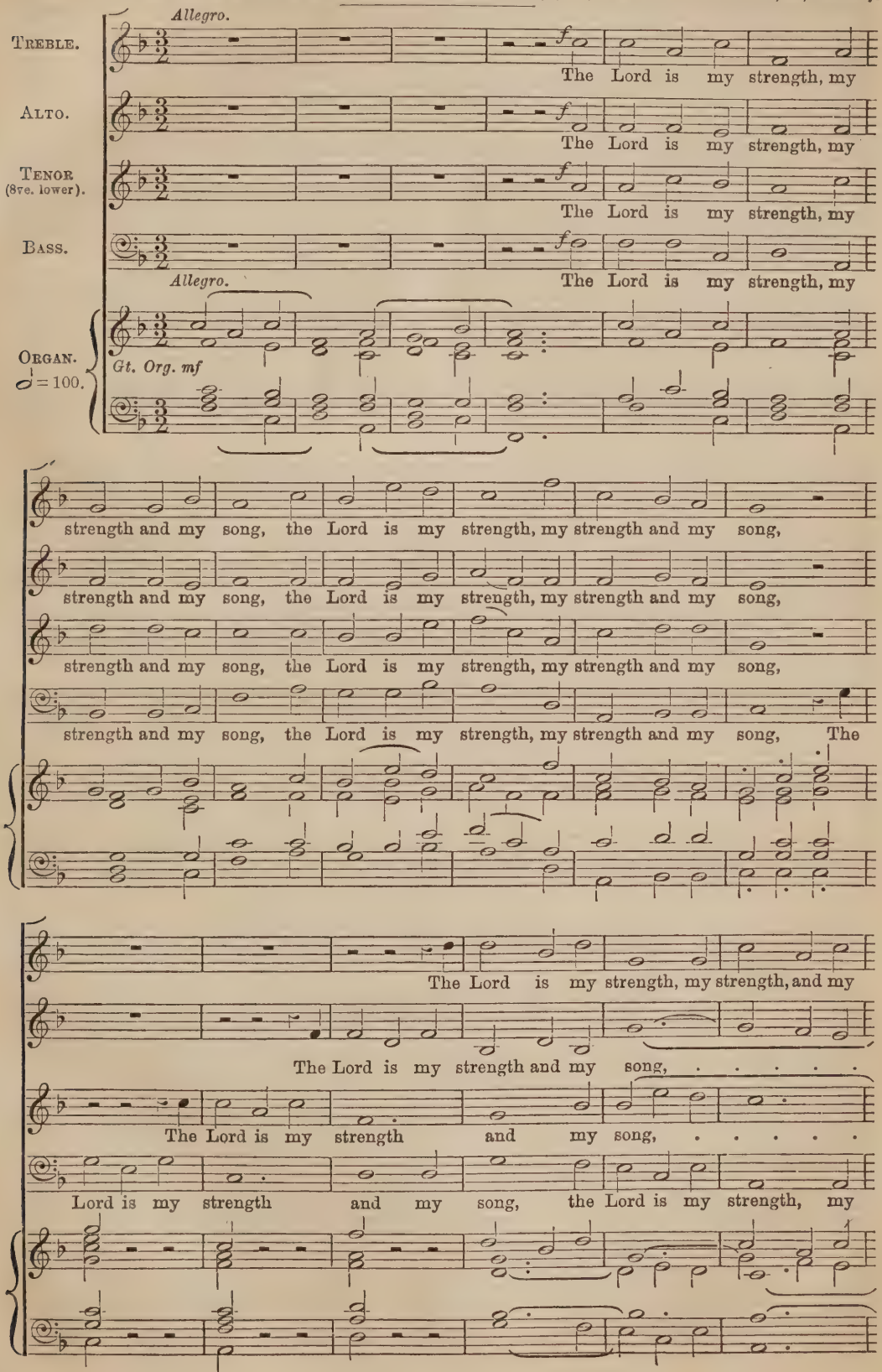
The annual concert of Mr. Bache has always a claim upon the attention of those even who disagree with the musical tenets he so earnestly advocates. Franz Liszt is to him a prophet whose teachings are so utterly disregarded in this country that, not only as his pupil, but as a warm disciple of his views on the art, he feels it a sacred duty from time to time to present those works of his master before an English public which he firmly believes only require to be more generally known to receive that appreciation which their merits entitle them to. Whether the "Legend of St. Elizabeth," which was the composition brought forward on the occasion under notice, will raise or lower the Abbé's reputation with the majority of those who attended the performance we cannot say; but certainly the execution of the work, especially in the choral portions, was everything that could be wished. For ourselves, we confess that with every desire to throw aside our preconceived notions of the necessity of coherence of design and development of leading themes, whether original or appropriated, the sense of weariness which oppressed us was such as we never before experienced, even in listening to the severest

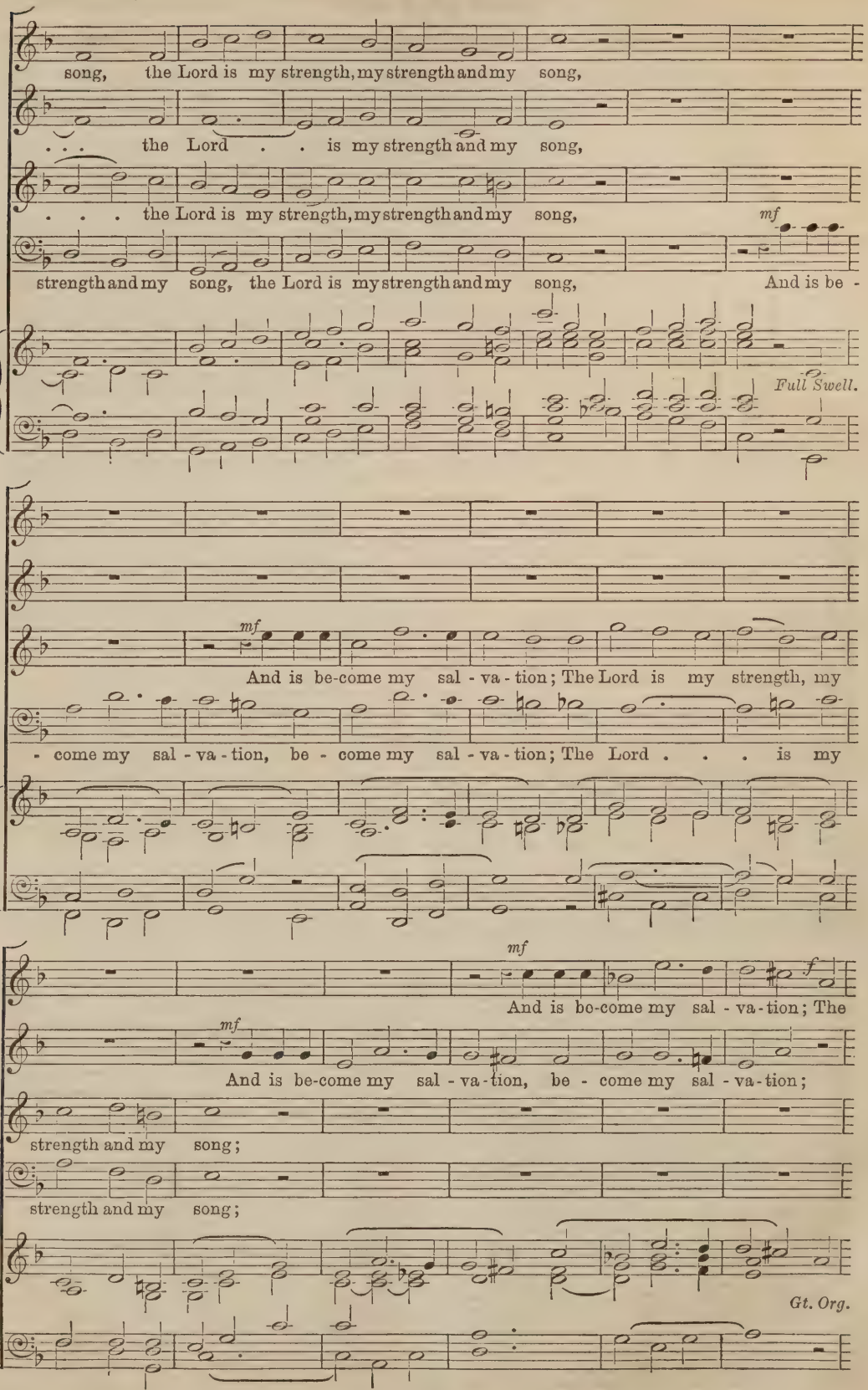
The Lord is my Strength.

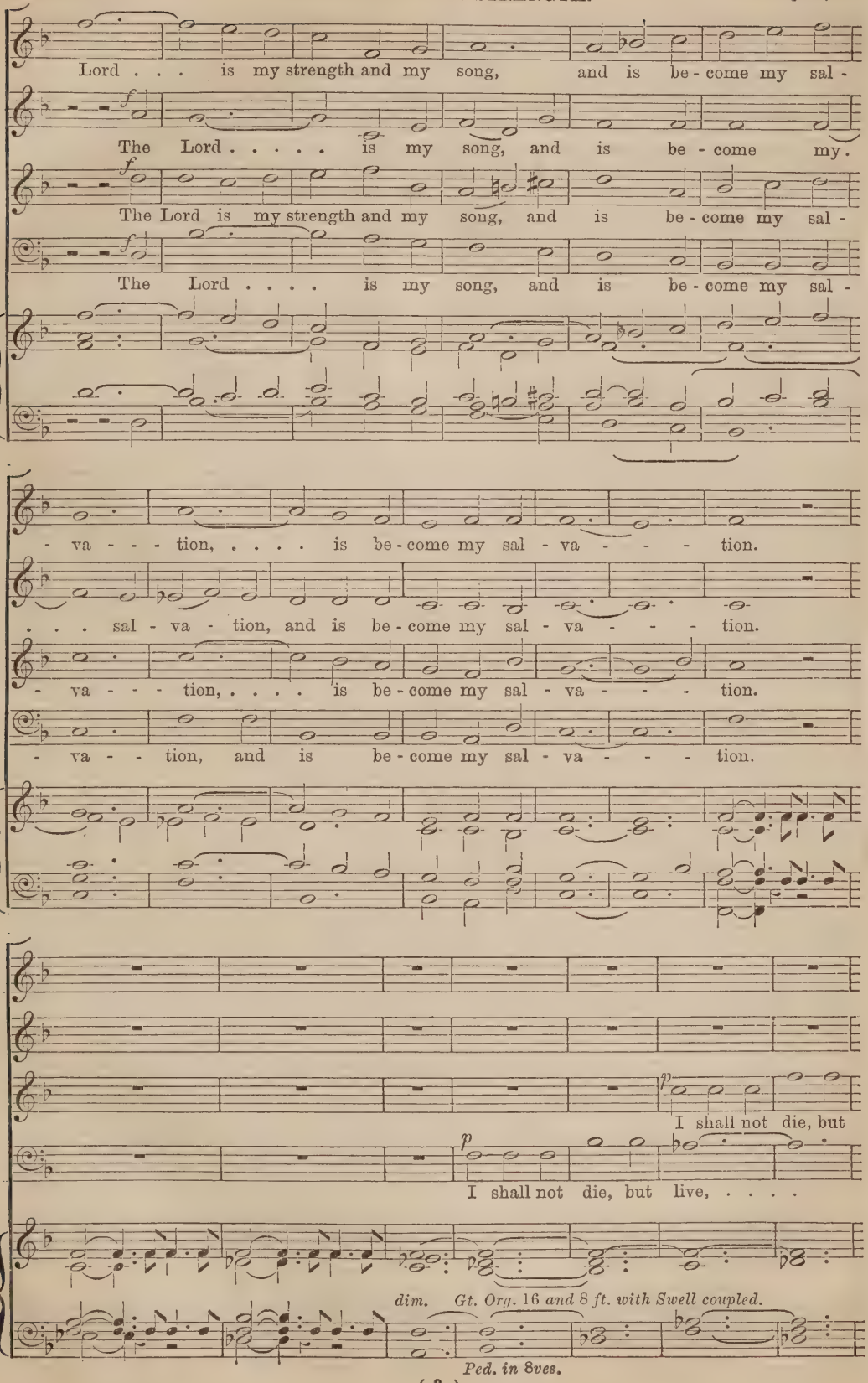
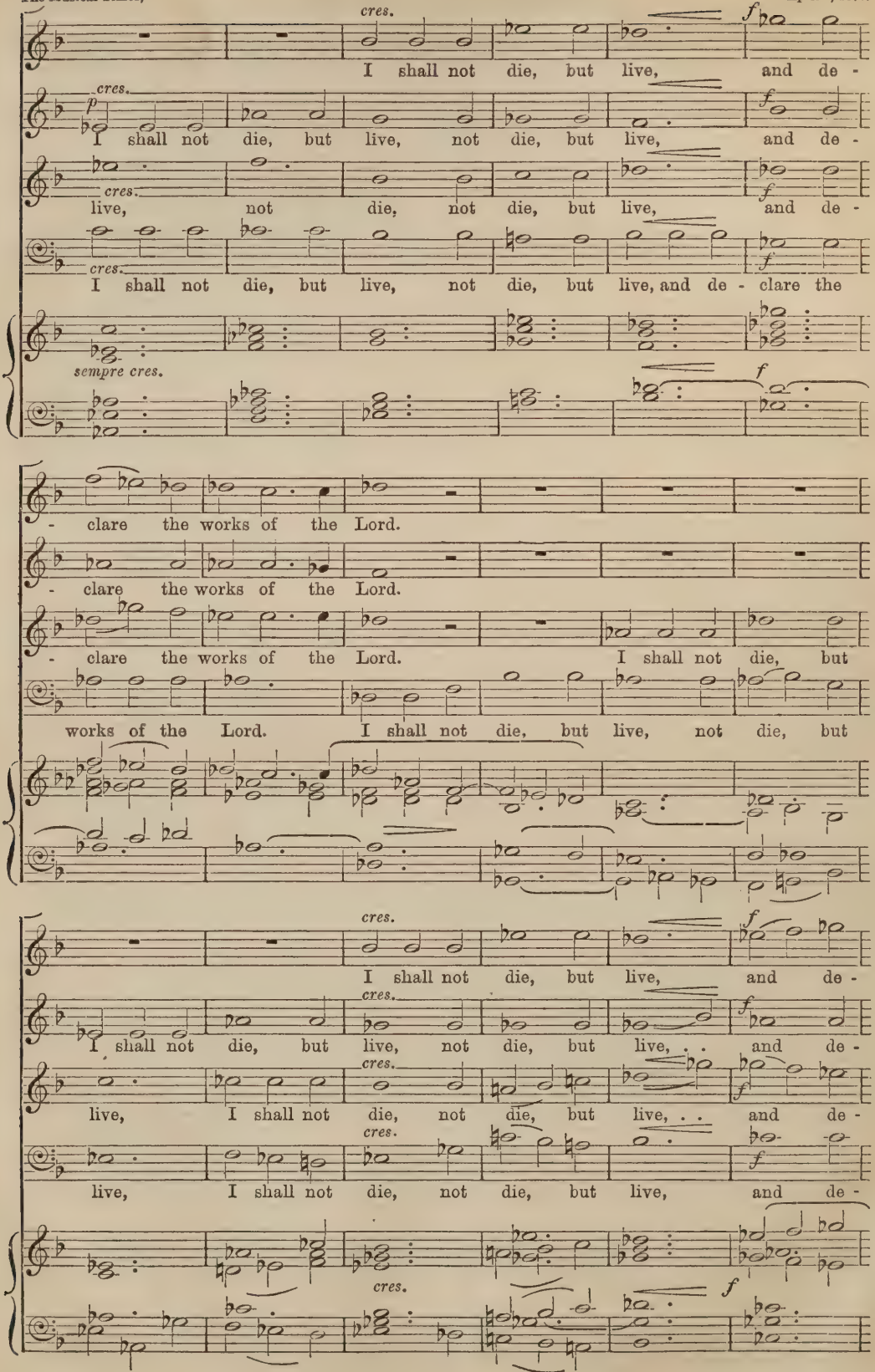
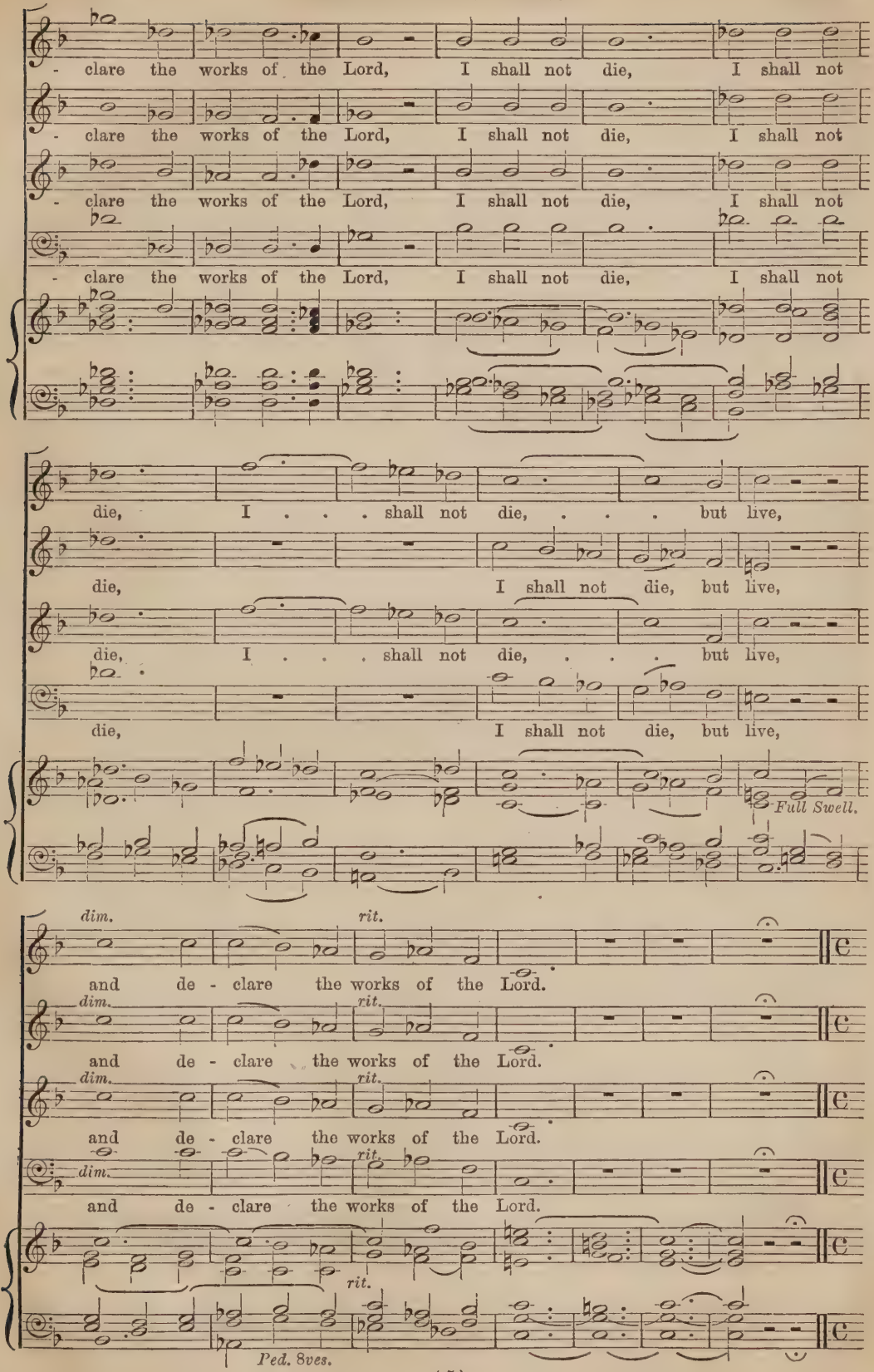
ANTHEM FOR EASTER.

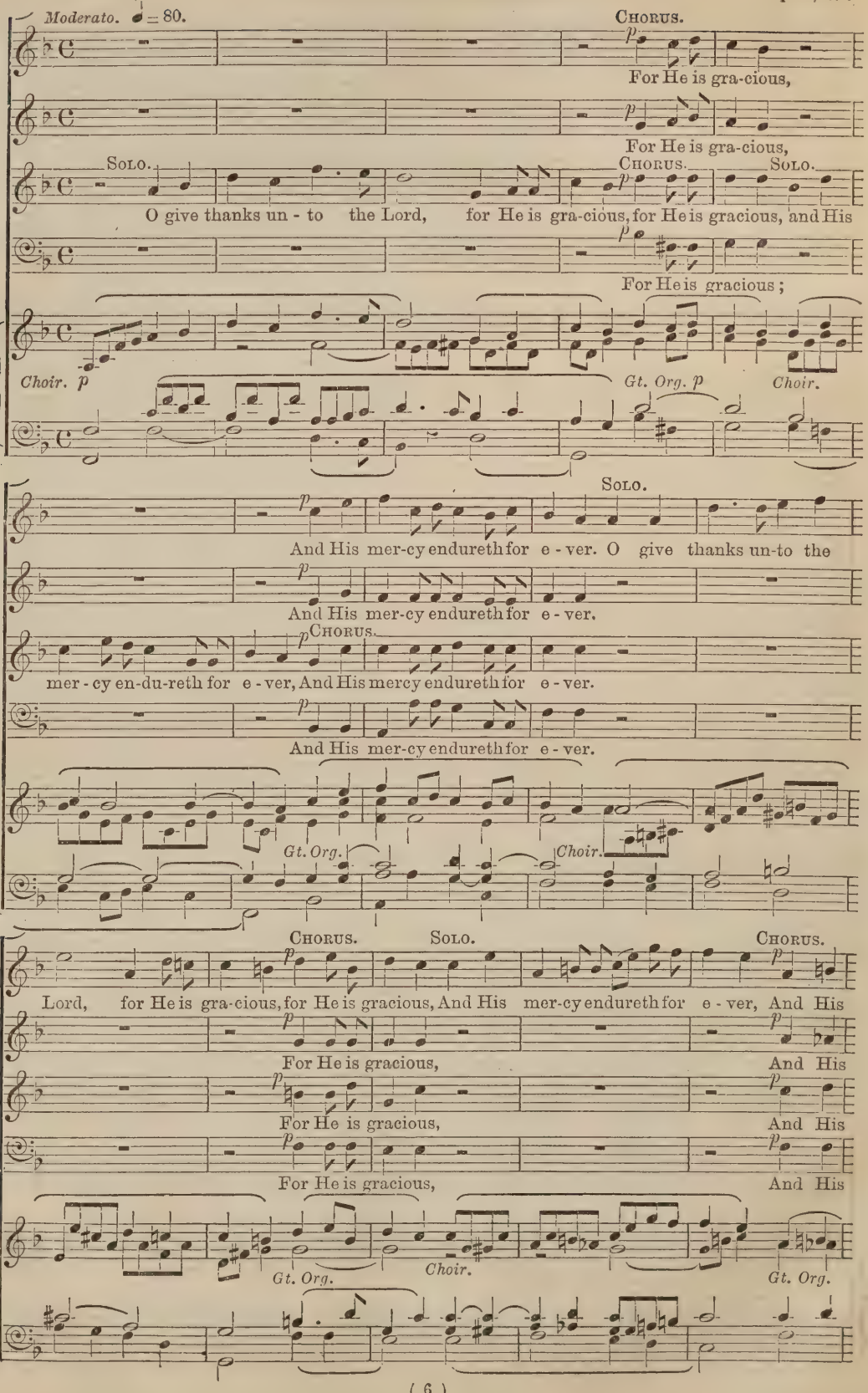
Composed by HENRY SMART.

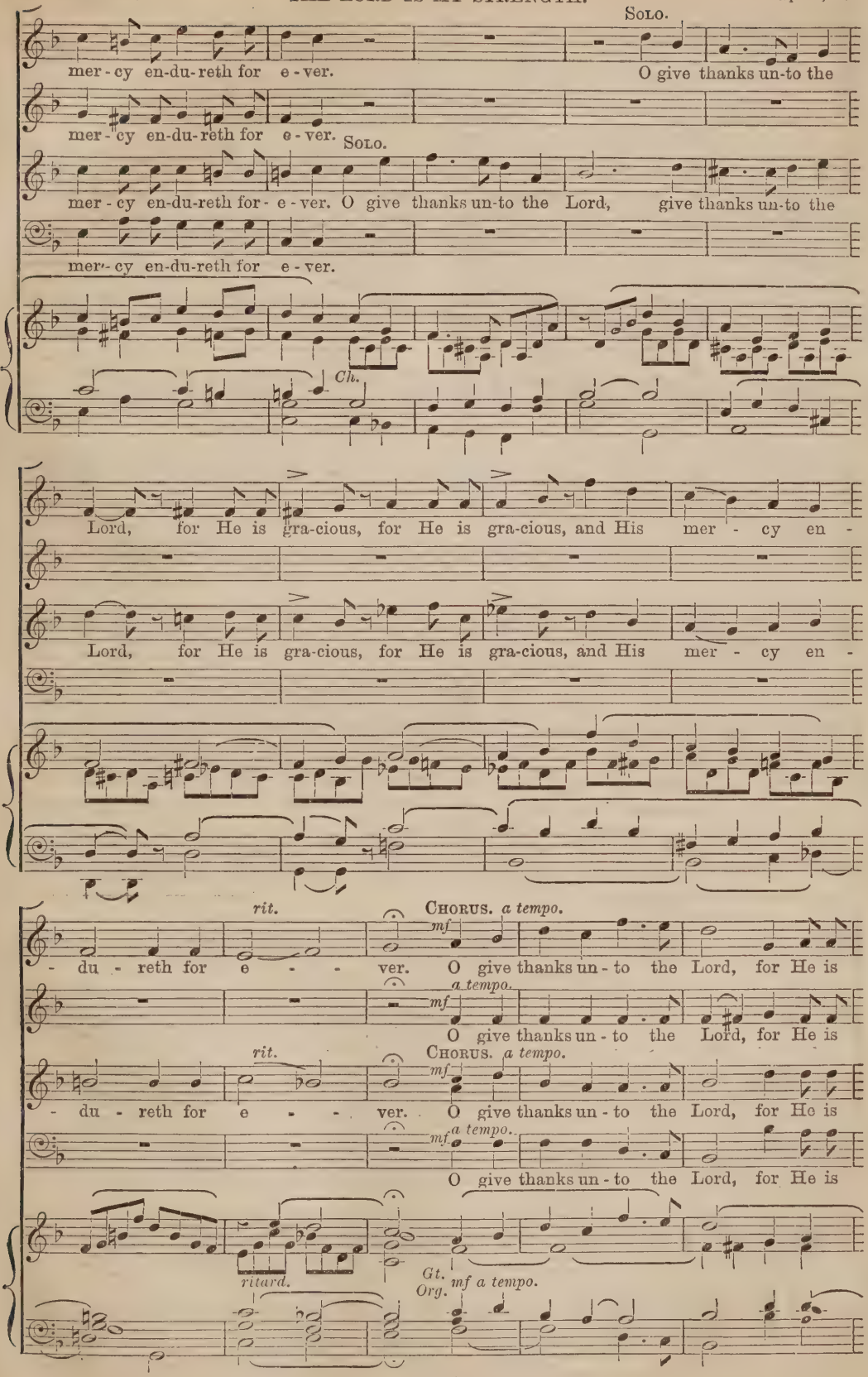
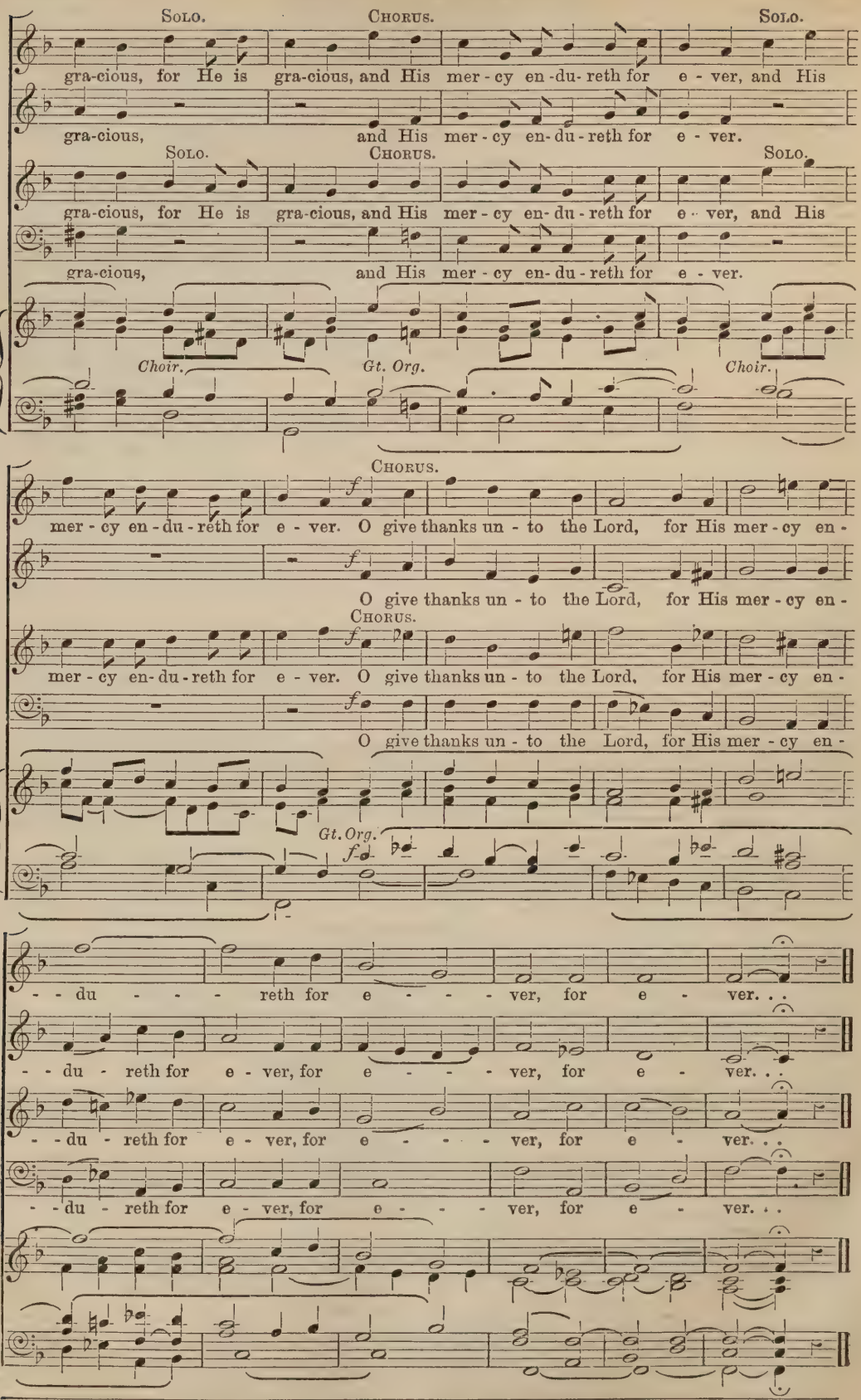
London: NOVELLO, EWER AND CO., 1, Berners Street (W.), and 35, Poultry (E.C.) New York: J. L. PETERS, 843, Broadway.


Allegro.
TREBLE.
ALTO.
TENOR (8ve. lower).
BASS.
The Lord is my strength, my
ORGAN.
Gt. Org. mf
strength and my song, the Lord is my strength, my strength and my song,
The Lord is my strength, my strength, and my
The Lord is my strength and my song,
The Lord is my strength and my song,
Lord is my strength and my song, the Lord is my strength, my


song, the Lord is my strength, my strength and my song,
. . . the Lord . . is my strength and my song,
. . . the Lord is my strength, my strength and my song,
mf
strength and my song, the Lord is my strength and my song, And is be -
Full Swell.
mf
And is be-come my sal - va - tion; The Lord is my strength, my
- come my sal - va - tion, be - come my sal - va - tion; The Lord . . . is my
mf
And is be-come my sal - va - tion; The
mf
And is be-come my sal - va - tion, be - come my sal - va - tion;
strength and my song;
strength and my song;
Gt. Org.


Lord . . . is my strength and my song, and is be - come my sal -
The Lord . . . . . is my song, and is be - come my.
The Lord is my strength and my song, and is be - come my sal -
The Lord . . . . is my song, and is be - come my sal -
- va - - - tion, ... is be - come my sal - va - - - - tion.
. . . sal - va - tion, and is be - come my sal - va - - - - tion.
- va - - - tion, ... is be - come my sal - va - - - - tion.
- va - - tion, and is be - come my sal - va - - - - tion.
I shall not die, but
I shall not die, but live, ...
dim. Gt. Org. 16 and 8 ft. with Swell coupled.
Ped. in 8ves.

cres.
I shall not die, but live, and de -
cres.
I shall not die, but live, not die, but live, and de -
cres.
live, not die, not die, but live, and de -
cres.
I shall not die, but live, not die, but live, and de - clare the
sempre cres.
- clare the works of the Lord.
- clare the works of the Lord.
- clare the works of the Lord. I shall not die, but
works of the Lord. I shall not die, but live, not die, but
cres.
I shall not die, but live, and de -
cres.
I shall not die, but live, not die, but live, and de -
cres.
live, I shall not die, not die, but live, and de -
cres.
live, I shall not die, not die, but live, and de -
cres.

- clare the works of the Lord, I shall not die, I shall not
- clare the works of the Lord, I shall not die, I shall not
- clare the works of the Lord, I shall not die, I shall not
- clare the works of the Lord, I shall not die, I shall not
die, I . . . shall not die, . . . but live,
die, I shall not die, but live,
die, I . . . shall not die, . . . but live,
die, I shall not die, but live,
Full Swell.
dim. rit.
and de - clare the works of the Lord.
dim. rit.
and de - clare the works of the Lord.
dim. rit.
and de - clare the works of the Lord.
dim. rit.
and de - clare the works of the Lord.
rit.
Ped. 8ves.


Moderato. ♩ = 80.
Chorus.
For He is gra-cious,
For He is gra-cious,
Solo.
Chorus.
Solo.
O give thanks un - to the Lord, for He is gra-cious, for He is gracious, and His
For He is gracious;
Choir. p
Gt. Org. p
Choir.
Solo.
And His mer-cy endureth for e - ver. O give thanks un-to the
And His mer-cy endureth for e - ver.
Chorus.
mer - cy en-du-reth for e - ver, And His mercy endureth for e - ver.
And His mer-cy endureth for e - ver.
Gt. Org.
Choir.
Chorus.
Solo.
Chorus.
Lord, for He is gra-cious, for He is gracious, And His mer-cy endureth for e - ver, And His
For He is gracious,
And His
For He is gracious,
And His
For He is gracious,
And His
Gt. Org.
Choir.
Gt. Org.


Solo.
mer - cy en-du-reth for e - ver.
O give thanks un-to the
mer - cy en-du-reth for e - ver.
Solo.
mer - cy en-du-reth for - e - ver. O give thanks un-to the Lord, give thanks un-to the
mer - cy en-du-reth for e - ver.
Ch.
Lord, for He is gra-cious, for He is gra-cious, and His mer - cy en -
Lord, for He is gra-cious, for He is gra-cious, and His mer - cy en -
rit.
Chorus. a tempo.
mf
- du - reth for e - - - ver. O give thanks un - to the Lord, for He is
a tempo.
mf
O give thanks un - to the Lord, for He is
rit.
Chorus. a tempo.
mf
- du - reth for e - - - ver. O give thanks un - to the Lord, for He is
a tempo.
mf
O give thanks un - to the Lord, for He is
ritard.
Gt.
Org.
mf a tempo.

Solo.
Chorus.
Solo.
gra-cious, for He is gra-cious, and His mer-cy en-du-reth for e-ver, and His
gra-cious, and His mer-cy en-du-reth for e-ver.
Solo.
Chorus.
Solo.
gra-cious, for He is gra-cious, and His mer-cy en-du-reth for e-ver, and His
gra-cious, and His mer-cy en-du-reth for e-ver.
Choir.
Gt. Org.
Choir.
Chorus.
mer-cy en-du-reth for e-ver. O give thanks un-to the Lord, for His mer-cy en-
O give thanks un-to the Lord, for His mer-cy en-
Chorus.
mer-cy en-du-reth for e-ver. O give thanks un-to the Lord, for His mer-cy en-
O give thanks un-to the Lord, for His mer-cy en-
Gt. Org.
-du-reth for e-ver, for e-ver, for e-ver.
-du-reth for e-ver, for e-ver, for e-ver.
-du-reth for e-ver, for e-ver, for e-ver.
-du-reth for e-ver, for e-ver, for e-ver.

A folio edition of this Anthem is also published by Novello, Ewer and Co., Vocal score, 1s.; Vocal parts, 1s.

specimens of the "music of the future"—even indeed to the minor compositions of Liszt himself. When we find a composer earnestly groping after an idea we at least feel a sympathy with him in his search; but the Abbé Liszt, so far from attempting such a task, evidently trusts to the noble independence of his genius, and throws himself into his work with a fixed conviction that the negation of an old faith is a faith in itself. True to his creed, therefore, the "Legend of St. Elizabeth" contains chiefly those bits of borrowed melody which he admits into his composition to give it a local colouring. These are a Gregorian phrase—treated as a Gregorian phrase never was treated before—and some Hungarian tunes, which, although not in themselves very attractive, seemed welcome as a contrast with their surroundings. Amongst the choral music which relieved the general dulness of the work may be cited the "Chorus of Children," commencing with a pleasing and characteristic theme, which is followed by a series of modulations, by no means suggestive of juvenility, the "Crusaders' Chorus," the "Chorus of the Poor," a "Chorus of Angels," and a large portion of the "Interment" scene, which contains in our opinion, the most dramatic music in the Oratorio. The dream of *Elizabeth* is an effective solo, with here and there some melodious phrases which seem to have crept into the piece by accident; but we are bound to confess that they are not allowed to dwell upon the ear long enough to cause any feeling of satisfaction. A duet between *Elizabeth* and *Ludwig*, "Him we worship," must also be mentioned in terms of commendation, the vocal parts being written with more care and judgment than we might expect from one who sets at defiance so many of the acknowledged rules of art. Much of the instrumentation, especially in combination with the voices, is extremely clever, and other portions are simply ugly, the constant straining after originality resulting too often in an eccentricity bordering upon caricature. We have already said that the choir was excellent throughout this exacting work, and have now to add that the band, ably led by Mr. Deichmann, was equally good. The principal vocalists were Mrs. Osgood, (who sang the part of *Elizabeth* with a purity of intonation and dramatic power deserving of every praise), Signor Federici, Messrs. Thurley Beale and Wharton, the three baritones, doing their utmost with the ponderous recitatives entrusted to them. There was scarcely any applause during the progress of the work, the audience seeming, by tacit consent, to reserve any audible demonstration until the conclusion. Then Mr. Bache who conducted, was called forward and greeted with well-deserved plaudits, and a similar compliment was paid to the principal singers.

The 138th Festival of the Royal Society of Musicians took place at Willis's Rooms on the 22nd ult., the Right Hon. the Earl of Shrewsbury in the chair. There was a very large attendance, and the subscription list amounted to the sum of £850. The singers were Miss Adela Vernon, Miss Mary Davies, Miss Enriquez and Mr. Henry Guy; the London Vocal Union, under the able direction of Mr. F. Walker, lending valuable assistance in the concerted vocal music. Two pianoforte pieces by Sir Sterndale Bennett were charmingly played by Miss Agnes Zimmermann, and Mr. Lazarus's clarionet solo elicited the warmest applause. Besides the chairman's appeal on behalf of the Charity, eloquent speeches were made by Professor Macfarren, Mr. Bowen, (the Society's Honorary Counsel), and others. Mr. C. E. Stephens presided at the pianoforte during the evening.

At the annual concert of Miss Agnes Zimmermann, which takes place on the 4th May, at St. James's Hall, Brahms's pianoforte Quartet in C minor (Op. 10), Schubert's Fantaisie for pianoforte and violin, and Mozart's pianoforte Quartet in E flat, will be performed, besides some new pianoforte works by the concert-giver. As an exponent of classical music, Miss Zimmermann has earned so high a reputation in this country that she would be perfectly justified in confining her public appeals to mere "Pianoforte Recitals;" and additional credit is therefore due to her for preferring to associate herself with other eminent artists in order to give due effect to the lesser known chamber compositions of the past, as well as the present, school of writers.

Mr. Willem Coenen commenced his series of three Chamber Concerts at St. George's Hall on the 16th ult., before an audience fully prepared to appreciate the high class of music provided. Limiting his selections to the works of modern composers, Mr. Coenen has given a character to these performances which renders them sufficiently interesting to form one of the annual attractions of the metropolis; and the excellent manner in which the compositions are invariably rendered by all the artists is a proof that the concert-giver relies not alone upon his exceptional powers as a pianist to secure the attention of his hearers. An important feature in the programme was the pianoforte Quartet (Op. 10), by Brahms, which, not only by the beauty of the themes, but by their masterly treatment, produced a marked effect upon the audience. A pianoforte Trio by M. Camille Saint-Saëns must also be favourably mentioned, although with more qualified praise; and a string Quartet by Schubert was finely played, and received with well-deserved applause. Mr. Coenen, besides taking part in the concerted music, performed solos by Liszt and Rubinstein, mastering their excessive difficulties with an ease which elicited the warmest marks of approbation. The vocalist was Miss Wilhelmina Gips; and Messrs. Wiener, F. Amor, Zerbini, and Daubert formed the string quartet.

Bach's "Passion" (St. Matthew) will be given at St. Paul's Cathedral during Holy Week, under the direction of Mr. Barnby. Haydn's "Passion" (Seven last words) will be performed at Manchester Cathedral on Good Friday, and at Norwich Cathedral in Passion Week. This work will also be performed at St. James's, Hatcham, on the 7th inst., and on Good Friday. On the Friday evenings in Lent, Spohr's "Last Judgment" has been given at this Church under the direction of Mr. Jacob Bradford. Bach's "Passion" (St. John) was given at the Church of St. John the Evangelist, Leeds, on the 29th ult, and will be repeated on the 7th inst.

Bach's "Passion" (St. John) has been again performed at St. Anne's Church, Soho, on each Friday evening during Lent. The solos have been rendered by Miss Gill (contralto), Mr. Charles Wade (tenor), and Messrs. Thurley Beale, Pownall, and J. Berwick Orgill (bass). The church has been crowded on each occasion.

A very good performance of Sir Frederick Ouseley's Oratorio, "Hagar" was given by the Brixton Choral Society on the 20th ult., under the careful conductorship of Mr. William Lemare, whose zeal and energy in the direction of this Society is deserving of much commendation. The principal vocalists were Miss Laura Clement, Miss Joyce Maas, Mr. Henry Taylor, and Mr. Thurley Beale, the band and choir numbering about one hundred performers.

The St. George's Glee Union gave a performance of Handel's "Acis and Galatea" on the 3rd ult. at the Pimlico Rooms. The soprano solos were well rendered by Miss Bessie Spear, who was especially successful in "Hush, ye pretty warbling Choir." Mr. J. Williams was the *Acis*, and to him also was assigned the rôle of *Damon*. Mr. Thurley Beale sang the bass solos with artistic effect. The choruses on the whole went fairly well, the accompaniments being satisfactorily played by Miss Hamilton, (pianoforte) and Mr. G. F. Smith, R.A.M., (harmonium.) Mr. Garside presided.

A performance of madrigals and part-songs was most successfully given at the Society for the Encouragement of the Fine Arts, on the 15th ult., by Mr. Montem Smith's Choir. The programme, which was divided into three parts, included some very choice specimens of vocal part-music, selected from the works of Dowland, Bennet, Morley, Smart, Hatton, and Bishop. It commenced with "Sumer is icumen in" (air 1250), and concluded with three National Songs—Scotch, French, and Danish.

Mendelssohn's "Hear my Prayer"—the solo beautifully rendered by Miss Mary Davies—was sung at the monthly "Service of Song" at Surrey Chapel, on Sunday, the 12th ult., under the direction of Mr. F. G. Edwards, who presided at the organ.

A Dykes Scholarship has been founded in connection with Trinity College, London, as a tribute to the memory of the late gifted Church musician. The scholarship, which is tenable for two years, will be awarded at an open competitive examination at Midsummer, and will entitle the holder to a free classical and general, as well as musical, education.

The Dykes Service at Manchester Cathedral, fixed for the 29th ult., has been postponed until after Easter, in consequence of some alterations now being made in the organ.

At the public opening of the new Board Schools in Portobello Road, Bayswater, on the 10th ult., a concert of sacred and secular music was given by a Choir of about thirty picked voices, under the direction of Mr. E. Cympson. The pieces selected were mostly from the works of Mendelssohn, Croft, Rossini and Weber. A vote of thanks to the conductor and the Choir was passed at the conclusion of the performance.

The Organ Recitals at the Hall of the Bow and Bromley Institute continue to attract large audiences, and no pains are spared to obtain a succession of Organists of high repute. On Saturday, the 11th ult., Mr. Alfred Carder, gave an admirable performance of a varied programme, and was highly applauded. The excellent singing of the Choir of the Institute, under the direction of Mr. W. G. McNaught, R.A.M., was a feature in the evening's entertainment. The hall was crowded and several pieces were encored.

An Evening Concert was given on Monday, the 13th ult., at All Saints', Spicer-street, Mile End New Town, by the All Saints' Amateur Musical Society. The principal soloists were Miss A. Batyie, Miss E. Harrison, and Miss Wilkinson, Mr. J. A. Harrison, Mr. Whybrow, and Mr. G. Causton. The arrangements, under the conductorship of Mr. J. Lowick Harrison, who also presided at the pianoforte, gave complete satisfaction.

A Concert was given at the Vestry Hall, Chelsea, on the 25th February, by the Popular Vocal Union, under the direction of Mr. E. Cympson. The programme consisted of solo and concerted music, the unaccompanied part-songs, especially, being exceedingly well rendered. Miss Minnie Paul was encored in her pianoforte solos.

The Amateur Philharmonic Society gave a Concert at the Assembly Rooms, St. John's Wood, on Thursday evening, the 16th ult., when Mendelssohn's "Elijah" was performed with great success. The principal vocalists were Miss Matilda Scott, Miss Griffiths, Mr. J. Williams, and Signor Adelman. The choruses were rendered with the utmost precision, and were well supported by an excellent band. Mr. Wm. Beavan conducted.

The decease of Mr. Howard Glover and Mr. Charles Horsley, in New York, will perhaps be more felt in the artistic circles of America than in those of England, for they had so long ceased to reside in their own country that their names were almost forgotten. They were both good musicians; and it is needless to remind our readers that Mr. Horsley had already made a certain fame in England as an Oratorio composer.

We are sorry to record the death of the celebrated violoncellist, M. Paque. Not only in the orchestra, but in the concert-room, his loss will be severely felt; for he was one of the most reliable performers in the delicate chamber-music which is now so rapidly growing in public estimation.

Mr. Alfred Holmes, composer of the Dramatic Symphony "Joan of Arc," recently performed at the Crystal Palace, has lately died in Paris, where he has for some time resided. This is not the time to discuss his merits as a composer, but we may say that he has left several works in MS., amongst which is a five-act Opera.

We regret to have to record the death of Mr. Kerr Gedge, which occurred at Mentone on the 21st ult., after a protracted illness. The deceased was a gentleman of Her Majesty's Chapel Royal and Assistant Vicar Choral of St. Paul's Cathedral.

REVIEWS.

Novello, Ewer and Co.

The Organ; a Theoretical and Practical Treatise. By Frederic Archer.

The organist of the Alexandra Palace has in the present work given us the results of his experience both as a performer and a teacher. In his preface he states that the object of the volume is not to supersede the functions of a good teacher, but rather to assist the learner when practising, and therefore necessarily left for the time to his own resources. In this he has undoubtedly shown good judgment, for there are few, if any, instruments more difficult than the organ to learn without a master. Mr. Archer does not intend his book as, so to speak, a finishing organ school for those who wish to take high rank as solo players; but neither, on the other hand, is it a merely elementary treatise. In the ninety-five oblong folio pages of which it consists, is contained a surprising amount of information, including many details which we do not remember to have seen explained, at least not with the same fulness and clearness in any other work.

After a preliminary description of the organ, its stops, mechanical arrangements, &c., we find the first instruction in playing. Mr. Archer assumes a certain acquaintance with the pianoforte, and begins by pointing out very clearly the difference in touch required for the two instruments. We are glad to find him combating the prevalent mistaken impression, that playing the organ spoils the pianist's touch. We fully agree with him, that the very reverse is the case. Much of the best classical music, especially that of Beethoven, absolutely requires the *legato* touch, which is one of the first essentials of organ playing. Nearly forty exercises are given on this point; and then on page 21 we come to one of the novel features of the work—an explanation of the method of playing a scale on white keys in a perfect *legato*, with the thumb alone. For the way in which this is effected we must refer our readers to the book itself; we will merely say that having tried it we find it, though somewhat difficult, perfectly practicable. Whether it is of much real use we doubt; because as the thumbs in both hands will generally have the inner parts of the harmony, a sufficient approach to smoothness can usually be attained in the ordinary way. We must, however, give Mr. Archer the credit, if not of the discovery, at least of being the first, so far as we know, to give the explanation.

The *staccato* style of playing is next concisely, but sufficiently treated of; and then comes the use of the pedals. No less than ninety-five exercises for the feet alone are given, the proper method of performance with right or left foot, and heel or toe, being carefully marked; after which the real difficulty of pedal-playing is reached. An organist once said that the great law of organ-playing was "Let not thy left hand know what thy right hand doeth." We think he would have been nearer the mark had he said, "Let not thy left hand know what the pedal doeth." Independence of the two hands is comparatively easy; to render the left hand wholly independent of the feet is much harder, as every organist knows. Wisely recognising this fact, Mr. Archer gives fifteen studies for the left hand and feet only, beginning with scales in thirds, sixths, and tenths, and then proceeding to "contrary motion." After twenty-six more studies for both hands with pedals, the subject of combining the stops is treated of. It is impossible to give more than general rules on this matter, because hardly two organs are exactly alike, and the same nominal combination may produce totally different effects, according to the voicing of the instrument. A variety of studies for one, two, and three manuals is then given, including some excellent exercises for playing on two manuals simultaneously with one hand. Some very good general practical remarks conclude the volume.

A word or two ought to be said before taking leave of the book as to the studies, in all 246 in number, the whole of which have been written by Mr. Archer expressly for the work. It would not be fair to criticise as compositions short pieces, many only a few bars in length, written with a special technical object. It is, however, no more than just to the author to give him credit for having succeeded in avoiding either dryness or monotony. The little pieces are in all styles, some after the strict manner of the older German, others in imitation of the lighter modern French school, but all are well adapted to the object they have in view, while some are really pleasing as music. We can cordially recommend Mr. Archer's treatise both to teachers and students of the "King of Instruments."

The Benedicite, O all ye works of the Lord, set to appropriate Chants. Three different settings. By Alexander S. Cooper.

Any detailed notice of what may be described as a musical tract of two pages is, of course, superfluous; but we call attention to Mr. Cooper's very good and pleasing chant-settings of this Canticle, because really effective music for this particular part of the Church Service is, we believe, rarer than for any other. In each arrangement Mr. Cooper has judiciously changed the music at the eighteenth verse. All three versions will be found useful by choirs.

Six Settings of the Kyrie Eleison. By G. H. Gregory, Mus. Bac., Oxon.

These various settings of the "Kyrie" by Mr. Gregory are all excellently harmonized; and though some are, to our thinking, more interesting than others (our own favourites are Nos. 1, 3, and 4), none are absolutely dry. Of course in a series of eight-bar phrases much absolute originality is not to be looked for; but we must compliment Mr. Gregory on the melodiousness of his part-writing. In several of these numbers the tenor is quite as tuneful as the treble.

Two Nocturnes for Pianoforte. By Walter Macfarren.

Since the popularity of Field's Nocturnes—which, notwithstanding their excessive delicacy and refinement, sound to us now somewhat old-fashioned—many of our most esteemed pianoforte-writers have thrown what may be termed their holiday thoughts into this form, although it would puzzle most composers to define what really constitutes a "Nocturne." Accepting, however, the conventional meaning of the word, we may rank Mr. Walter Macfarren's two contributions amongst the most charming specimens we have seen for some time. No. 1, in E minor, has a theme of much beauty, the ascent of the octave giving to it an originality of character which at once arrests the attention. The *legato* melody, in the relative major, afterwards unexpectedly recurring in C, is not only extremely tuneful, but contrasts effectively with the principal subject. No. 2, in E major, will be found a sympathetic companion for the first piece; and we recommend that the two should be played in the order of the numbers. The simple manner in which the opening theme is at first harmonized scarcely leads us to expect the ingenious harmony with which it is afterwards accompanied; but an interest is thus created which cannot fail to advance the composer in the estimation of all whose good opinion he is desirous of winning.

A new method for the Piano. After the "Klavier unterrichts briefe" of Aloys Hennes. Translated by H. Mannheimer.

We may be excused for feeling somewhat diffident in criticising this work when we are told that it is translated from the 25th German edition, encounter a formidable list of opinions of the Press upon the edition published in France, and are informed that "Miss Theresa Hennes, now 13 years of age (daughter of the Author of this method), and since 1871 known as a distinguished pianist throughout the whole of Germany, has been instructed from her *fifth year*, according to this method, by her father." Had the book been presented to the English public with less prefatory eulogium, we cannot but think that it would have been more warmly received, for there is certainly much in it to commend; and if a child can only be persuaded, or forced, into wading through the whole of the "five courses" into which the method is divided—the one before us, although containing 106 pages, being only the first of the series—the result will, we doubt not, be thoroughly satisfactory. We do not think that the lessons and directions are made particularly attractive to the young student; but from the teacher's point of view, they are in general well calculated to train both the mind and the finger. The plan of adapting some words to the measures of the various times is an admirable one for fixing the true accent in the memory; and we should be glad to see this method extensively adopted. Most of the exercises for strengthening and equalising the fingers will be found extremely useful, and the tunes are perhaps as interesting as we have a right to expect in an Instruction-book. We cannot however agree with the author in deriving 6-8 time from two bars of 3-8. In our opinion, no child will ever understand the subject who is not taught that times move in 4, 2 and 3; that if each division is in *doublets*, it is termed "simple," and if in *triplets*, "compound," and that the office of the dot in compound time is to make each division move in three instead of in two. To derive a double time from a triple one, must therefore be a manifest absurdity, and cannot but lead to a misapprehension of the whole matter. We are glad to find the necessity of counting audibly and firmly insisted upon; and much praise must also be given for the excellent remarks upon the position of the hands, the formation of the touch, and the advisability of always practising upon a good instrument. We presume that there is some error in the translation here and there, although as a rule Herr Mannheimer has acquitted himself of his task very creditably. In proof of our assertion, however, we may ask the meaning of the following sentence; "Pieces written in E, B, F♯, A♯, D♭ sharp and G♭ sharp must be introduced in the materials for instruction just as frequently as those in C, G, D, A, F, B♭ and E♭ sharp."

Choral Songs for School and Home. For one, two, or four voices. Composed by Robert Jackson.

In the preface to this collection of choral pieces we are told, as usual, that it is published to "meet a want," but, considering the number of such works which we are constantly called upon to notice, we can scarcely imagine that such a want is very generally felt. We are by no means disposed to think it necessary for a composer to apologise for adding to an already extensive store; for should his pieces suit the public taste, they will be certain to find ready purchasers, and should they not do so, the author's opinion of their fitness for the special purpose for which they were intended will never force them into notice. Mr. Jackson's music, he tells us was mostly written at first for two voices; and that "in adopting the four-parts care has been taken to keep as much as possible the original arrangement intact, so that the songs may be adapted to those schools where only first and second trebles are available." This has been well done; and as the melodies throughout are sufficiently pleasing to catch the ear, we may commend these little compositions to teachers, with a conviction that they will become popular with a class. The harmonies are appropriately simple, the voice parts flow smoothly, and—what is a matter of the utmost importance—the words are selected with much care and judgment.

Lamborn Cock.

Allegretto Grazioso, for the Pianoforte. By Charles Gardner.

Under the modest title of "Allegretto Grazioso," Mr. Gardner has given us one of the most refined and graceful sketches we have yet seen from his pen. Commencing with a melodious *legato* subject, in D minor, accompanied lightly with quavers, we have a second theme, in A major, with an *arpeggio* accompaniment, which forms an excellent

contrast, and is repeated with good effect in the tonic major of the piece. On the return to the minor we might perhaps feel a slight sensation of monotony—as no variation of accompaniment is introduced—were it not for the unexpected major chord, which gives much brightness to the concluding four bars. There is such real artistic feeling shown throughout this unpretentious composition that we feel convinced its author might with confidence attempt a work of far higher importance.

Two Musical Sketches for the Pianoforte: the "Exile" and "Gleaner." Composed by C. H. Couldery.

We have already noticed some light pieces by Mr. Couldery, the distinguishing character of which has been excessive tunefulness, and although the two now before us faithfully preserve this recommendation to popular favour, we can scarcely say that they evince any sign of advancement upon those previously reviewed. Indeed the pursuit of mere melody is often an *ignis fatuus*, which leads young composers astray, as much as the constant striving after learned harmony, and we are always glad therefore when we see an artist—after having thrown off a number of "Sketches" to feel his way—forsaking this fascinating path and entering upon the high road to a more enduring fame. The syncopated accompaniment in the first of these pieces gives character to the theme which, although "pretty," is somewhat common-place, and the broken *arpeggios* with which it is afterwards accompanied seem rather forced in to cover its feebleness. The second piece, termed the "Gleaner," we like better. Commencing with a diminished seventh in F sharp minor, the opening theme, in A major, comes with welcome freshness; and although the Sketch is light in texture, there is much to commend in the treatment of the subjects. Pianists, who care not for display, will, we think, be pleased with these two bagatelles.

William Czerny.

Chanson Nègre. A Lively Story. *Deux Feuilles d'Album.* Two Minstrel Songs. *In memoriam.* Adagio from the Sonata in D major.

Composed for the Pianoforte by A. Ergmann.

This group of sketches for the pianoforte will be welcomed as the trifles of a clever musician jotted down in his leisure moments, although we can scarcely say that they fulfil the expectations raised by the same composer's three pieces noticed in these columns a short time since. The "Chanson Nègre," appropriately marked "Alla Banjo," has some character; but the melody, in F major and D minor, becomes somewhat wearisome. The second piece reminds us of Schumann; but it is well written, and sufficiently spirited to justify its title. Of the two pieces which come next on the list we infinitely prefer No. 2, which has a good theme, in A minor, with a well marked subject in the relative major. No. 1 of the "Two Minstrel Songs," in F major, has a graceful *cantabile* melody, with an effective figure for the left hand, and although but little is attempted in the piece, a pianist with a trained touch may rely upon its success with a drawing-room audience. No. 2, in D, is merely the conventional "Song without words," the theme played with the thumb of the right hand; but the triplets, after the double bar, contrast well with the opening subject. The Adagio from the Sonata is a fair specimen of the composer's power of writing in a more classical form; and although the movement is somewhat dry, it is well planned, and the details satisfactorily carried out. We should of course prefer to notice the entire Sonata; but presuming that creative artists must feel their way gradually with the public, we are disposed rather to praise Herr Ergmann for what he has done than to blame him for what he has not.

ORIGINAL CORRESPONDENCE.

"CONSECUTIVE FIFTHS AND SEVENTHS."

TO THE EDITOR OF THE MUSICAL TIMES.

Sir,—In your review of Dr. Stainer's "Theory of Harmony," you lately called attention to the admirable way in which he has treated the subject of "consecutive fifths." As far as I can understand Dr. Stainer's view of the case, he seems to conclude that consecutive major fifths ought not to be excluded by a hard-and-fast rule, but that each instance must be judged of by its effect on the ear. The instances which he brings forward from the works of the great masters certainly seem to commend this view to one's common sense; and, if this be the case, would it not be well for our leading musicians to consider whether this test of ear should be the guiding principle in this matter rather than a rigid, unbending rule? And, at the same time, would it not be well to place some restriction upon the use of "consecutive sevenths," which composers are now in the habit of using rather freely in modern anthems and hymn-tunes? Surely the effect of consecutive sevenths upon the ear is often harsh and grating. As an instance of how reviewers of music sometimes fail to notice the presence of consecutive fifths, it happened to the writer some few years ago to have a Communion Service favourably reviewed in the Musical Times and in two other journals, but in no case did the reviewers notice the presence of consecutive fifths between alto and tenor in the opening portion of the Kyrie. I can only account for this by concluding that the effect upon the ear was not harsh, and therefore the consecutives did not attract attention.

Yours faithfully,

Herbt. H. Woodward.

[The use of "consecutive sevenths" is, we believe, sufficiently restricted in all good treatises on harmony. We are aware that they are sometimes introduced with very unpleasant effect in modern music, and should, in such cases, be disposed to attribute them either to the ignorance or heedlessness of the writer. It is much the same with consecutive fifths.—Ed. *Musical Times.*]

DR. STAINER'S "HARMONY."

TO THE EDITOR OF THE MUSICAL TIMES.

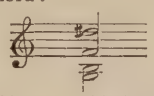
Sir,—Though your reviewer's explanation of the harmonical *crux* on p. 407 is perfectly intelligible and satisfactory, I, for one, cannot admit that the explanation with which he credits Dr. Stainer is equally so. I fail altogether to perceive how the mere altering of C♯ to D♭ could justify anyone in calling the particular combination there quoted a chord of the "dominant minor thirteenth in the key of B♭, resolved on the tonic." There is an extraordinary jumble of ideas in this theory. In the first place, a chord of the thirteenth is simply the suspension of the dominant harmony, with its added ninth, over the tonic fundamental bass. It is major or minor according as the ninth is major or minor. It is the ninth which gives the name to the chord, inasmuch as the ninth would form the interval of the thirteenth with the tonic bass, if the intervals were counted upward in proper gradation. In the particular instance quoted by your correspondent, all the characteristics of the chord of the thirteenth are absent. The suspension does not resolve upon the same bass. The ninth (D♭) does not resolve according to rule—in fact does not resolve at all, but simply sharpens into the major mode of its own harmony; and instead of its being the ninth which names the chord, it is the minor *third* of the presumed tonic which forms the interval of the thirteenth with the bass. If F had been selected as the tonic instead of B♭, the explanation would have been somewhat nearer, as far as the mere naming of the chord is concerned, since D♭ is the minor ninth of the dominant C, and forms the interval of the thirteenth with the tonic F. But in that case also, the explanation fails, because every dominant chord bears a major third, and in this instance, the third, E♭, is minor; besides the resolution should have been into the tonic F upon the same bass.

In glancing at the example given from "Faust," one is struck by an interesting singularity. It is that any dominant chord with its seventh may be superposed upon the dominant chord of the seventh which lies a major third below it, and the product of the two resolutions conducted in the normal manner will give a combination representing the lower tonic harmony. All the care necessary is, to

make the upper dominant resolve into the minor mode of its tonic. In the quotation under discussion, the upper combination is the dominant chord of A; the lower combination is the dominant harmony on F, the third below. The upper dominant resolves into D minor; the lower into B♭ major; and the connection of the two chords is so close that the lower tonic takes the upper intervals as constituents of its own harmony.

I am, sir, yours truly, E. J. P.

[We regret that, as Dr. Stainer is at present abroad, we have been unable to forward our correspondent's interesting letter to him, in order that he might fight his own battle, which he is doubtless well able to do. In our own note last month, we expressed our preference for Richter's designation of the chord in question as "an altered chord of the dominant ninth." As we were asked how Dr. Stainer would explain it, we gave what we thought—and still think—the correct account from his standpoint. Our reason for believing that he would call it a "dominant minor thirteenth" is, that on p. 84 of his book we find the following given as an example of this chord:—



which, if the ninth (A) were added above, would be identical with the chord from "Faust" under discussion. Dr. Stainer does not admit on his system "the suspension of the dominant harmony . . . . upon the tonic fundamental bass" at all, nor does he allow the existence of "altered chords."—*The Reviewer of Stainer's "Harmony."*]

LISZT'S "ST. ELIZABETH."

TO THE EDITOR OF THE MUSICAL TIMES.

Sir,—Allow me to correct a slight error in your last No. of Musical Times. You say, in noticing Mr. W. Bache's Concert, that Liszt's "Legend of St. Elizabeth" was then performed for the *first time in England*. In *June*, 1870, I assisted at a performance of the same at a New Philharmonic Concert at St. James's Hall, under Dr. Wyld's direction. The error is not an important one, at the same time the fact is better for being correctly stated. Yours, &c.,

March 9, 1876. John Lawrence.

P.S.—The soloists on that occasion were Titiens and Stockhausen, but the work did not produce much impression.

TO CORRESPONDENTS.

*** *Notices of concerts, and other information supplied by our friends in the country, must be forwarded as early as possible after the occurrence; otherwise they cannot be inserted. Our correspondents must specifically denote the date of each concert, for without such date no notice can be taken of the performance.*

Our correspondents will greatly oblige by writing all names as clearly as possible, as we cannot be responsible for any mistakes that may occur.

Correspondents are informed that their names and addresses must accompany all communications.

We cannot undertake to return offered contributions; the authors, therefore, will do well to retain copies.

Notice is sent to all Subscribers whose payment (in advance) is exhausted. The paper will be discontinued where the Subscription is not renewed. We again remind those who are disappointed in obtaining back numbers that, although the music pages are always stereotyped, only a sufficient quantity of the rest of the paper is printed to supply the current sale.

Jas. A. Hazell.—*It is not within the province of a musical journal to answer such questions.*

J. G.—*There is no English translation of Zellner's Harmonium School. The original Work is published by Schreiber (late Spina), of Vienna, price 12s.*

C. E. K.—*Richter's Harmony, translated by Franklin Taylor, is published by Cramer and Co., price 7s. 6d.*

BRIEF SUMMARY OF COUNTRY NEWS.

We do not hold ourselves responsible for any opinions expressed in this Summary; as all the notices are either collated from the local papers, or supplied to us by occasional correspondents.

Bishop Auckland.—The first Concert of the Auckland Musical Society was given in the Town Hall, on Friday evening, the 10th ult., when Handel's oratorio, the *Messiah*, was performed, with full band and chorus of 150 performers, under the conductorship of Mr. Kilburn, a local amateur, to whose exertions the Society owes its existence. The principal vocalists were Miss Clelland (soprano), Miss Edith Clelland (contralto), Mr. Whitehead (tenor), and Mr. Thornton Wood (bass). Encores were awarded to Mr. Whitehead for his singing of "Thou shalt break them," to Miss Clelland for "I know that my Redeemer liveth," and to the choir for an excellent performance of the "Hallelujah!" The band numbered about 35 performers, and was most efficiently led by Mdlle. Bertha Brousil. The trumpet-playing of Mr. Robinson fully merited the hearty applause it received.

Bristol.—On Monday evening, the 28th February, the Bristol and Clifton Orchestral Society gave a Concert at the Colston Hall. The band, which consists of about forty-five performers, with Mr. A. W. Waite as leader, was most ably conducted by Mr. Geo. Riseley, (organist of the Cathedral and of the Colston Hall Co.) The programme included the overtures, *Die Zauberflöte* (Mozart), *Oberon* (Weber), *Ruy Blas* (Mendelssohn), and *Rosamunde* (Schubert), and Haydn's Symphony in D, *The Clock*. Mendelssohn's "Organ Sonata No. 5, in D," was played by Mr. George Riseley. The recitative and aria "It is enough," from Mendelssohn's *Elijah*, and the songs "Infelice" (Verdi's *Ernani*) and the "Signet ring" were well sung by Mr. Lawford Huxtable.——On Wednesday evening, the 8th ult., a second lecture was given at the Colston Hall, by Mr. F. Todd, on the "History of Sacred Music." Illustrations selected from the works of the several composers of sacred music from the earliest times, were given by a choir of twenty voices, led by Mr. E. Cook, and accompanied on the organ by Mr. George Riseley.

Birmingham.—A special Choral Service was held at St. George's church on the evening of the 22nd ult., the music consisting of selections from the compositions of the late Dr. Dykes, the Anthem being "The Lord is my shepherd" (23rd Psalm). The sermon was preached by the Rev. G. H. Stanton, M.A., and the offertory, amounting to £20, will be given to the fund now being raised for the family of Dr. Dykes. Dr. Belcher presided at the organ.

Calverley.—On Shrove Tuesday, the Calverley Choral Society gave its first Concert in the Mechanics' Hall, commencing with the first part of *St. Paul;* solo vocalists, Miss Wheater and Mdlle. Patti Hargreaves, who was encored in "But the Lord is mindful." The second part of the programme consisted of glees and songs. Jackson's "Sisters of the sea," Gounod's "Soldiers' Chorus," and Bishop's "Now tramp," were well rendered by the Choir, which showed careful training, under the directorship of Mr. Shuttleworth, the conductor. Mr. Calvert presided at the piano, and Mr. Kellet at the harmonium.

Clifton.—On Monday, the 20th ult., two performances of the principal parts of Bach's Oratorio *The Passion* (St. Matthew), were given, under the direction of Mr. James C. Daniel, at the Victoria rooms. The artists were, Madame Lemmens-Sherrington and Mdlle. José Sherrington (soprano), Miss Emily Dones (contralto), Mr. Bernard Lane (tenor), Mr. Law (bass), Miss Emma Barnett (pianoforte), and the Chevalier Lemmens (Mustel organ). At the conclusion of the Oratorio there was a selection of sacred music.

Cork.—On Monday evening, the 6th ult., an entertainment in connection with the Young Men's Association of the parish, was given in St. Luke's schoolroom. The programme consisted of choruses, solos, &c., and readings and recitations by some of the members. The musical portion was undertaken by the choir of the church, assisted by some members of the congregation. Mr. Sandford was encored in "The Soldier's tear," and Mr. Romley gave "Rock'd in the cradle of the deep" in good style; Rossini's duet "Oh Maiden fair," by Miss Belcher and Mr. J. H. Scott, was also re-demanded. Miss Goold played "Le chant des Naïades," and for an encore gave "Home, sweet home." The audience was very large and enthusiastic.—— A series of performances have been given during the past month by Signor Campobello's Italian Opera Company, which were well supported. The principal artists who have appeared have been, Mesdames Campobello-Sinico, Ferminet and Howson, and Signori Vizzani and Campobello, together with a powerful chorus and excellent orchestra. The performances were under the direction of Mr. Levey.

Crewe.—The Philharmonic Society gave a highly successful performance of *Judas Maccabæus* on the 21st ult. The principal artists were Madame Billinie-Porter, Mrs. Bradnock, Mr. T. Hunt, and Mr. W. T. Briggs. Mr. Chapman conducted, and Mr. Young presided at the harmonium. The band and chorus were considerably strengthened from other towns.

East Twickenham.—A Concert was given at the Montpellier Lecture Hall by the East Twickenham Choral Society (Mr. J. C. Dunster, conductor), on Tuesday evening, Feb. 29th. In the first part of the programme the choruses, "And the glory of the Lord," "He trusted in God," and "All we like sheep," from the *Messiah*, were sung with precision and steadiness. Vocal solos by Miss Terry, Mr. H. Little and Mr. Kenningham, and Weber's Concert-Stück, with the orchestral accompaniments, well played by Mr. Dunster, ended the first portion of the programme. The second part was devoted to Dr. Sterndale Bennett's "May Queen," in the performance of which both chorus and orchestra acquitted themselves in the most satisfactory manner. The solo vocalists were Mrs. Wingrove, Miss Terry, Mr. Kenningham and Mr. A. E. Twiss. Mr. H. J. Stark, Mus. Bac., Oxon., presided at the piano, and Mr. Deane led the band.

Edinburgh.—The Annual Concert of the University Musical Society took place on the 22nd ult., in the Town Hall. The choristers, composed of past and present students, numbered rather above two hundred; the solo vocalists included a distinguished baritone amateur, Mr. Burn Callander; and the students contributed two solo singers and one pianist. The conductor was Professor Oakeley. According to custom, the opening number was "Condiscipuli Canamus," Professor Maclagan's words set to music by Professor Oakeley, the organ accompaniment being played by Mr. Kirk. The choruses and part-songs included the "Vintage chorus" from *Loreley*, "The winds whistle

cold," "Gadeamus igitur," two new songs by the conductor, "Regna il terror" (*Tancredi*), and the Barcarole from *Masaniello*. The principal instrumental piece was Mozart's E flat Symphony, which was given with character and feeling. The overtures were *Stradella*, *Freischütz*, and *Masaniello*. A student, Mr. Galletly, gave, in conjunction with Mr. Carl Hamilton, a good reading of the adagio and finale of Beethoven's Duet Sonata, for pianoforte and violoncello, in A, Op. 69, and further contributed two pianoforte solos, a "Lied" in D flat by Esain, and Heller's Tarantella in A flat. Professor Oakeley accompanied the songs on the piano.

Enniskillen, Co. Fermanagh, Ireland.—The members of Mr. Arnold's Choral Class gave their first Concert on Friday evening, February 25th, in the Protestant Hall, when selections from Handel's *Messiah*, Mendelssohn's *Elijah*, *St. Paul*, &c., were very creditably performed. The solos, "I know that my Redeemer," "Then shall the Righteous," "O rest in the Lord," and "Lord God of Abraham," were well sung by Miss Bagot, Miss Emily Graham, Miss Graham, and Mr. W. R. Cooney. The part-songs included "Blow, ye balmy breezes," Young; "Ah could I with fancy stray," Hatton, (encored); and "Sweet and low," Barnby. Songs were also given by Messrs. Arnold, Black, Leddall, Trimble, and McKeague. Beethoven's Sonata in F, Op. 24, for piano and violin, was played by Miss Gray and Mr. Arnold, and a clarionet Fantasia (Reissiger) by Herr Werner. Mr. Arnold conducted.

Freemantle.—A lecture upon Music and Musical Compositions was delivered in connection with the Freemantle Mutual Improvement Association, at the Church Schoolrooms, on Thursday evening, the 2nd ult., by Mr. Thos. Miell, jun. Mr. J. Cockburn, one of the vice-presidents, occupied the chair, and introduced the lecturer, stating that the proceeds were to be devoted to the augmentation of the library fund. Mr. Miell commenced his lecture with a brief notice of the history of music from the earliest period, referring to the system of notation, the laws of harmony, and in illustration of some remarks on operatic music, performed a selection from the opera of *Masaniello*. He then alluded to the works of various composers, giving a short biographical sketch of each, the first being Dr. Wm. Croft. Illustrations from the compositions of Henry Purcell, Charles Dibdin, Henry Carey, Sir H. R. Bishop, and J. L. Hatton were given. Mr. Henry G. Thorn was the vocalist. The Chairman proposed a vote of thanks to Messrs. Miell and Thorn for the lecture and illustrations, and Mr. C. Roud, as Secretary, on behalf of the committee, tendered them their best thanks.

Golcar.—On Tuesday evening, the 14th ult., a musical festival was held in the Baptist Chapel by the Golcar Choral Society and the Chapel Choir, consisting of selections from Handel's *Messiah*. They were assisted by members of the Huddersfield Choral and other neighbouring societies. The music for the brass instruments of the band was arranged by Mr. H. Pearson, the conductor. The choruses were admirably rendered, the most noticeable being the "Hallelujah," "Awake the trumpet's lofty sound," "Fixed in His everlasting seat," "Let their celestial concerts," and "For unto us a child is born." The accompaniments on the organ were well played by Mr. J. E. Pearson, organist of Holy Trinity Church, Huddersfield. Mr. J. H. Pearson excited great interest by the manner in which he rendered Handel's Sixth Organ Concerto. The solo vocalists were Miss Holroyd, Miss Whitaker, Miss Vevers, Miss M'Gowan, Mr. S. Whitwam, Mr. Humphrey Taylor, and Mr. George Mellor.

Great Malvern.—On Thursday, the 16th ult., Mr. Haynes's Motett and Madrigal choir gave its first Concert, on which occasion the greater part of *Judas Maccabæus* was sung. The solo parts were taken by Madame Thaddeus Wells, soprano, Mr. W. Mann Dyson, tenor, and Mr. O. Millward, bass. An efficient string band, with pianoforte and harmonium, formed the accompaniment. Mr. W. Haynes conducted: the concert was in every way a great success. The Society, although only started last October, is already in a flourishing condition, and it is proposed to introduce at future Concerts some ancient and modern music comparatively unknown in England.

Kearsley, near Manchester.—The members of the Choral Society, under the conductorship of Mr. James Eaton, gave an excellent miscellaneous Concert, in aid of the Church Building Fund, on Wednesday evening, the 15th ult., before a large audience. The programme consisted of glees, part-songs, &c., by the Society, and a pianoforte solo, played by Mr. Robinson. Mr. Whittaker and Mr. Eaton were the solo vocalists.

Leicester.—The last Concert of the Musical Society for the present season took place on Monday evening, the 13th ult., at the Temperance Hall. The chief feature of the performance was Handel's Serenata, *Acis and Galatea*. The principal singers were Mrs. Thaddeus Wells, Mr. E. Lloyd, Mr. Robson and Signor Foli. The band was strengthened for the occasion. The Anemoic Union assisted in the wind parts. The choruses generally were very creditably sung, especially, "O the pleasure of the plains," "Happy we," and "Galatea, dry thy tears." The performance was conducted by Mr. Nicholson, and was altogether one of the best efforts of the Society this season. The second part of the concert was miscellaneous.

Llantrisant.—On Wednesday evening, the 8th ult., the Llantrisant Brass Band gave a Concert in the Town Hall. The programme was well selected and capitally rendered. The vocalists were Miss N. A. Davis, Messrs. E. A. Leah, T. Everson, and Geo. F. Martyn. The Llantrisant Hand-bell Ringers played some selections which were well received. Mr. R. Martyn conducted, and Mrs. D. Llewellyn presided at the pianoforte.

Manchester.—The recent Concert of the St. Cecilia Choral Society, under the able conductorship of Mr. Hecht, at the Free Trade Hall, drew a large and appreciative audience. The members of the choir are all, or nearly all, amateurs, but the intelligent manner in which they sing suggested greater labours than amateurs are generally supposed to give, and it is seldom the good fortune of the conductor of a non-professional choir to command such a splendid array of vocal talent. On no previous occasion has this excellence been so equally distributed. The sopranos are as bright and fresh as ever, but the other departments of the choir have perhaps never been so satisfactory. Bach's Cantata, "My Spirit," with which the Concert opened, is so pathetic and so characteristic of the genius of the composer, that it is surprising it is not better known; and it is to be regretted that only a single performance of such a work could be heard. Schumann's *Faust* music was quite a surprise, and if the scenes given on this occasion may be accepted as a fair specimen of the whole, we have no hesitation in saying that it will attract the English public far more than the same composer's *Paradise and the Peri*. Schumann has admirably taken advantage of the mystic character of the poem, and his fancy has seldom had a more appropriate subject. Sullivan's part-song, "Say Watchman," is one of his happiest inspirations, and the "Shepherds' Chorus," from Schubert's *Rosamunde* was welcomed, if only as a contrast to the prevailing sadness of most of the first part. An admirable performance of Beethoven's Concerto in C major, by an amateur, must also be mentioned as a feature in the programme. The band, carefully led by Mr. Straus, added considerably to the success of the evening; and the good understanding between the choir and the orchestra was very creditable to the energetic and accomplished conductor, Mr. Hecht, who could not do more for the St. Cecilia Society if it were his own private undertaking. ——Under the title of the "Manchester Cathedral Glee and Choral Union" a Society has lately been formed, with every prospect of ultimate success. It is proposed to give four concerts during the season, under the able direction of Mr. J. Kendrick Pyne, organist of the Cathedral, who is appointed permanent conductor of the Association.

Maidstone.—A sacred Concert was given in the West Borough Congregational Church on Friday, Feb. 25th, in aid of the Organ Fund. The first part of the programme consisted of selections from Handel's oratorio, *Judas Maccabæus*, the second part being miscellaneous. The solo vocalists were Mrs. Day, Miss Somerton, Messrs. Crowe, Airs, and Jefferies, and Master P. R. Day. The choruses were given with great precision and care. Mr. T. G. Day conducted.

Melbourne, Derbyshire.—A Concert was given by the Glee and Madrigal Society on Shrove Tuesday, the first part consisting of a selection from Handel's *Judas Maccabæus*, which was very efficiently performed by both instrumentalists and vocalists. The choruses "Mourn, ye afflicted children," "O Father whose Almighty power," and "We never will bow down," were especially well executed; as also were the airs "From mighty kings," Mrs. Wilson; "Arm, arm ye brave," Mr. Field Baldwin; "O liberty," Miss Haimes (cello obbligato Mr. Adcock), and "Sound an alarm," Mr. T. Bullock. The second part consisted of songs, glees, &c., including Macfarren's "Pack clouds away," by Mrs. Hay-Gordon (violin obbligato Mr. Hay-Gordon). The concert was for the benefit of Mr. W. G. Parkinson, organist of the parish church, who has given his services as accompanist for several years, and the result was highly gratifying. Mr. Wilson conducted.

Norwich.—On Tuesday, Feb. 29th, Mr. James Darken gave the first of a series of Classical Concerts before a large and appreciative audience. The artists were Herr Joachim (violin), Signor Piatti (violoncello), and Mdlle. Marie Krebs (pianoforte). The vocalists were Miss Enriquez, and Mr. Shakespeare. Mr. Kingston Rudd accompanied. The programme was of the highest artistic excellence.

Oxford.—Handel's *Jephtha* was given on the 9th ult. by the Philharmonic Society. The artists engaged were Miss Annie Butterworth (contralto), Miss Julia Wigan (soprano), Mr. Wilford Morgan (tenor), and Mr. Lambert (bass). As a whole the Choir sang fairly well. Miss Wigan was enthusiastically applauded at the conclusion of the airs, "The smiling dawn of happy days," and "Tune the soft melodious lute," and Miss Butterworth was very successful. Mr. Wilford Morgan sang "Waft her, Angels," with excellent effect, and met with an unanimous encore. Mr. Lambert gave the solos allotted to him with care and precision. The whole was efficiently conducted by Mr. Taylor, Mus. Bac., New College.

Rusholme.—The second Concert of the Choral Union was given on the 26th February, before a large audience. All the glees, part-songs, &c., were sung in an excellent manner, and great credit is due to the conductor, Mr. James Hindle, for the pains he has taken in bringing the class to its present efficient condition. The soloists received well deserved encores.

Ryde, Isle of Wight.—By special request the *Messiah* was repeated in the new Town Hall, on Monday, the 13th ult., by the Ryde Choral Union, assisted by the orchestral band of the Marine Artillery; vocalists, Messrs. Cross and Hansen (bass and tenor, of Salisbury Cathedral), Miss Bradley, R.A.M., contralto; Miss Brown, soprano, and a choir of seventy voices, the whole under the direction of Miss M. F. Fowles, organist of St. James's church, who conducted with a valuable bâton of ivory and gold presented to her by the members of the Union, in recognition of her attention, courtesy, and great ability. The Oratorio was rendered throughout in an accurate and satisfactory manner.

Stratford, Essex.—On Tuesday, the 7th ult., the West Ham Philharmonic Society gave the second Concert of the eighth season in the Town Hall. The performers were all amateurs, members of the Society. The first part of the concert consisted of a new and unpublished work, a Motett, by Miss Oliveria L. Prescott, student at the Royal Academy of Music, and Dr. Hiles's Cantata, "The Crusaders." The Motett, a setting of the 12th Psalm, for soprano solo and chorus, was very well received. The soloists were the Misses F. and G. Jones, Messrs. Gowar and Stevens. Mr. Kitson accompanied on the piano, Mr. H. Dart on the harmonium, and Mr. J. S. Bates conducted.

Woodford.—A fashionable audience was gathered together at a Concert given by Mr. and Mrs. Buxton, at their residence at Knighton, on the 29th February, in aid of a village hospital in that neighbour-

hood. The assistance was obtained of Miss A. Williams and Madame and Mr. Patey, who, with a choir of 60 voices, gave a highly successful performance of Gade's Cantata, *The Erl King's Daughter*, Mr. Walter Latter and Mr. W. Cobbett contributed a fine rendering of Dussek's B flat Sonata, for piano and violin, the Allegretto movement being especially noticeable. The second part consisted of vocal solos and part-songs. Miss Williams had to repeat Carola's "So far away." Madame Patey received an ovation in Giordani's "Caro mio ben," and Mrs. Buxton, with Miss Gadsden, elicited an encore for Campana's "Tel Rammenti." The part-songs by the choir, under the careful direction of Mr. Latter, were capitally sung.

Yarmouth.—A pianoforte recital and lecture on the great musical composers was given on Tuesday evening, Feb. 29th, in the Town Hall, by Herr Louis Löffler; E. P. Youell, Esq., in the chair. The method adopted by Herr Löffler was to give a short lecture on the composers in the order of the names on the programme, and to follow this up by a performance on the pianoforte of selections from the works of these masters. In this way the lecturer dealt with Handel, Mozart, Hummel, Beethoven, Weber, Mendelssohn, Liszt, and Thalberg, giving a short account of the life of each of these great composers, and pointing out its chief incidents. At the conclusion of the recital, the Chairman paid the highest compliments to Herr Löffler, and a vote of thanks was passed to the Mayor for the use of the hall.

Yeovil.—A Concert was given on Thursday, the 16th ult., under the conductorship of Mr. Loaring, when a very interesting programme was performed, including Handel's "How vain is man," Hullah's "Storm," "When the swallows homeward fly," Abt, "The Market chorus," Auber, and the overtures to *Fra Diavolo* and *Guy Mannering*.

Organ Appointments.—Mr. Frank Livesay, Organist and Choirmaster to the Parish Church, Loughton, Essex.——Mr. E. Sharp, Organist and Choirmaster to All Saints, Benhilton, Sutton, Surrey.——Mr. Shuttleworth, Organist of Guiseley Parish Church, to St. James's, Woodside, Horsforth.——Mr. Richard Payne, to St. Luke's, Birmingham.——Mr. Herbert Leach, Organist and Choirmaster to the Parish Church, Wokingham, Berkshire.——Mr. Henry J. Vaughan, Organist and Choirmaster to the Abbey Church, Sherborne.——Mr. W. H. Liddle, to the Chapel Royal, Windsor Great Park.——Mr. F. Paterson, to St. Michael's Church, Enfield.——Mr. Harold E. Stidolph, to the Parish Church, Ealing, W.——Mr. Channon Cornwall, Organist and Choirmaster to St. John the Evangelist (Episcopal), Glasgow.——Miss Helen Edith Green, to Berkeley Chapel, Mayfair.——Mr. John Beavan, to the Parish Church of St. Matthew, Bayswater.——Mr. Jacob Bradford, Organist and Choirmaster, to Bedford Chapel, Bloomsbury.

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THE MUSICAL TIMES
AND SINGING-CLASS CIRCULAR.
MAY 1, 1876.

MUSICAL ENGLAND.

THAT the art and practice of Music is making rapid strides in England is a fact which must be apparent to all observers; the evidence is to be found in every circle, high and low, amateur and professional; indeed, the great advance of the divine art within half-a-century is so wonderful that, were it not for the recorded statements of several accurate observers, we should hesitate in believing in such a marvellous transformation as has taken place within the short period specified. An extract or two touching on the state of English music but a very few years since may serve to encourage earnest musical workers and thinkers, who daily plod on in their appointed tasks and labours of love, but who are prone to fancy that they are not able at all times to discover an adequate reward in the results produced.

In 1826, a distinguished Prussian Prince, rejoicing in the magnificent name of Pucler-Muskau, was a visitor to this country, and he thus described a musical evening in England: "Before I left Brighton I was forced to be present at a musical soirée, one of the severest trials to which foreigners in England are exposed. Every mother who has grown-up daughters, for whom she has to pay large sums to the music-master, chooses to enjoy the satisfaction of having the youthful 'talent' admired. There is nothing, therefore, but quavering and strumming right and left, so that one is really overpowered and unhappy. And even if an Englishwoman has the *power* of singing, she has scarcely ever science or manner. The men are more agreeable *dilletanti*, for they at least give one the diversion of a comical farce. That a man should advance to the pianoforte with far greater confidence than a David, strike with his forefinger the note he thinks his song should begin with, and then *entonner* like a thunder-clap (generally a note or two lower than the pitch), and sing through a long aria without rest or pause, and without accompaniment of any sort except the most wonderful distortions of the face, is a thing one must have seen to believe it possible, especially in the presence of fifty people. Sometimes the thing is heightened by their making choice of Italian songs, and, in the total ignorance of the language, roaring out words which, if they were understood by the ladies, would force them to leave the room. It did not appear to me that people constrained themselves much in laughing on these occasions, but such vocalists are far too well established in their own opinion to be disturbed by that: once let loose upon Society, they are extremely hard to call off again."

Such is a picture of English music of fifty years ago, kindly painted for us in *Prussian blue*, and which may perhaps be regarded as a little highly coloured: we will therefore turn to another, by Thomas Oliphant, the well-known musical antiquarian, who in 1836 wrote thus: "As to the performance of vocal chamber music in this country, what is it?—I will endeavour to describe it as it exists in the metropolis, where we may fairly suppose it ought to be the best. Some young lady, we will suppose is asked to favour the company with a song: I will bet ten to one that her book opens mechanically at "Di piacer," "Una voce poco fa," or some such piece, which none but a prima donna of the first rank can hope to execute, but here an unexpected difficulty arises, the lady cannot accompany herself! some kind-hearted soul, although totally unaccustomed to accompany a singer, is prevailed on to undertake the task: and between the two the song is perpetrated, amidst the loud outward plaudits and inward ridicule of the company, while the pleased mothers congratulate each other on the talents of their respective daughters. This is no overcharged picture, full many a time have I witnessed it; full many a time have I been selected as one of the victims to warble to the best of my ability, treble, tenor, and bass by turns, in all kinds of Italian duets, trios, &c., from "E ben per mia memoria" down to "O pescator dell' onda," until I have wished *povero Pippo*, young ladies, myself, fisherman and all, at the bottom of the Adriatic. A glee may possibly be wished for as a change in the entertainment. To accomplish this is nearly as difficult a task as one of the labours of Hercules. One can only sing the first line of *this*, another the second line of *that;* a third does not understand the C clef: at length two young ladies and their brother, or perhaps some good-natured uncle, who may chance to possess a cracked voice, half tenor, half bass, starts off with the "Red Cross Knight," the bass solo being most stoutly accompanied by the singer with one finger on the pianoforte."

One more quotation will suffice, and we find it in a lecture delivered at Gresham College in 1838, by the Musical Professor of that day, Edward Taylor: he said, "The essential difference between the Elizabethan age and the present, as far as regards music, is this: at that time the English people were singers, they are now listeners only. At that time performers were few; but unpaid or unprofessional performers were many. The relative proportions have now changed. At that time a person, otherwise well-educated, but unable to sing from notes, was rarely to be found; at this time such a person, out of the musical profession is still more rarely encountered."

How astonished the Prince and Professor would be could they revisit musical England of to-day. Musicians, both amateur and professional, abound; good music is to be heard in every circle; each country town, nay, almost every village, has its own musical society or societies; the difficult and deep Passion music of Bach is performed in numberless churches, and even in the Corn Exchanges of far-away country towns. The metropolis itself is rich in enthusiastic amateurs and professors, whose numbers and capabilities may be judged from their performances in the numerous Oratorio and other concerts given at the Albert Hall, and by their latest triumphs at St. James's Hall in the great B minor Mass of Bach. Musical food, too, is so abundant, thanks to the far-seeing liberality and energy of our great music publishers, that as much music by our acknowledged classical composers may now be bought for one shilling as would have cost one pound only fifty years ago.

If it be true, then, that the general state and culture of music has improved, doubtless the estimation in which English musical professors and amateurs are held by other nationalities has also greatly changed for the better within these few years; and if we do not occupy that position as a musical nation which perhaps we are entitled to, may not one of the causes be found in our own self-depreciation? As long ago as the reign of Charles the First, complaint was made of the want of a national spirit as regarded English music, and it is referred to by several

authors of the period. One of them, Henry Lawes—a musician to King Charles, and so highly esteemed by Milton, that he inscribed a sonnet to him,—published a collection of "Ayres and Dialogues," with a preface, in which he says, "the productions which our fashionable critics choose to like must all be born beyond the Alps, and this is so notorious that, not long since, I heard some young gentlemen hearing some songs, which I had set to Italian words, publicly sung, they concluded they were born in Italy, and said they would fain have such songs to be made by an Englishman. Had they laid their scene a little nearer home, there had been more colour, for a short air of mine (near twenty years old) was lately revived in France, and publicly sung to words of their own as a new-born piece, without the alteration of any note. A sorry trifle (a man would think) to be raised from the dead, after twenty years' burial. But there are persons, bred in Italy, who ascribe to us more than we do to ourselves—able musicians, who do wonder to see us thirsty after foreigners. For they can tell us, if we knew it not, that music speaketh the same language as in France or Italy. The concords and discords and their right use and treatment is the same, the passions and reflections of man the same, and England hath not wanted those well skilled in the art, and able to shew its powers, both of majesty and beauty."

It is a question whether English musicians were not, even then, themselves to blame to a great extent for the state of things described by Lawes. Surely the example of Lawes's own master, John Cooper—a distinguished musical composer and performer on the fashionable instruments of the day, the lute and viol-da-gamba—must have had a very baneful influence. He was the foremost musical man of the time, and instructor to the children of King James the First; but, by changing his honest patronymic John Cooper into Giovanni Coperario, he cast dirt on the tomb of his father, as the Turks would say. What advantage could he expect to gain from such a paltry and ill-conceived disguise? It must have been palpable to everybody, and could only have resulted in the degradation and disparagement of English music and English musicians.

The pernicious example set by John Cooper in the reign of James the First, has had many followers, and we may ask "Cui bono?" The adoption of a foreign name may at first, perhaps, be regarded as a secret, and intended to remain so, but eventually the truth leaks out, and can then only be looked upon with sorrow or pity; the former, if the charge had been made, because the owner was ashamed of his fatherland; and the latter, if adopted from vanity. Another small item which perhaps contributes to a general result, is the too frequent adoption by composers and publishers of a foreign tongue for the titles of their instrumental pieces, which could equally well, or perhaps better, be described in plain English. A still more absurd custom of the present time is that of professional ladies, who, whilst in single-blessedness, bloom and are admired as Miss —, but immediately they become *annexed* to a husband and protector, suddenly burst forth as full-blown Madames, thrusting aside the good old-fashioned mother-tongued Mrs. Why is this?—great singers of days gone by were well content to wear their blushing honours as plain Mrs.: witness Mrs. Cibber, Mrs. Billington, Mrs. Salmon, Mrs. Dickons, Mrs. Knyvett, &c., indeed, at one time it was common to *honour* all lady-singers, married and unmarried, with the title of Mrs. —. Of course, more than one instance will occur to the memories of all of us of some distinguished lady who, having allied herself to a foreigner, has appropriately and rightly assumed the title of Madame.

But surely the now almost universal habit we have pointed out of the adoption of the title Madame by English women is a thing to regret in the interests of English art, for in the majority of cases of the present day, the ladies have previously to their marriages obtained a foremost place in the estimation of the public by simple merit only, and we are quite sure they would have lost nothing had they elected to be called Mrs., as their English mothers and grandmothers had before them. Of course, there are certain difficulties to be met, but none which ought to be pronounced insurmountable; it would hardly be fair to expect a lady who had become renowned as, say, Miss Smith, to wholly renounce that title on wedding with Mr. Robinson by calling herself Mrs. Robinson, as she would thereby probably lose the advantage of her old reputation, and have to create a new one; but why should she not at once boldly call herself Mrs. Smith, or Mrs. Smith-Robinson; perhaps Mrs. Robinson (late Miss Smith) would do for a time until the public became well advertised of the improved and altered condition of things; some fair lady may be able to suggest a better solution of the difficulty, we only plead for the use of the English prefix of Mrs., and the abandonment of the mis-use of the foreign one of Madame. This, to some, may seem a small matter, but straws occasionally indicate the direction of the wind, and we English people, who are very prone to cry out about the patronage of foreigners to the exclusion of native talent, should do all we can to let the public know that we value and honour our birthright. If native English artists apparently become anxious to de-nationalise themselves and to assume something of a foreign stamp, can we blame the outside public if they begin to imagine that a foreign name is essential in a candidate for musical honours? A writer in a daily contemporary has pointedly remarked, "From the surroundings of the court downwards, persons of foreign extraction, or imbued with foreign sympathies, enjoy an amount of influence in England which would be impossible in any other country, and is rapidly becoming intolerable in this, and our extraordinary habit of *depreciating* ourselves on every occasion plays into their hands."

Many other aspects present themselves of the subjects we have merely touched upon, but it is difficult to discuss them at length without becoming personal. We therefore invite the earnest and kindly consideration of our readers to the few hints thrown out, and hope some good may result; fully believing with Shakespeare that "Nought shall make us rue, if England to itself do rest but true."

W. H. Cummings.

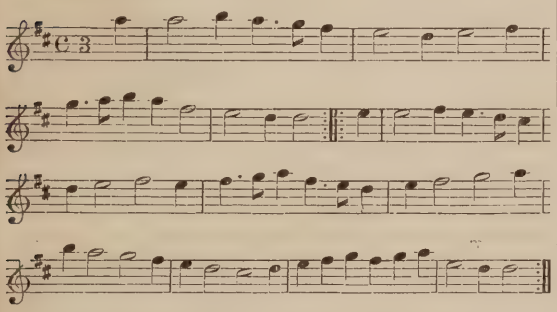
DID LOCKE WRITE VOCAL MUSIC FOR MACBETH?

Stage history at the period of the Restoration is but imperfectly chronicled. We have to depend much upon Downes's "Roscius Anglicanus," and his information is sometimes vague, and not always reliable. For instance: he mentions Sir William Davenant's version of Macbeth, with music by Matthew Locke, as having been brought out in 1672, a date which, upon the faith of this statement, has always been followed. But it is probably not the true one; or if it is the correct date of Davenant's production, Locke's music was written for an *earlier* version of the play, as I shall now endeavour to prove.

In a rare little volume, entitled "The Pleasant Companion; or, Lessons and Instructions for the Flageolet," by Thomas Greeting, 1680, there is a tune called "Mackbeth," with the initials at the end, "M. L." those of Matthew Locke. The same tune occurs as "The Dance in the Play of Mackbeth," in a volume entitled "Apollo's Banquet for the Treble Violin, set forth in New Theatre Tunes, Ayres, Corants, &c.," 1669. It is found again in a small volume called "Musick's Delight on the Cithren," 1666. Thus we find that Locke's music was composed at least *six years earlier* than the date assigned by Downes.

The three curious works here mentioned are upon my shelves. The first and third are written in tablature; the second is in the ordinary notation. I extract the tune from the latter volume, which is a remarkably interesting one, containing as it does so many "theatre tunes." Among them I may point out "Sir Martin Marall's Jigg," "The Jovial Crew," "The Mulberry Garden," "The Opera Tune by Mr. Lock," "The Witches' Dance" (query Macbeth?), "Mr. Lock's Tune," "Mr. Banister's Farewell," and "The Indian Queen."

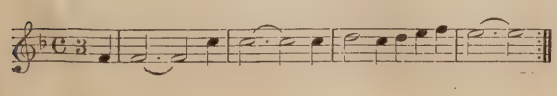
"THE DANCE IN THE PLAY OF 'MACKBETH.'"

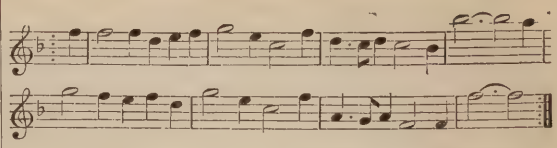


The question that now arises is, Did Locke compose music for an earlier version of this play, or is Downes wrong in his date? Again, what music did Locke write? Did he compose *vocal* music at all? It was not unfrequently the custom at this date for two or more composers to share the music of a particular play. Thus, in the "Tempest," as altered by Shadwell, in 1673, the vocal music was composed by Pelham Humphrey and John Banister, the instrumental, by Baptist Draghi, and the introductory and act music, by Matthew Locke. Some such arrangement as this may have been the case with regard to "Macbeth." At any rate, there is no evidence, except the statement of Downes, to show that Locke wrote any of the vocal music to "Macbeth;" and we have shown that he is wrong in one material part —the *true* date of that music which he attributes to this composer. As Locke *certainly* wrote the instrumental music for "Macbeth," the probability is that he did not write the vocal. Who composed the vocal music to Davenant's version of this play is still unknown, and it is a question only to be settled by some fortunate discovery.

Perhaps it will be interesting, as the book is before me, to give "The Witches' Dance," which, it may safely be concluded, formed part of Locke's instrumental music to "Macbeth."

"THE WITCHES' DANCE."





Edward F. Rimbault.

DR. SAMUEL SEBASTIAN WESLEY.

It is but two months since that we recorded the death of one of our most distinguished church-musicians, Dr. Gauntlett; and it is now our painful duty to announce that another certainly not less eminent worker in the same field of art has been taken away. Dr. Samuel Sebastian Wesley, the organist of Gloucester Cathedral, died somewhat suddenly at his residence, Palace-yard, Gloucester, on the 19th ult., at the age of sixty-six.

Dr. Wesley was the son of an even more celebrated composer than himself — Samuel Wesley, whose motetts, "In exitu Israel" and "Exultate Deo," are familiar to our concert-goers through their performance by Mr. Henry Leslie's choir, and deservedly rank as masterpieces. The subject of the present notice was born in London, in 1810. At the age of nine he was chosen chorister at the Chapel Royal, St. James's, and, when only seventeen years of age, in 1827, was appointed to his first post as organist at St. James's Church, Hampstead-road. He was subsequently organist at St. Giles's, Camberwell, and other churches in and near London, and in 1832, became organist at Hereford Cathedral. Thence he went to Exeter Cathedral in 1835, to Leeds parish church in 1842, to Winchester Cathedral in 1849, and to Gloucester in 1865; this last appointment he held till the time of his death.

As a performer on the organ Dr. Wesley had few equals. In his extempore playing he was especially great, combining fertility of invention with scientific combination in a way in which few could approach him. It is, however, upon his compositions for the Church that his fame will chiefly rest hereafter. He has published numerous Services, of which a Chant Service in F is perhaps the best known, while many of his anthems are stock pieces in our cathedrals. Among these may be named, "Ascribe unto the Lord" "Blessed be the God and Father," and (probably the most popular of all) "The wilderness and the solitary place." He also distinguished himself as a composer of hymn-tunes—his "Aurelia" in *Hymns Ancient and Modern*, is well known throughout the length and breadth of the land. Numerous admirable specimens of his workmanship may also be found in *The Hymnary* and other modern tune-books. His most important contribution to this department of music, however, is his "European Psalmist," which is well-known as one of the finest existing collections of psalmody. For the instrument on which he was so great a master he published but little.

Owing to his naturally retiring and sensitive temperament, Dr. Wesley was less generally appreciated than he deserved. He was a genuine artist who has left his mark upon music in this country, and the place which has become vacant by his decease will not easily be filled.

The prospectus of Her Majesty's Opera, being unusually barren of promises, may nevertheless introduce a season unusually brilliant in results. A first appearance in England will be made by Mdlle. Mila Rodani, who is cast for some of the principal

soprano parts; and a new tenor, Signor Stagno, is evidently intended to be made much of during the thirty nights over which the season will extend. There can be no doubt that M. Faure will be found a valuable acquisition to a company usually somewhat weak in baritones. The revival of Cherubini's "Medea," with Mdlle. Tietjens in the character of the heroine, is the only event of special interest announced; but the success of "Lohengrin" last season will no doubt justify the lessee in giving the disciples of Wagner many opportunities of again hearing this Opera. The 29th ult. is named in the prospectus as the opening night, the performances still being given in Drury Lane Theatre, pending the completion of what Mr. Mapleson insists upon calling the "Grand National Opera House," on the Thames embankment.

We have often been struck with the incongruity of character in the compositions displayed in many of the music-shops of our metropolis, pianoforte works by accredited writers being placed in the same window with glaringly-illustrated comic songs. It appears, however, that this peculiarity is even more observable on the other side of the Atlantic, for in a recent advertisement of an American publisher we see "Our Patriot Flag," "God is love," and "Tommy make room for your Uncle." Perhaps where one house issues such varied vocal pieces as we have named, it would be well to divide the list into two parts, so that all may know precisely where to look for the class of song they require; for it certainly does appear strange to read in a catalogue of instrumental works, headed "New Music for February," Bach's Fantasia in C Minor, and the "Lightning Bug Galop."

Much has been said lately about musical degrees, and attention has been drawn to the questions submitted to those who desire to acquire these distinctive marks of honour. As a rule, the tests appear well suited to gauge the theoretical knowledge of the student; but may not a person have thoroughly mastered the subject upon which he invites examination without being able to answer the following queries, which we find in a recent paper prepared for candidates seeking the degree of Mus. Doc.?—

"Describe briefly the contrivances in the human ear for receiving musical sounds.

"Write down one of the extant Greek melodies.

"Give examples from the works of Gounod of the following:—

a. Delayed progression.
b. Variation of a key as a means of intensifying expression.
c. Use of the harp in orchestra.
d. Imitation of natural sounds by instrumentation.

"Why can the song of birds be very seldom written down musically?"

"Oboy's London Letter," which regularly appears in the *Music Trade Review*, continues to furnish the Americans with news as reliable as the announcement, upon which we recently commented, that the Dean and Chapter of Worcester had been compelled, "by the pressure of public opinion," to give their Cathedral for the Triennial Festival. In the number published on the 1st April (an appropriate date, by the way,) "Oboy" informs his readers that Sir F. Gore Ouseley has "finished an oratorio, 'Hagar,' which is to be performed at the Brixton Angelltown Institute." Seeing that this work, produced at the Hereford Festival of 1873, was most extensively criticised by the metropolitan and provincial journals; and that, in consequence of its success, it was given in the following year at the Crystal Palace, it seems almost incredible that it should be mentioned as a new oratorio, especially by one who dates his letter from London, and prides himself upon faithfully recording English musical events.

The performance of Bach's Mass in B minor, under the direction of Mr. Otto Goldschmidt, occurs too late for notice in our present number; but at the rehearsal, which took place on the 24th ult., at St. James's Hall, not only the brightness and excessive accuracy of the chorus singing, but the care with which the work, in all its details, had been prepared, elicited the most enthusiastic marks of approbation from the listeners, amongst which were most of the eminent musicians now in the metropolis.

The "Musical Bee," which took place at the Assembly Rooms, St. John's Wood, on the 10th ult., under the presidency of Mr. Brinley Richards, assisted by Messrs. Wallworth and Wingham, resulted in drawing forth more amateur talent than could have been fairly calculated upon. To criticise the endeavours of the various competitors would be an unnecessary task; but we may say that the pianoforte-playing, both of works known and unknown to the performers, and the sight-singing—especially of one gentleman, who read a song of Handel's with an accuracy and intelligence which surprised even the examiners—were of a very high order of merit. Mr. Stroud L. Cocks—to whom we are indebted for the idea of these meetings, and who doubtless selected the valuable musical prizes which were plentifully distributed—deserves every credit for so successfully carrying out a project which in time, must unquestionably have the effect of healthfully stimulating the taste for classical works amongst the general public.

CRYSTAL PALACE.

The series of Saturday Concerts at the Crystal Palace is now concluded, the interest having been well sustained to the last. Taking up our record where we left it last month, we have first to notice the very fine performance at the concert of the 1st ult., of Raff's violoncello concerto, by Signor Piatti. Joachim Raff, one of the most prolific of living composers, is gradually obtaining in this country the recognition which he has long since received in Germany. Three of his symphonies have already been heard here, and a fourth (No. 2, in C major) is among the promises for this season at the Philharmonic Concerts. His concerto for the violoncello is, like many of his other works, remarkable for cleverness of construction rather than for decided originality of invention. It is, however, so melodious, and so admirably written both for solo instrument and orchestra, that with such a rendering as it received from Signor Piatti, its success could not be other than certain. At the same concert an overture entitled "Les Muses," the last composition, we believe of the recently deceased Alfred Holmes, was brought forward for the first time, but without producing any great impression.

A very excellent performance of Beethoven's "Mount of Olives," the solo parts being given by Madame Osgood, Mr. W. H. Cummings, and Signor Foli, occupied the greater part of the afternoon on the 8th; but the special novelty of this concert was the first production at the Crystal Palace, of Spohr's Concerto for clarinet in C minor,

Op. 26. Though hardly one of its composer's greatest works, the Concerto is full of graceful melody. The solo part, which is very showy, and, in some passages of great difficulty, was played to absolute perfection by Mr. G. A. Clinton, whose tone, execution, and phrasing were alike above reproach. Mr. Clinton is certainly one of our finest clarinettists, and we shall hope to hear him on some future occasion. At the same concert a quartett-movement for strings, by Schubert, was given, according to the modern most objectionable fashion, by all the strings of the orchestra. The performance was admirable; nevertheless the result was a mere caricature of the composer's intentions.

The concert of the 15th, as regards its programme, one of the most interesting of the season, was unfortunately one of the least successful as regards the performance. The specialty of the afternoon was Brahms's Cantata "Rinaldo," for tenor solo, male-voice chorus, and orchestra. Owing to the concert taking place at Easter-time, a large number of the chorus were absent, not only from the performance, but from the final rehearsal; and as the music is very difficult, it was not only necessary to omit the concluding chorus altogether, but the rest of the work was, as far as its choral portions were concerned, very ineffectively given. On the other hand, the tenor solo part was splendidly sung by Mr. Edward Lloyd, and the semi-choruses were given to perfection by the London Vocal Union, under the direction of Mr. F. Walker. The Cantata itself is one of Brahms's noblest and maturest works; but those who heard it on this occasion for the first time would form but an imperfect idea of its beauty. Mendelssohn's Cantata "To the Sons of Art," was given at the same concert, and the opening number was Schumann's Festival Overture, Op. 123. This clever work is founded on the old "Rhein-wein-lied," which is sung by the chorus at the end of the overture: nearly the whole of the subjects are taken from various portions of the melody.

The concert last noticed concluded the regular winter series, but on the following Saturday (the 22nd) Mr. Manns's benefit concert took place. On such occasions the esteemed conductor usually presents a very attractive programme, and the present was no exception. In addition to Mendelssohn's "Italian" symphony, and the last two movements of Chopin's concerto in F minor, which were most admirably played by Miss Anna Mehlig, the instrumental portion of the concert comprised three works, which were novelties at Sydenham. The first of these was the late Sir Sterndale Bennett's orchestral prelude to the music of Sophocles' "Ajax," which was first produced at one of the Philharmonic Concerts in 1872. Two romances by Schumann, for oboe and piano, were charmingly given by M. Dubrucq, one of the first living oboe-players, and Mr. Franklin Taylor. The third novelty was interesting, from the fact of its being a small unpublished work by Mendelssohn. It is a little duet for harp and piano, entitled "The Evening Bell," written in 1829, during his first visit to this country, for his friend Mr. Thomas Attwood, by the kindness of whose son, the Rev. George Attwood, a copy was furnished to the Crystal Palace. It is an unpretending little trifle, of no special musical interest, and was excellently rendered by Messrs. E. Lockwood and Franklin Taylor. Among the vocal music should be mentioned two new and graceful songs, "Zuleika," and "Little Birdie," from the pen of Mr. Manns, both of which (the former sung by Mr. E. Lloyd and the latter by Madame Patey) were very successful.

The season of concerts now concluded has been no less rich in novelty than its predecessors, forty-five works, of more or less importance, having been brought forward for the first time. Of these, twelve were by English composers. Though the performances of the chorus have too frequently left much to desire, Mr. Manns cannot be too warmly complimented on the splendid playing of his orchestra, which has fully maintained its reputation as the finest in this country, and probably also as the equal of the best continental orchestras.

ALEXANDRA PALACE.

By his revival of Handel's "Esther" before Christmas, Mr. Weist Hill conferred a benefit upon the musical public; and had he done nothing more during his first season of office at the Alexandra Palace, he would still have earned the gratitude of musicians. He has, however, increased their obligations by the production, on the 1st ult., of "Susanna," one of Handel's works which is even less known than "Esther." This oratorio was announced as performed on this occasion for the first time during the present century, and there is no reason to doubt the correctness of the statement. The song "If guiltless blood be your intent," and the chorus "Righteous Heaven" have been given at one of the Handel Festivals at the Crystal Palace; but with the exception of these two numbers, we do not remember to have heard a single note of the music in public.

"Susanna" was composed in the year 1748, very shortly after "Solomon," and a more striking contrast than that exhibited by these two works can hardly be conceived. The traces of Handel's peculiar style are equally visible in both oratorios, but they show us entirely different phases of his genius. In "Solomon," as our readers are doubtless aware, the chief interest centres (as in most of Handel's oratorios) in the choruses: the songs, with two or three exceptions, are of secondary interest. "Susanna," on the other hand, belongs to a small group (including also "Hercules" and "Alexander Balus"), in which the reverse is the case; the choral portion of the work is comparatively unimportant, while the solos are of especial value. There are in all but nine choruses in the present work, and of these only "How long, O Lord," "Righteous Heaven," and the introduction of "O Joachim!" can be said to be in Handel's grandest style. The songs, on the contrary, are throughout the work remarkable, not only for their intrinsic musical beauty, but for their dramatic truth of expression, being worthy of comparison in this respect even with those of "Samson."

The subject of the oratorio is certainly not an attractive one, nor is it rendered more so by its treatment. In its original form the libretto is not only one of the worst specimens of doggerel which Handel ever set to music, but it is also in many places so coarse in its expressions that one wonders how respectable ladies a century ago could sit it out. In the octavo edition, however, which was used at the Alexandra Palace on this occasion, sundry judicious alterations of the text were made (as has occasionally been found desirable in some of the other oratorios—*e.g.* "Solomon" and "Theodora"); and thus the offensiveness was reduced within the smallest possible limits. It is probable that the audience did not trouble themselves much about the words at all, in the presence of music of so much beauty and power as the whole scene between *Susanna* and the two Elders in the second part of the oratorio. Handel has written nothing more charming, more seductive in its beauty, than the song of the First Elder "Blooming as the face of spring" to which the air of the Second Elder, "The torrent that sweeps in its course" is in such admirable contrast, while the succeeding trio, "Away, away, ye tempt me both in vain," is one of the finest pieces of dramatic characterization to be found in the whole of its composer's works. Among other fine solo numbers of the oratorio may be named the songs "Clouds o'ertake the brightest day," and "Kneeling at the throne of glory," Ye verdant hills," and "The oak that for a thousand years," in the first part, and at least an equal number in the second and third, the mere enumeration of which would be of little interest to those who do not know the music, while it would be unnecessary to those who do. By virtue of its solos, "Susanna" must take a high rank among its composer's oratorios.

The performance of the whole work was a most admirable one. The part of *Susanna* was excellently sung by Miss Anna Williams, that of her husband, *Joachim*, by Miss Julia Elton, and those of the two Elders by Mr. W. Shakespeare and Signor Foli, while Miss Marie Arthur and Mr. C. Tinney sustained the subordinate soprano and bass parts. The chorus-singing was extremely good throughout, a fact

which is the more creditable both to singers and conductor, as the music was not only unfamiliar but decidedly more difficult than in most of Handel's oratorios. The organ was ably played by Mr. F. Archer, who accompanied all the recitatives with great taste. We congratulate Mr. Hill on returning to this legitimate method in place of the traditional scraping of the violoncello. The additional accompaniments to the work, by Mr. J. Halberstadt, were both effective and discreet—more so, in our opinion, than those which he had previously written for "Esther," in which the brass was in places obtrusive. The revival was so completely successful that we trust "Susanna" will be repeated at an early date.

ROYAL ITALIAN OPERA.

The season at this establishment has been progressing during the past month in that quiet, uneventful manner, which, although offering no attraction to the music-loving public, seems sufficiently satisfactory to those who "go to the Opera," as they fulfil other fashionable duties. Mdlle. Albani, Mdlle. Thalberg, and Mdlle. Marimon have been warmly received, the first-named lady returning to us much improved, both in vocal and histrionic power. The *débutante*, Mdlle. Rosavella, has timidity and inexperience to overcome before she can take a firm hold of the audience. The part she chose for her first appearance—*Violetta*, in "La Traviata"—gave her frequent opportunities of proving that she has a voice of extensive compass, the scena "Ah fors e lui," in spite of its difficulty, being the great success of the evening, but her manner is somewhat constrained at present. Signor Carpi, who appeared last season in the character of *Lohengrin*, is gradually advancing in public estimation; and Signor Bolis created such a favourable impression as *Edgardo*, in "Lucia," that we are inclined to expect much from him during the season. The first incident of any interest to musicians will be the production of Wagner's "Tannhäuser," which is announced for the 6th inst.

PHILHARMONIC SOCIETY.

Presuming that a funeral service is a legitimate composition to place before a Philharmonic audience at St. James's Hall, we may congratulate the Society upon the second presentation of Brahms's "Requiem," which was given on the 6th ult., and applauded with a vehemence most complimentary to everybody concerned in its execution, however such audible expression of satisfaction might shock the sensitive nature of those who felt the religious purport of the work. The originality displayed in this "Requiem" prevents anything like comparison with those masterpieces which have been bequeathed to us by the great composers who have passed away; it must be judged only as the earnest outpouring of an artist who feels the importance of his mission and dares to think for himself. Many of the movements are masterly specimens of constructive power; and the orchestral colouring, although in parts somewhat overladen, is generally in excellent tone with the subject of the text. The baritone solo, with chorus, "Lord, make me to know the measure of my days," may be cited as one of the most impressive numbers of the work; and the choral pieces are written with due regard to the solemnity of the words, and a careful avoidance of mere display. The fault so observable in modern German music, of over elaboration, is less apparent in this than in many other of the works of this composer; and, save where restlessness of tonality induces restlessness with the listeners, we have but little fault to find with the modulations so frequently occurring throughout the work. In the solos, Mrs. Osgood and Mr. Wadmore were exceedingly effective, the lady's rendering of the somewhat difficult music allotted to her evidencing the result of careful and intelligent study. Another important feature in the programme of the evening was the fine performance of Spohr's violin Concerto in E minor, by Herr Joachim; and when we add that the purely orchestral works were Beethoven's Symphony in D (No. 2), and Mendelssohn's Overture, "Ruy Blas," it will be seen that the concert was in every respect of the highest interest. Mr. Cusins, who conducted as usual, deserves every credit for the excellent manner in which he directed Brahms's "Requiem."

ROYAL ACADEMY OF MUSIC.

Six scholarships have been competed for at this Institution during the past month. The first was the Lady Goldsmid Scholarship, consisting of two years' free education in the Royal Academy of Music, for female pianists between the ages of 14 and 21 years. It was presented to the country by the lady whose name it bears. The examiners were:—Sir Julius Benedict, Messrs. F. R. Cox, M. Garcia, F. B. Jewson, Brinley Richards, Harold Thomas, and the Principal. There were 43 candidates, and the scholarship was awarded to Miss Ethel Goold. Highly commended: Miss Margaret Bucknall. Commended: Miss Edith Brand, Miss Borton, Miss Burnett, Miss Gilbert, Miss Goldsbro', Miss Heathcote, Miss Percival, Miss Thurgood, Miss White. The second was the Sterndale Bennett Scholarship, founded by subscription as a testimonial to the late Sir Sterndale Bennett, Principal of the Royal Academy of Music from 1866 to 1875, and open for competition to British-born subjects biennially in any branch of music to male candidates between the ages of 16 and 21 years. The Examiners were Sir Julius Benedict, Messrs. F. R. Cox, F. B. Jewson, H. C. Lunn, Walter Macfarren, A. Randegger, and the Principal. There were nine candidates, two of whom, not having passed the preliminary literary examination, were excluded from the competition; and the scholarship was awarded to Mr. Tom Silver. The third was the Sir Francis Goldsmid Scholarship, two years' free education in the Royal Academy of Music, for female pianists between the ages of 12 and 16 years, who show the greatest promise of artistic excellence. The scholarship was awarded to Miss Clara Cooper. Highly commended: Miss Kate Robinson. Commended: Miss M. Hann, Miss Ehrenberg, Miss Ducat, Miss Gibson, Miss Shapley, Miss Silberberg. There were thirty-five candidates. The fourth was the Parepa-Rosa Scholarship, instituted by Mr. Carl Rosa, in memory of his late wife. This consists of two years' free musical education in the Royal Academy of Music, to be contended for by British-born female vocalists, not having been students at the Academy, between the ages of 18 and 22 years. The examiners were Messrs. F. R. Cox, E. Fiori, M. Garcia, A. Randegger, P. Sainton, Walter Macfarren, T. A. Wallworth, and the Principal. There were 22 candidates, and the scholarship was awarded to Miss Clara Samuell. Highly commended: Miss Ida Patterson and Miss Ethel Winthrop. The fifth and sixth were the Professors' Scholarships, founded by the professors and their friends, for the advancement of orchestral studies; two years' free musical education in the Royal Academy of Music for the best player on the violin, and the best player on any other orchestral instrument. The examiners were Messrs. F. R. Cox, M. Garcia, H. C. Lunn, Walter Macfarren, A. Randegger, Brinley Richards, P. Sainton, and the Principal. There were eight candidates, and the results were as follows: for the violin, Miss Julia de Nolte. Highly commended: Miss Ada Brand. For the double bass, Mr. Alfred Harper.

We learn, from the report of the General Committee of the Birmingham Triennial Musical Festival, that the following will be the main features of the proposed programme for the Festival of August next:—Tuesday morning, "Elijah" (Mendelssohn); Tuesday evening, Cantata, "The Corsair" (Cowen), and miscellaneous second part; Wednesday morning, new Oratorio, "The Resurrection" (Macfarren); Wednesday evening, new sacred Cantata, "Zion" (Gade), and miscellaneous second part; Thursday morning, "The Messiah" (Handel); Thursday evening, Cantata, "The Crusaders" (Gade), and miscellaneous second part; Friday morning, "The Last Judgment" (Spohr); "Last

Supper" (Wagner), and Mass, No. 1, in C (Beethoven); Friday evening, "St. Paul" (Mendelssohn). The chief novelty of the Festival will be the Oratorio of Mr. Macfarren, in which the principal solos will be sung by Mr. Santley. The Danish composer, Niels Gade, will be represented by a new sacred Cantata, and by a secular Cantata, "The Crusaders." Mr. F. H. Cowen's new Cantata, "The Corsair," is based on Byron's poem; and Richard Wagner's sacred Cantata, "The Last Supper," is described as a grand composition for voices and orchestra. Engagements with most of the principal singers have already been concluded; the choral rehearsals are proceeding with regularity, and the band is now in process of organisation.

AT the second and third of Mr. Willem Coenen's "Chamber Concerts of Modern Music," the selection of works was extremely interesting. Brahms's Quartett, for strings, in C minor, produced at the second concert, will assuredly assert its right to be again and again heard at performances devoted to chamber compositions, for we are satisfied that increased familiarity with its many beauties will render it a favourite both with audiences and executants. The "Adagio" is a charming movement, and its popular character of course ensured it a warmer welcome than was accorded to the rest of the composition, the elaborate nature of which could not be appreciated by the most attentive listener at a single hearing. Schumann's Trio for pianoforte, viola, and clarionet, in which the concert-giver was ably supported by Messrs. Zerbini and Lazarus, produced a marked effect, the melodious third movement displaying Mr. Lazarus's exquisite tone and power of expression to the greatest advantage. Mr. A. C. Mackenzie's quartett—played at these concerts, and commented upon by us last season—was well received, the brilliancy and certainty of touch exhibited by Mr. Coenen in the difficult pianoforte part being the theme of universal admiration. One of the most interesting features in the programme of the third and final concert, on the 13th ult., was Raff's Sonata in D major, for pianoforte and violoncello, rendered to perfection by Messrs. Coenen and Daubert. The second movement, marked "Vivace," is a perfect gem, and fairly took the audience by surprise, the two artists so thoroughly sympathising with each other throughout as to cause a murmur of satisfaction at the conclusion, which, to the credit of the executants, was not seized upon as an encore. Schumann's string quartett in A major (Op. 41, No. 3), and Gernsheim's pianoforte quartett in C minor (Op. 20), were also important items in the programme, and were received with the warmest marks of approbation. Mr. Coenen, with the modesty of a true artist, has but rarely put himself forward alone at these concerts, but on this occasion he performed a solo of his own composition, "Caprice Serenade," with a delicacy of touch and brilliancy of finger which made us long to hear more of his playing. The refined and melodious subject upon which this little sketch is based—alternately sung with the right and left hand, and surrounded by the most graceful passages of ornament—will recommend it to all who cultivate the highest order of drawing-room music; for should those who attempt it not be gifted with the composer's executive powers, even moderately played, we are satisfied that the piece would make its way. Before closing our notice, we must not forget to make special mention of Mr. Wiener's violin solos, which elicited the most enthusiastic applause, and also to award a word of praise for the vocal pieces contributed at the second concert by Miss Sophie Ferrari, and at the third by Miss Wilhelmina Gips.

THE St. George's Glee Union's usual monthly concert, given on the 7th ult., was entirely sacred, the first part being devoted to a selection from Haydn's "Creation," the solos of which were sung by Miss Goldsmith and Messrs. J. Jekyll and Conrad King, the first of whom gained great applause by her excellent rendering of "With verdure clad." The choruses were tolerably well sung by the choir, "The heavens are telling," being especially worthy of mention. The accompaniments were excellently played by Miss Secretan and Mr. Geo. F. Smith, R.A.M. Mr. Garside conducted with his accustomed ability. The second part was miscellaneous, and included several vocal pieces, in which Misses Bessie Spear, White, and Goldsmith, Messrs. A. Wilkinson, Jekyll, Coles, and Tom Ellis took part with much success, the duet, "Quis est homo," from Rossini's "Stabat Mater," by Miss Goldsmith and Miss Bessie Spear, being one of the best performances of the evening. The second part was conducted by Mr. Joseph Monday.

WE extract the following remarks from the "Scottish Guardian," of the 1st ult.:—"A very enjoyable Organ Recital was given in the University Music Classroom on 30th March, by Professor Oakeley. The emphatic applause of the student part of the audience was doubtless meant as a 'counterblast' to Professor Blackie's newspaper attack on the University concert. Our versatile Professor of Greek, on his return from that concert, penned a letter to the *Scotsman* finding grievous fault with the programme, of which, in his opinion, the 'national music' of Scotland ought to have formed the main element. Out of this letter grew a correspondence, which has day by day filled a large space in the leading Edinburgh journal, and in the course of which the Professor returned to the charge to denounce in unmeasured terms the teaching in our schools of any other music than that of Scotland. The Professor of Greek is but one out of many Scotsmen who are capable of having their patriotic emotions touched by a Scotch song, but are so incapable of entering into music in any higher form that they will sit with weariness or even disgust through the performance of the finest symphony ever composed. Such persons ought assuredly not to pretend to a pleasure in music which they do not feel; but neither ought they to fling words like 'false culture,' 'snobbery,' and 'flunkyism' at the heads of those whom superior susceptibility or higher training has enabled to enjoy the great masterpieces of musical art. As an instance of the competency of the letter-writers who have followed in the Professor's wake to discuss musical questions, one of them considers that the symphony 'is to be recommended chiefly as a vigorous exercise of the throat, but cannot be called music in the highest sense of the term'. Another likens a Scotch air to 'the carol of the lark,' any of Schubert's lyrics being by comparison but 'the chattering of a magpie.' Nowhere but in Scotland could the correspondence columns of an influential newspaper be filled for weeks with a discussion whether or not national melody is the highest existing form of musical art. Let us hope that the efforts of Professor Oakeley to lead the young generation to an acquaintance with and love of the divine art may materially aid in wiping away the reproach of Scotland, that she is the only country in Christendom which, until very recently, had not advanced beyond the merest rudiments of music, and has never produced a musical composer."

THE Aldermanbury Musical Society gave a concert under the patronage of Mr. Alderman and Sheriff Knight at the Foresters' Hall, Wilderness-row, on Monday, the 3rd ult. The artists were Miss Marian Stringer, Miss Florence Talbot, Miss Louie Wood, and Mr. S. Crome. "The God of Israel," "To Thee, great Lord," "Bridal Chorus" (Rose Maiden), and "O hush thee, my babie," were excellently sung by the choir. Miss Stringer was highly effective in "With verdure clad," "The beating of my own heart," &c. Miss Talbot and Miss Wood also deserve favourable mention. Mr. Crome was heard to great advantage in "Now heaven in fullest glory shone," and "Twenty years." Pianoforte solos were also contributed by Mr. Fred. H. Cosens and Mr. J. Green, R.A.M. The concert was conducted by Mr. Geo. Shinn.

AN excellent concert took place at the Birkbeck Institution on the 12th ult., under the direction of Mr. Stedman, when he was assisted by Miss Annie Sinclair, Miss Marie Duval, Miss Dones, Miss Lizzie Turner, Mr. George Fox, Mr. Richard Blagrove, and Mr. Henry Parker, all of whom were successful in their rendering of the respective pieces allotted to them. Among the novelties introduced were a new ballad, "Dover Bay," by F. R. Statham, sung by Mr. George Fox, and a "Valse de Concert," composed and performed by Mr. Henry Parker, both of which were well received.

A special service was held on Thursday evening in Passion week, at Holy Trinity, Haverstock Hill, when Dr. Stainer's setting of the "Miserere mei Deus," and Handel's "St. John Passion" were sung by a choir numbering one hundred voices, assisted by a band. The solo parts were rendered by Masters Connor and Potter, Messrs. Goodwin and Speer, of the choir of St. Botolph's, Aldersgate, and Mr. Herbert Wilson, of All Saints', Margaret Street. Mr. J. J. Stephens, organist of St. John, Clapham Rise, presided at the organ, Mr. T. A. Blake, organist of St James, Croydon, at the pianoforte (kindly lent by J. Broadwood and Sons), and Mr. J. R. Murray, organist of St. Botolph, Aldersgate, and Holy Trinity, Haverstock Hill, conducted.

On Wednesday evening, the 5th ult., Mr. Ferdinand Praeger delivered a lecture entitled "An Hour's Musical Gossip," at the Society for the Encouragement of the Fine Arts. The lecturer commenced by saying that the stiff orthodoxy of most musical professors of the present day—their incessant hunting after consecutive fifths and eighths—reminded him very much of the master singers of the 15th and 16th centuries. He then proceeded to explain the origin and peculiar rhythm of most dances, and described the characteristics of the national dances of various countries. He also explained most clearly the origin of, and accounted for the peculiarities of all pastoral music. The lecturer thought it a pity that the art of composition was not more taught amongst the young, as it would tend greatly to increase *originality* if they were taught to express their own thoughts and feelings rather than to imitate those of others. In illustration of the lecture, Mr. Michael Dwyer sang two songs from Wagner's "Lohengrin," and two manuscript songs by Mr. Praeger, which were deservedly applauded.

The Organ Recital at the Bow and Bromley Institute, by Mr. C. J. Frost, on the 8th ult., was extremely good, the performer showing much manipulative skill and a thorough knowledge of the highest school of pedalling, which qualities were especially exhibited in his playing of Bach's fugue in B minor. Batiste's "Elevation" in F major, with its effective variations, gave great satisfaction, as also did an "Allegro, un poco maestoso," by B. Tours. An "Adagio," by E. Silas (in D major), was very attractively rendered; and a charming melody by H. Smart (in G major) also received full justice. The performer gave two specimens of his own composition, announced in the programme as being in course of publication with others by the same author. These were well performed and warmly applauded. The vocal illustrations were successfully sung by Miss Harries, R.A.M., who was encored in two of her songs. Dr. W. Spark was the organist at the Recital on the 22nd ult.

The concluding Concert of the season of the Bow and Bromley Institute took place on the 24th ult., under the conductorship of Mr. W. G. McNaught, the energetic and painstaking trainer of the Tonic Sol-fa Choirs, whose prize choir of certificated singers sang the choruses and part-songs in a very effective manner, especially the choruses from Purcell's "Macbeth" music, and the same composer's "Come if you dare" (solo by Mr. Stedman). Miss Lizzie Evans, who has a telling voice, Mr. Stedman in the "Pilgrim of Love," and Mr. Wharton in "Honour and Arms," secured the warm appreciation of a large audience. A selected number of the Crystal Palace Band, under the superintendence of Mr. George Webb, played most of the accompaniments, and also gave the gavotte "Louis XIII.," and two Overtures, in good style. Mr. Alfred Carder took his usual duties at the organ and pianoforte with his accustomed skill. The Committee of this Institution, with their obliging Secretary, Mr. William Foster, have earned the thanks of all musical people for their continued efforts for the advancement of the love of good music in their district by means of the Monday Evening Concerts and Saturday Organ Recitals.

We are informed that at the concert in aid of the Cheesemongers' Benevolent Institution, (held on the 19th ult. at the Royal Albert Hall), one thousand guineas, at least, was realised, and that this sum will be forthwith handed over to the Institution.

The Passiontide and Easter services at St. Stephen's, Lewisham, have been marked by some special features. On Thursday evening, in Passion week, Mendelssohn's "Christus" was performed with excellent effect. On Good Friday evening a special service was held, which included a short selection from the "Messiah," and the solo and chorus "With Jesus I will watch and pray," from Bach's "St. Matthew Passion," solo by Mr. G. F. Carter, of Westminster Abbey. The Rev. Canon Gregory preached. On Easter Sunday morning the English version of Gounod's "Messe Solennelle" was sung. The above were given with instrumental accompaniments, and were under the direction of Mr. C. Warwick Jordan, Mus. Bac., Oxon.

Miss Amy Stewart (a pupil of Herr Sauerbrey), gave a pianoforte recital, at Langham Hall, on the 5th ult., when she played with much success selections from Chopin, Schubert, Beethoven, Schumann, and Heller, and two compositions by Herr Sauerbrey. Madame Sauerbrey sang Schubert's Serenade and Mozart's "Voi che sapete." The room was well filled.

At the sixth trial of new compositions by the "Musical Artists' Society," held at the Royal Academy of Music on the 1st ult., amongst the many interesting works given may be mentioned a trio in D, for pianoforte, violin, and violoncello, by Mr. F. E. Gladstone; a romance, for pianoforte and violoncello, by Mr. E. H. Thorne; Ferdinand Hiller's "Suite Moderne" (excellently played on the pianoforte by Mr. George Wheeldon), and two pianoforte solos by Mr. J. B. Calkin, effectively rendered by the composer. Two well-written songs by Mrs. O'Leary-Vinning—the first sung by Miss Marion Severn, and the second by Miss A. Butterworth—elicited warm applause. Mr. Arthur O'Leary and Mr. Eaton Faning presided at the pianoforte.

A Sacred Concert was given by Miss Marian Pocklington, at Wellington Hall, Barnsbury, on the evening of Good Friday, when she was assisted by Misses A. Barnet and Elmore, and Messrs. H. Horscroft, J. Hayden, and P. Locton King. A varied programme was well rendered, several pieces being re-demanded.

At the Alexandra Palace Symphony Competition, the first prize has been awarded to Francis Davenport, and the second to C. Villiers Stanford. Judges: Professor George Alexander Macfarren, Mus. Doc., Cantab., and Professor Joseph Joachim. There were 38 Symphonies submitted.

Mr. William Goodwin, whose death occurred on the 1st ult., was a man whose honourable career had earned for him the respect and esteem of the many musicians, both professional and amateur, with whom, during the last fifty years, he had been associated. He was well known as an excellent musician—although in his professional capacity as copyist and librarian, such exceptional acquirements were but rarely called forth—and at the approaching Festivals his loss will be severely felt by the numerous artists who had learned to value his uniform kindliness of manner and punctuality in business.

The singers of the Societies "Verein" and "Sangerkranz" performed before the Queen during her stay at Coburg.

A correspondent asks us whether the "Pianograph," a machine for registering upon prepared paper any notes played on the pianoforte, is still in existence; and, if so, where it is to be procured. Can any of our readers supply the desired information?

REVIEWS.

Novello, Ewer and Co.

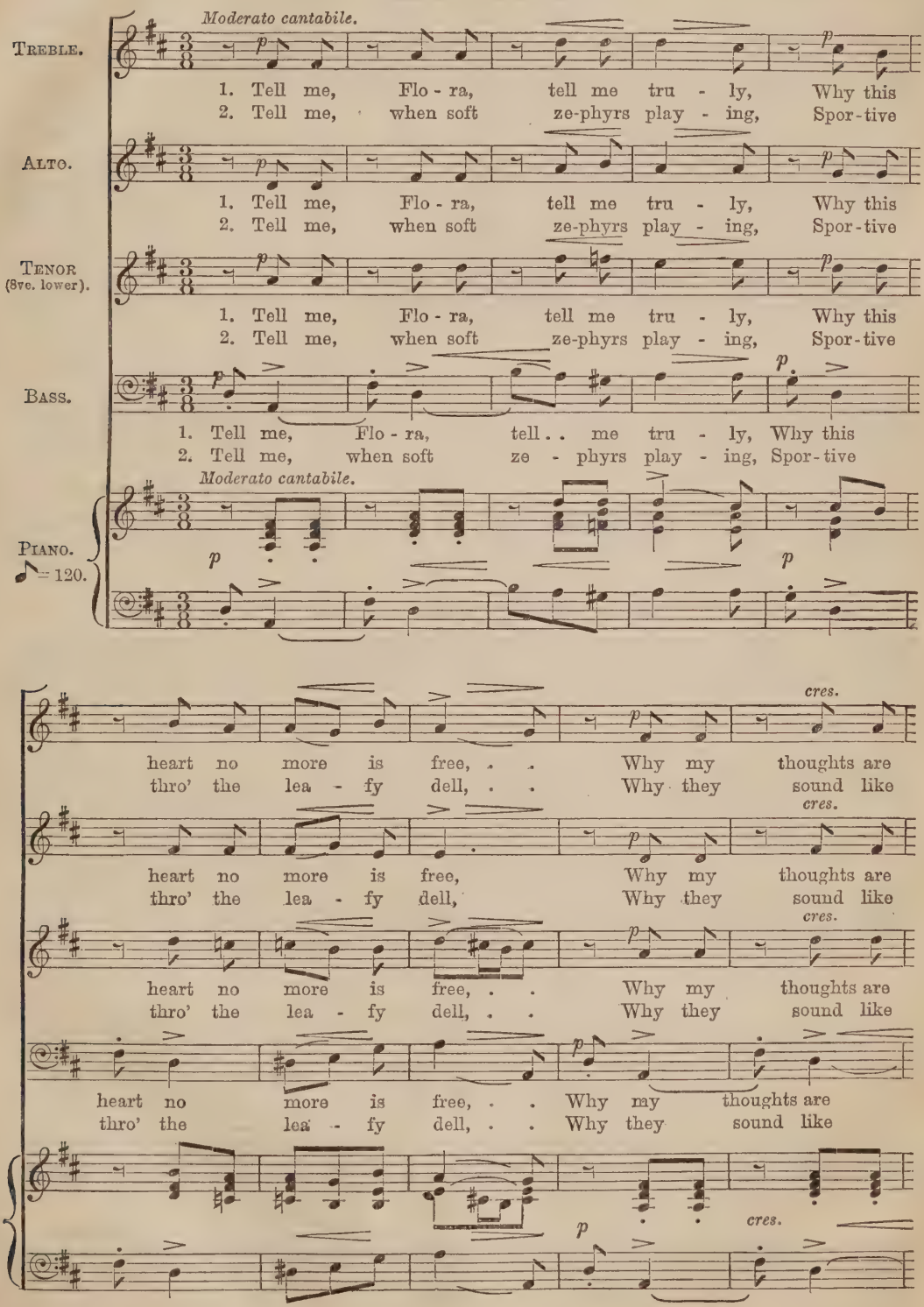
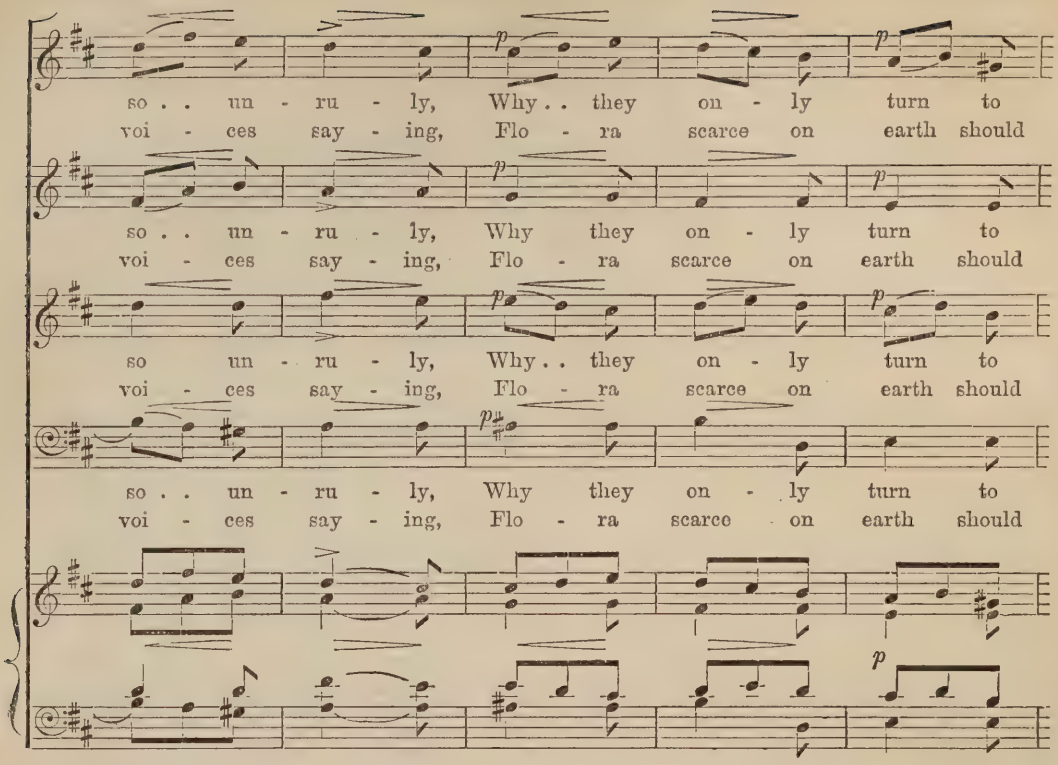
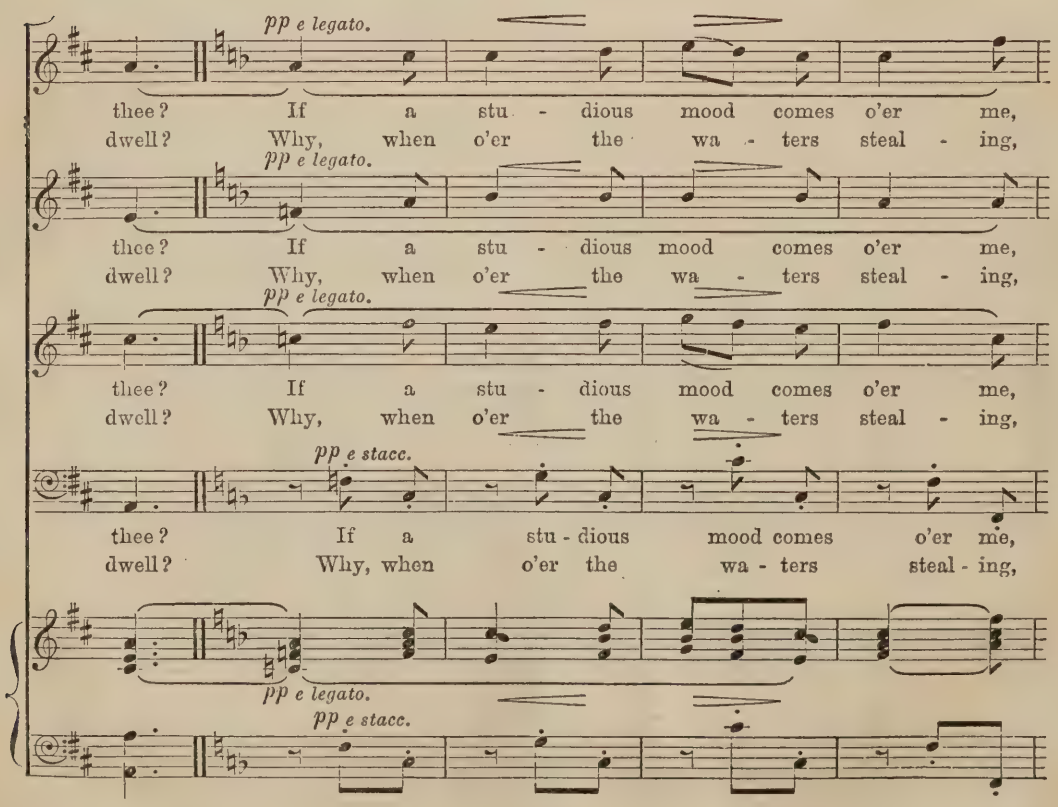
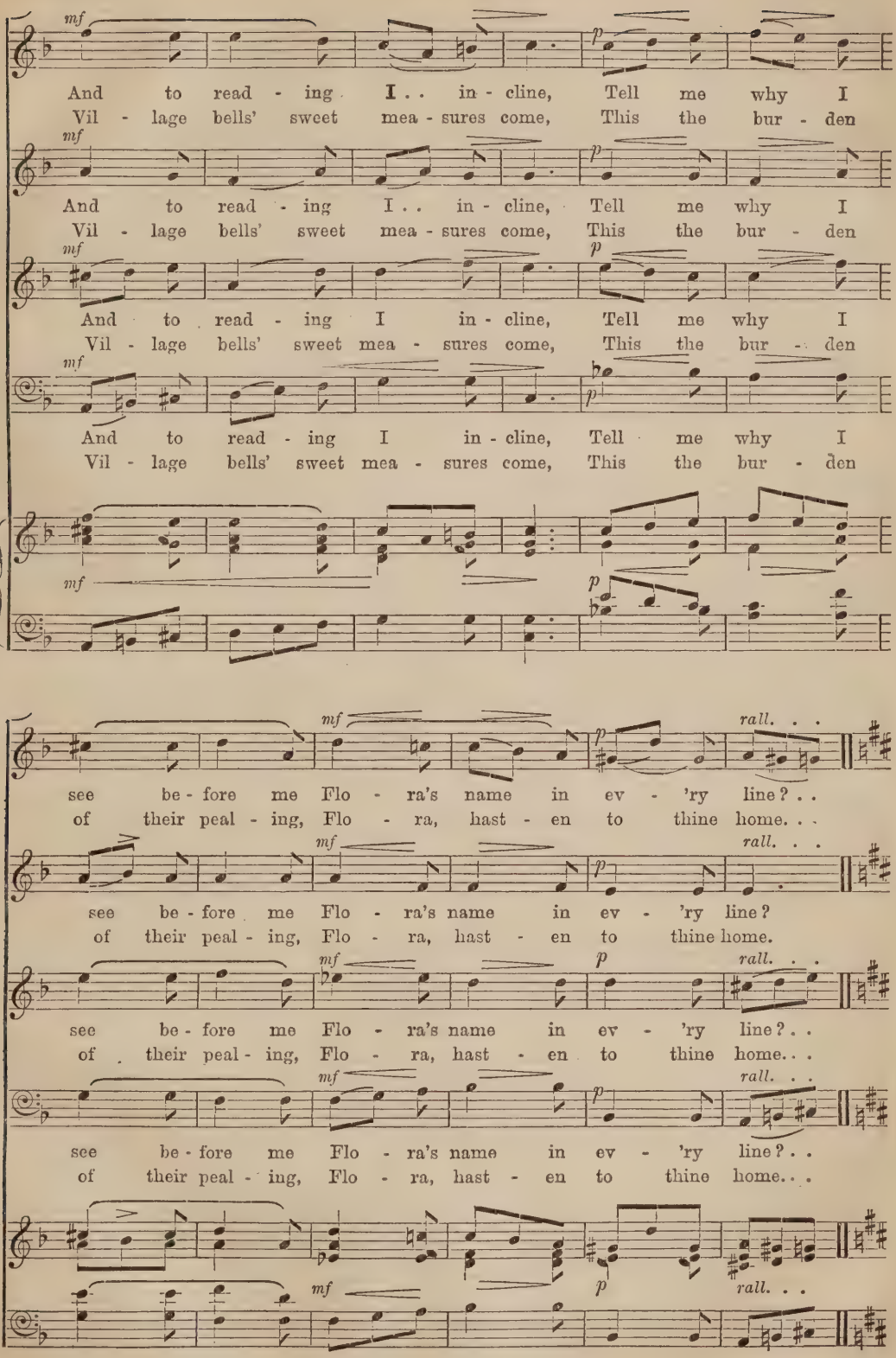
Te Deum laudamus. Composed by Joseph Haydn. Vocal Score.

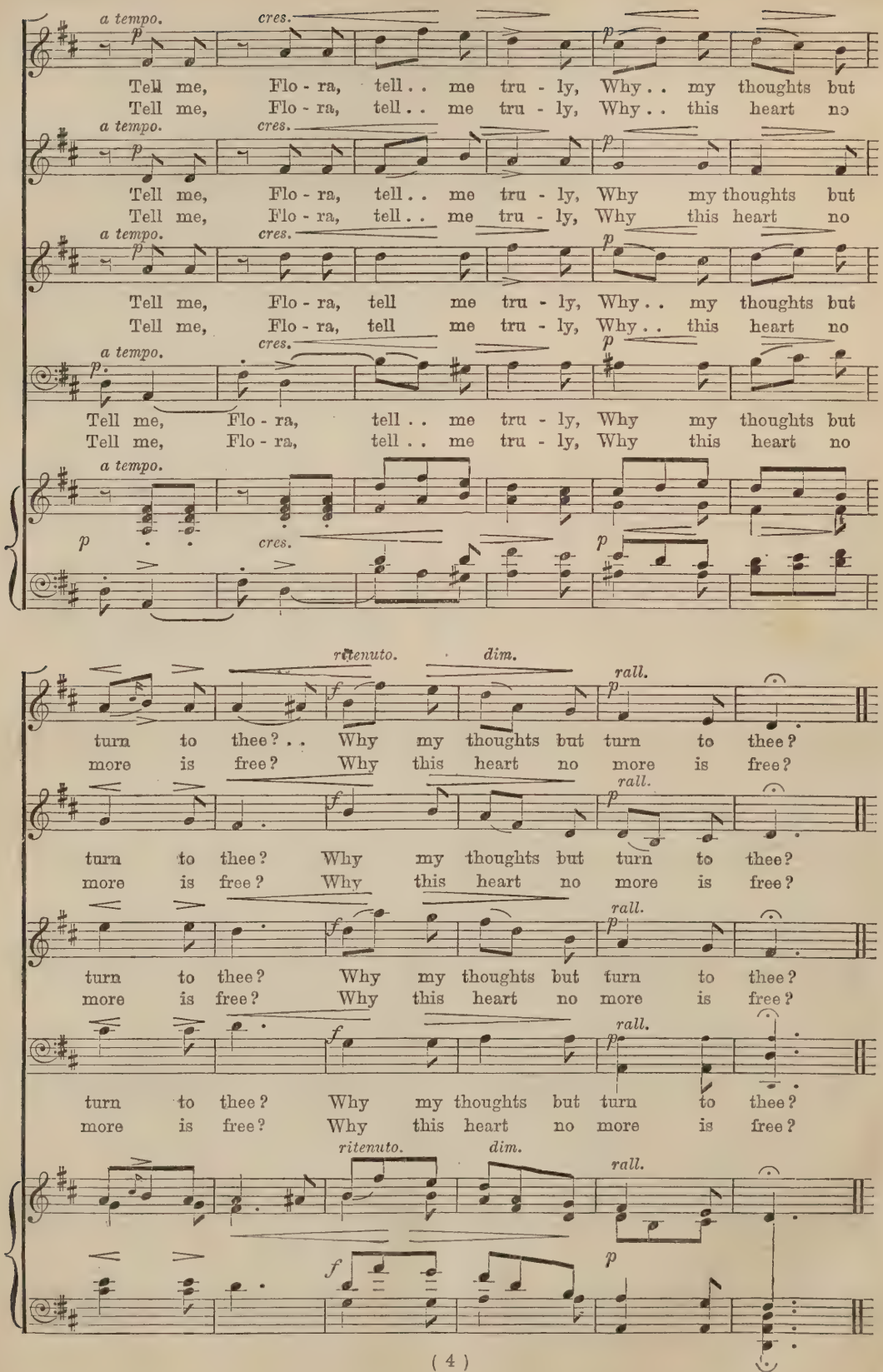
It would be difficult to find two works by one composer more strongly contrasted than the *Passion* recently noticed andthe present *Te Deum;* and yet both works are equally characteristic of their author. In the *Passion* we saw the graver and more serious—let us add the more

Tell me, Flora.

Words by M. Deigh. PART-SONG. Music by Cino Pinsuti.

London: NOVELLO, EWER & CO., 1, Berners St. (W.), and 80, 81, Queen St., Cheapside. New York: J. L. PETERS, 843, Broadway.


Moderato cantabile.
Treble.
Alto.
Tenor (8ve. lower).
Bass.
Piano.
♩ = 120.
1. Tell me, Flo - ra, tell me tru - ly, Why this
2. Tell me, when soft ze-phyrs play - ing, Spor-tive
1. Tell me, Flo - ra, tell . . me tru - ly, Why this
2. Tell me, when soft ze - phyrs play - ing, Spor-tive
heart no more is free, . . Why my thoughts are
thro' the lea - fy dell, . . Why they sound like
cres.

so . . un - ru - ly, Why . . they on - ly turn to
voi - ces say - ing, Flo - ra scarce on earth should
so . . un - ru - ly, Why they on - ly turn to
voi - ces say - ing, Flo - ra scarce on earth should
so un - ru - ly, Why . . they on - ly turn to
voi - ces say - ing, Flo - ra scarce on earth should
so . . un - ru - ly, Why they on - ly turn to
voi - ces say - ing, Flo - ra scarce on earth should

pp e legato.
thee? If a stu - dious mood comes o'er me,
dwell? Why, when o'er the wa - ters steal - ing,
pp e legato.
thee? If a stu - dious mood comes o'er me,
dwell? Why, when o'er the wa - ters steal - ing,
pp e legato.
thee? If a stu - dious mood comes o'er me,
dwell? Why, when o'er the wa - ters steal - ing,
pp e stacc.
thee? If a stu - dious mood comes o'er me,
dwell? Why, when o'er the wa - ters steal - ing,
pp e legato.
pp e stacc.

mf
p
And to read - ing I . . in - cline, Tell me why I
Vil - lage bells' sweet mea - sures come, This the bur - den
And to read - ing I . . in - cline, Tell me why I
Vil - lage bells' sweet mea - sures come, This the bur - den
And to read - ing I in - cline, Tell me why I
Vil - lage bells' sweet mea - sures come, This the bur - den
And to read - ing I in - cline, Tell me why I
Vil - lage bells' sweet mea - sures come, This the bur - den
rall. . .
see be - fore me Flo - ra's name in ev - 'ry line? . .
of their peal - ing, Flo - ra, hast - en to thine home. . .
see be - fore me Flo - ra's name in ev - 'ry line?
of their peal - ing, Flo - ra, hast - en to thine home.
see be - fore me Flo - ra's name in ev - 'ry line? . .
of their peal - ing, Flo - ra, hast - en to thine home. . .
see be - fore me Flo - ra's name in ev - 'ry line? . .
of their peal - ing, Flo - ra, hast - en to thine home. . .


a tempo.
cres.
Tell me, Flo - ra, tell . . me tru - ly, Why . . my thoughts but
Tell me, Flo - ra, tell . . me tru - ly, Why . . this heart no
Tell me, Flo - ra, tell . . me tru - ly, Why my thoughts but
Tell me, Flo - ra, tell . . me tru - ly, Why this heart no
Tell me, Flo - ra, tell me tru - ly, Why . . my thoughts but
Tell me, Flo - ra, tell me tru - ly, Why . . this heart no
Tell me, Flo - ra, tell . . me tru - ly, Why my thoughts but
Tell me, Flo - ra, tell . . me tru - ly, Why this heart no
ritenuto.
dim.
rall.
turn to thee? . . Why my thoughts but turn to thee?
more is free? Why this heart no more is free?
turn to thee? Why my thoughts but turn to thee?
more is free? Why this heart no more is free?
turn to thee? Why my thoughts but turn to thee?
more is free? Why this heart no more is free?
turn to thee? Why my thoughts but turn to thee?
more is free? Why this heart no more is free?

unusual—phase of Haydn's genius; here we have the cheerful genial writer, whose sacred music is the reflection of his own kindly and happy nature, and of whom it is recorded that he once said that the thought of the Divine goodness inspired him with such joy that he believed he should even set a *Miserere* to lively music.

The present work is in three movements which follow one another without a pause. After a symphony of eight bars, the chorus enters in unison, but with full harmony in the orchestra, with a subject apparently founded upon the eighth Gregorian tone. At the words "All the earth doth worship Thee" the chorus break into harmony with a florid accompaniment for the violins, such as may be found in the masses Haydn wrote for Prince Esterhazy. From this point the music flows along in one stream of melody, the only objection to which is that (as is often the case with our composer) it is certainly rather light in style for sacred music, up to the words "We believe that Thou shalt come to be our Judge." We abstain from attempting any detailed description of the music, simply because such description would be at best very imperfectly intelligible without the aid of musical quotations. It will suffice to say that the interest never flags, and that whatever may be thought as to its suitability for church purposes, there will hardly be two opinions as to its being equally pleasing to sing and to listen to. At the words "We therefore pray Thee, help Thy servants," the key changes from C major to C minor (*Adagio*). This more solemn vein of thought, however, is of very short duration—only ten bars; and at the very next verse of the hymn, "Make them to be numbered with Thy saints," Haydn is back again in the major (*Tempo Primo*), and as lively as ever. At the "Vouchsafe, O Lord," a rather long transition into the relative minor occurs, and the style of the music becomes somewhat more devotional. The concluding verse, "O Lord in Thee have I trusted," is treated fugally. No one was ever happier than Haydn in his contrapuntal writing, and the present specimen—a fugue on two subjects—may compare with the best examples to be found in his masses. Toward the end of the movement the strict style is abandoned, and a somewhat extended *coda* is introduced, an important feature of which is the new subject in the bass (pp. 27, 28 of the present edition), in which, at the words "Let me never be confounded," the voice falls through the interval of a diminished seventh from A♭ to B♮.

Though it cannot be said that the re-publication of the present work will add anything to Haydn's renown, it is none the less a welcome addition to the octavo series; and from its extremely pleasing character, and only moderate difficulty, will be likely to prove very acceptable to choral Societies in search of a novelty.

O ye that love the Lord. Anthem. Composed by Sir George Elvey.

A FOOT-NOTE on the first page of this piece informs us that it is taken from the author's Festival Anthem, "The Lord is King." If our memory serves us correctly, that work is written with orchestral accompaniment; and in this fact we find a probable explanation of the continuous figure of triplet quavers in the pianoforte (not organ) part of the present piece. The whole accompaniment, indeed, is strongly suggestive of violins; and we can hardly help thinking that had Sir George Elvey written it for the organ, he would have adopted a different style of treatment. The chorus is very melodious, and written in the free imitative style of which Mendelssohn in his sacred music has given us so many happy examples. The present piece is Mendelssohnian in feeling rather than in phrases. From the nature of its accompaniment it is in its present shape adapted to chamber rather than to church use; but a judicious organist would find little difficulty in making such slight modifications, without in any way altering the spirit of the original, as would render the instrumental part effective on the organ, in case it should be desired to introduce the Anthem in divine service—such modifications, we mean, as he would make, for instance, in accompanying on the organ such a chorus as "He watching over Israel" in *Elijah*, in which a continuous triplet figure is also a prominent feature.

An Evening Service—Cantate Domino and Deus Misereatur. By ROBERT TAYLOR.

THE present service, though unpretentious in form, being mostly for unison chorus, and requiring no detailed notice, deserves a word of commendation for its melodious character, and still more for its excellent and musicianly workmanship. We read it through in the course of our reviewing duties just after perusing a quantity of the weak and "shiftless" trash so often sent to the unfortunate critic, the only appropriate place for which is the waste-paper basket; and only those who have passed through similar experiences can imagine the relief of finding a work written by one who really knows how to modulate decently, and whose ideas of rhythm, and still more of harmonic progression, are not of the vaguest and crudest kind. Mr. Taylor's harmonies are always well chosen, and he has a good feeling for musical contrast. As an instance of this we may cite the happy effect of the change from F to D major at the words "Praise the Lord upon the harp." The whole service, in short, is excellent, and so easy as to be practicable for any choir of even ordinary attainments. We may point out that a ♯ has been omitted before the B in the organ part on the first bar of the third page.

St. Cecilia's Day. A Cantata, in Vocal Score. Composed by J. B. Van Bree.

THE publication of this Cantata in Novello's well-known Octavo edition will be a boon to Choral Societies desirous of increasing their *répertoire* by the introduction of good but unhackneyed compositions which shall be attractive to a general audience. Van Bree was a prolific composer, having produced Masses, Psalms, Overtures, Quartetts, and several dramatic works, amongst which may be mentioned "Sappho," which is said to have obtained a brilliant success. The melodious character of the Cantata before us will be a certain passport to its public acceptance. The choruses are extremely simple in construction, and the Recitatives which string them together, although not lengthy, are well written and effective. The florid air, with Recitative, "Frascati, clad with beauty," and the solo, accompanied by the chorus, "Give way now to pleasure," will require a light soprano voice; but they are both so exceedingly tuneful as to ensure success. Judging from the pianoforte arrangement, we should imagine that some beautiful effects are contained in the full score, which we find is also published. The accompaniments are by no means difficult; and for a drawing-room piece, with a small choir, the Cantata will be found most available.

Sunday Musings. Six short pieces.
Children's Fancies. Easy Sketches.
Harvest Home. A Pastoral Sketch.

Composed by Ridley Prentice.

OF the six pieces under the title of "Sunday Musings," only two have been forwarded; and indeed by the list on the title-page, these appear to be all that are yet published. They are well written, though somewhat dull; but by many who associate this characteristic with music suitable for Sabbath performance, will be no doubt warmly welcomed. The first of the "Children's Fancies" has a lively melody, in 6-8 rhythm, for the principal subject, followed by a somewhat harsh double pedal, scarcely in character, we think, with the title—"The Fairies"—which the composer has given to the piece. No. 2, of these "Easy Sketches" is headed "Listen," but we can hardly see why. The theme, in A minor, is extremely attractive; and young players will find some good practice throughout this little trifle, which occupies but three pages. "Harvest Home" is a more ambitious composition, and decidedly the best of the number now under notice. The subject is bright and spirited; and if we except an abrupt transition from major to minor and back again, in the first page, the piece is thoroughly to our mind. The pastoral feeling is well preserved, and we can cordially commend the composition to the attention of amateur pianists.

Gavotte (Festivale). By Alfred B. Allen.

This piece was composed for and performed at Mr. Kuhe's Brighton Festival during the present year. We should imagine that, being originally intended for an orchestral work, its effects are much enfeebled in the pianoforte transcription before us; but the theme is melodious, although we cannot say that the "Trio" is much to our mind, the three consecutive fifths between the inner part and bass, in the 8th bar, being, to us, particularly disagreeable. By the way, we cannot understand why the diminished 7th on G♯ should be written as a ♯ 6-5 when it resolves to a 6-4 on the dominant. Surely the root is the same whether it resolve to a 7th or a 6-4, and varying notation like this is very apt to perplex a performer. Should Mr. Allen doubt how this chord ought to be written, let him refer to Beethoven's Sonata in E flat (Op. 31, No. 3), where in the 5th bar of the first movement, he would be rather surprised, we think, to find F♯ instead of G♭.

The Silent Land. Part-song for unaccompanied Choral Singing. The words from Longfellow's "Hyperion." Composed by Alfred R. Gaul.

We are particularly pleased with Mr. Gaul's part-song. There is a delicacy of treatment in the setting of the words throughout which convinces us that the composer has thoroughly studied his subject before committing his thoughts to paper. The composition is replete with melody, and some phrases are of remarkable beauty, as one instance of which we may cite that ending at the first double bar, to the words "Thither, oh thither, into the silent land." The voice-parts are written with much purity, and consequently flow so smoothly as to offer no undue difficulties to the singers. The song has been given this season by Mr. Henry Leslie's choir; and we also find that it has been sung by the Birmingham Festival Choral Society.

The Sun in golden splendour. Four-part Song. Words by H. C. Harrison. Composed by Henry Grimshaw.

We can scarcely wonder that this song rises not beyond the level of respectable common-place, for the poetry is just of that sort, headed "words for music," to be found in the old magazines especially addressed to the "fair sex." Such an incongruous mixture of well-worn materials we have not met for some time; and for the life of us we cannot make out what the "cloister'd Nuns" have to do with the matter, save to sing "Ora pro nobis, Sancta Maria," at the end of each verse. In justice to the composer, however, we must say that the voice-parts are most carefully written, and the harmonies unexceptionable throughout. Mr. Grimshaw may do better when he works with a more sympathetic partner.

Clarendon Press.

A Treatise on Musical Form and General Composition. By the Rev. Sir F. A. Gore Ouseley, Bart., M.A., Mus. Doc.

As professor of Music at the University of Oxford, we presume that the author of this Treatise is anxious to record his convictions on every point connected with the science, in order that students who present themselves for examination may be previously acquainted with the musical faith of their master. Whether this is an unmixed benefit we will not now stop to enquire, but there can be no doubt that the thoughtful and carefully-written works which have preceded the one before us must inspire the utmost respect for an artist who might, if he pleased, hold his official position in dignified silence. There is evil as well as good in the dissemination of a well-considered book on "Form and General Composition in Music," for, as a rule, persons who have, what is termed a "turn" for composing, are so surrounded by flatterers, and have so little power of judging themselves, that when they have thoroughly laid hold of the principles of "form," as given by such an authority as the Oxford Professor, they are too apt to believe that by mere industry and perseverance they can accomplish all that is necessary to produce works which shall enlist the attention of the world. On this point, indeed, the author of this book appears to think with us, for he says "it may well be doubted whether the composition of new melodies, worthy of the name, can be acquired by rules or definitions at all;" but as later on he declares "there is reason to believe that the power of originating good melodies is latent in many persons who are ignorant of their own faculties, and have, therefore, never cultivated them," it is obvious that he thinks the rules given in his book will develop this latent faculty, and that *poetry*, in fact, can be drawn forth by teaching a man the measure and form of verses. With an expression of our dissent from this view of the subject, we close any objection which a careful perusal of the Treatise has called up, and passing from the "abuse" to the "use" of the work, give our hearty assent to most of the rules it contains. The little melody, in C major, which is analysed in periods, phrases, and strains, and harmonised in various ways, is extremely well suited for the purpose, and the explanations are most lucidly written. The examples, selected from the works of well-known composers, are very good as illustrations of regular and irregular forms of melody, and the Sonata, composed for the purpose by the author, in imitation, as he states, "of the regular Mozartean epoch," is better than all the letterpress descriptions that can be given of this class of composition. As a help for students who have natural creative genius, the Treatise will be found most valuable; but it will not make composers of those who have waited for such a work to arouse their dormant musical faculties.

Augener and Co.

We return no more. Song. Words by Mrs. Hemans. Music by H. L. M.

As we may charitably suppose the composer of this song to be an amateur, we cannot conceive why he should court criticism outside the circle of his admirers by sending the composition for review. The ignorance of the commonest rules displayed in almost every bar of this effusion may be accepted as a proof that the author has not even studied enough to be doubtful of his powers; and we advise him therefore, before venturing again into print, to take counsel with those who know better than himself as to the advisability of endeavouring to gain that "little knowledge" which may convince him of his "danger." In justice to the publisher, we must not omit to mention that the song is "Author's property."

J. B. Cramer and Co.

Strive, wait, and pray. Song. Words by Adelaide Procter.

Sea Swallows. Song. Words by George March.

Hush? The Murmur of the River. Song. Words by Russell Gray.

True for ever. Song. Written by the Lady John Manners.

Composed by Virginia Gabriel.

Presuming it necessary that songs made up of the commonest materials must, for commercial purposes, be written, it is good, at least, that they should be as inoffensive as those before us; for whatever may be said of their artistic value, we have not to arraign the composer for any glaring violation of grammatical rules. The first on our list is, we think, the least attractive, the dragging crotchets in the accompaniment at the commencement imparting a heaviness to the melody scarcely in sympathy with the character to the words. "Sea Swallows" is much better, the simple theme, in F minor, contrasting well with the more impassioned phrases which follow; although the conventional burst in the tonic major, with the triplet accompaniment, is perhaps somewhat losing its effect, by such constant repetition, even with a drawing-room audience. We have copied the note of interrogation after the word "Hush" on the title-page of the third song, although we have not the faintest idea what it means. The soft triplets running throughout

this composition in the accompaniment give some little interest to the melody; but the disguise is too thin to deceive any but those for whom the music is manufactured. "True for ever" is, to our mind, the most genuine ballad of the four; for, if we except a somewhat abrupt modulation from C to E flat, and back again, in the space of four bars, both melody and accompaniment flow smoothly and agreeably throughout. Certainly, little is attempted, but that little is well done.

Charles E. Hutchins, Medford, Mass., U.S.

The Sunday School Hymnal and Service Book. Edited by the Rev. Charles E. Hutchins.

Though there exists an extensive literature of hymns for children, there are, we believe, but few collections in which provision is made for music as well as for words. One has been compiled, if we are not mistaken, by Mr. Curwen, who, by his Tonic Sol-fa movement, has done so much to popularise music among the young; and last year a Children's Service Book, containing many excellent features, was published by the Rev. H. Martyn Hart. The present volume is of interest, as showing what is done across the Atlantic for a similar object.

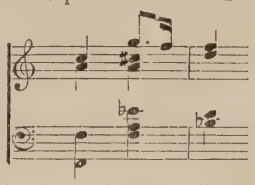
In a note accompanying the volume, its editor, with a modesty by no means too common, says, "I do not venture to think that it has merit enough to entitle it to any notice in your valuable paper." We are very happy to be able to disagree with him. The book is a really commendable effort to enlist the sympathies of children in divine service. Its contents are very varied. We have first a form of prayer for opening and closing school; then a short choral service for morning and evening prayer, the words of which are taken, with some slight modifications, from our Book of Common Prayer, the music being Tallis's. We next find the Litany and two or three Offertory Sentences with music. Then come the Canticles, &c.—the Venite, Gloria in Excelsis, Te Deum, Benedicite, Jubilate, Benedictus (abridged), Magnificat, and others. Some of these which are directed to be sung as Canticles are not so used in our English Service, *e.g.*, Psalms 92 and 103, both of which, however, appear in a considerably shortened form. After this is given a selection of Psalms with Chants, occupying in all some twenty-four pages. The music is all familiar to us in this country, being by well-known Cathedral writers, and the pointing of the Chants is clear and good. After a nearly, if not quite, complete collection of the Collects from the Book of Common Prayer, we reach the Hymns and Tunes. Of these there are 174; and the volume is completed by the addition of 42 Carols for various Church Festivals.

It will be seen from this summary that the work before us is very complete. With the selection of the Hymns, &c., we are of course less immediately concerned than with the musical portion of the book; but it may be said in passing, that the editor appears to have exercised very good taste in choosing not only such hymns as are suitable for the young, but also such as are of acknowledged excellence, and in many cases of considerable poetical merit. From a musical point of view also, the Sunday School Hymnal is on the whole very satisfactory. Many of the best tunes from our modern collections are to be found in it, and sufficient care has been taken to select such as are of a melodious character, and likely to be popular with children. Only in a few cases, which it is needless to particularise, are we disposed to take exception to any of the music admitted. One or two trifling slips (probably oversights) in the harmony have caught our eye as we examined the book; but these are so few that we can on the whole recommend the arrangement no less than the selection. From the fact of the copy before us bearing on its title the words "twentieth thousand," it is evident that the book has had a large sale in the United States. We may add that it deserves it.

ORIGINAL CORRESPONDENCE.

DR. STAINER'S "HARMONY."

To the Editor of the Musical Times.

Dear Sir,—In your March number, in answer to an inquiry, an explanation of a chord in Gounod's "Faust" is given. Two selections of this dark problem are offered, Richter's system being doubtless preferable by its simplicity, but I would, with due deference both to Stainer and Richter, attempt a yet more simple explanation. In these days of Teutonic *furore* it may seem like heresy in music to offer the Italian system of Counterpoint as an expositor of knotty questions in dispute, yet, in this instance, it offers us a helping hand to get out of this apparent slough of despond. The chord in question

cannot be considered as a *legatura di nono* (suspension of the ninth), because *that* would require preparation as well as resolution. The Do sharp need give no trouble, for it is simply an augmented fifth and has no influence on the character of the chord whatever. What is the chord then, you ask? The Sol is an appoggiatura having no value or consideration in harmony; the Do sharp is an augmented fifth to be treated in harmony as if Do natural; the Mi flat is the minor seventh to the dominant Fa which ascends to a tonic Si flat. Thus it is nothing more than a *cadenza semplice*, and the only wonder is that it should have created such a pother with any educated musician. This explanation is made according to that system which was studied and practised by Leo and Durante, Sarti and Tomaso Trajetta, the two Scarlattis and the two Guglielmis, Pergolesi and Cimarosa, Cherubini and Mercadante, Feneroli and his pupil Phil. Trajetta, my beloved master.

Truly yours,

Albert G. Emerick.

Philadelphia, March 21, 1876.

ALOYS HENNES'S "NEW METHOD FOR THE PIANO."

To the Editor of the Musical Times.

Sir,—In justice to myself and to "Hennes's System of teaching music," I trust you will insert the following lines in your largely circulating and valuable paper. Your reviewer alludes to "some error in my translation here and there," and as a proof of his assertions he quotes the following sentence, the meaning of which he asks to know:—"Pieces (written) in E, B, F♯, A♯, D♭ sharp and G♭ sharp must be introduced in the materials for instruction (Unterrichts material, French: morceaux d'étude) just as frequently as those in C, G, D, A, F, B♭ and E♭ sharp." Every English musician will agree with me that this means simply: pieces with 4, 5, 6 sharps or flats must be practised by the beginner with the same facility as such in C, or with only 1, 2, or 3 sharps or flats. Perhaps such kind of pieces your reviewer, with that of the "Choir," may find "*particularly interesting*." What might your diffident critic have said if he had seen another not less formidable list of the most celebrated *English* musical authorities, such as F. E. Gladstone, Turle, Dr. Spark, Dr. Garrett, Fred. Archer, Esquire, Sir Fred. Gore Ouseley, Sir Robt. Stewart, Sir Julius Benedict, and many more; as well as of the English Press, headed by our excellent *Concordia* and the severe *Figaro*, *Daily Telegraph*, *Standard*, *Court Journal*, *Public Opinion*, *Illustrated London News*, *The Queen Newspaper*, who all find Hennes's Method attractive and adapted for the purpose. And why, I may ask, have musical authorities like Carl Reinecke, M. M. Gevaert, Samuel J. Grégoire, and F. E. Gladstone, Esq., adopted

Hennes's Method for the musical education of their *own* children? Perhaps your reviewer will be able to answer. His assertion "to derive a double time from a triple one must be a manifest absurdity (these are his words) and that $\frac{6}{8}$-time cannot be derived from two bars of $\frac{3}{8}$," etc., is a matter of opinion, which Hennes himself will be able to justify. But your reviewer will admit that six is a multiple of three, and that any child of the smallest capacity will easily understand when told that two halves make a whole, and that twice $\frac{3}{8}$ make $\frac{6}{8}$, and when the whole is divided into eight equal parts, six of these have their origin in twice three eights. Experienced teachers know that such kind of explanations enter much easier into a child's comprehension than merely technical and scientific terms and expressions, like "a division in doublets is termed 'simple,' in triplets, 'compound,' etc." But I must quite agree with your critic when he says, "that the book would have been more warmly received had it been presented to the English public with less prefatory eulogium. "A good wine needs no bush." I have only to add, that we all know from experience, that excellence, usefulness and merit will not always at first be sufficiently appreciated: and therefore your reviewer ought to have avoided the expression "if the child can be persuaded or forced into wading through the whole of five courses." There is no "wading through" nor "forcing" needed, but the child wants only to be gently guided through 250 most melodious and pleasant pieces of music, which the child can, (and does frequently) *sing*, of which the five courses consist. They constitute, as is admitted by thousands of teachers, a pleasant study and a real recreation for any juvenile beginner. Hennes's Method bids fair to become in due time "The universal piano tutor." Already four different editions (in German, in French, in English, and one without the explanations) represent the musical scholastic literature of the German Division at the Centennial Exhibition at Philadelphia. Apologising for my encroaching upon your precious space,

I am, yours very truly,

H. Mannheimer.

[In proof of our desire to do justice to Herr Mannheimer, we print his letter precisely as we received it. If he believe, however, that a formidable array of favourable notices on his work—even including the "severe *Figaro*"—will in the slightest degree influence our own criticism upon it, we must tell him that he has mistaken the character of our journal. For ourselves, we confess that we find his explanation of the sentence about the keys of "A♯, D♭ sharp, G♭ sharp" somewhat more difficult of comprehension than the original assertion; but, as he admits that the method of teaching compound-time is "a matter of opinion," perhaps he may see that other subjects contained in the book he so warmly advocates are equally open to argument; and that when a publication is voluntarily sent for review, it is at least questionable taste to pen a long epistle merely to ask how the reviewer can have the temerity to say anything against it.—*The Writer of the Notice.*]

WHEN SHOULD "BENEDICITE" BE SUNG?

TO THE EDITOR OF THE MUSICAL TIMES.

Sir,—Can any of your readers inform me on what authority the Benedicite is used at so many of our churches during Lent? The Prayer-Book gives no directions whatever in the matter, and thus leaves it an open question; but one cannot help thinking that, however suitable it may be to the Spring of the year, it is very unsuitable to the season of Lent.

The song itself is very jubilant and inspiriting, and therefore, one would suppose, more suitable for festival use. It is also extremely telling and effective (when sung to appropriate music), and popular with our choirs; and it supplies an agreeable alternative for the Te Deum. It would, therefore, seem desirable to utilise it more often; and it appears to me, after careful consideration of the text, that it might very well be introduced on Saints' days (the last six verses from v. 27 being singularly appropriate), at Thanksgiving Services (especially Harvest Festivals and choral gatherings), on the Sundays in Advent, and also on those days when it would be appropriate to the lessons.

But I write simply for information, and trust that some of your clerical readers may be induced to favour me with their views on this interesting and important question.

I am, Sir, yours faithfully,

Choirmaster.

P.S.—In mentioning the Lessons, I was fully aware that it is customary in most places to sing the Benedicite when Genesis i. or Daniel iii. is read; but there must be many other occasions when it would be equally edifying and appropriate.

PROFESSOR BLACKIE AND PROFESSOR OAKELEY.

TO THE EDITOR OF THE MUSICAL TIMES.

Sir,—It is to be feared that Professor Blackie will not be induced to believe that he has been talking nonsense. If he could but recollect

> "Oh wad some power the giftie gie us
> To see ourselves as others see us," &c.

he might ask himself whether those who understand music, or those who do *not*, have the best right to lay down the law as to what constitutes musical progress. But "the old Professor" is too much accustomed to the flattery of his followers to care for what outsiders (especially if they chance to be Southrons and 'west-enders') think of him." It is useless to attack him with ridicule. The readiest way to bring truth home to the ignorant is in the form of parable, or to speak respectfully in the case of a learned man, by the aid of *analogy*. I propose to appeal from Philip drunk to Philip sober, that is from the Edinburgh patriot to the Edinburgh professor. Suppose that a person whose whole knowledge of Greek consisted in knowing the alphabet, were to accuse Professor Blackie and his disciples of being unpatriotic, false and affected, because they spent their energies on Greek poets instead of being contented with Ossian and Burns. Imagine "the old Professor's wrath" if one should say to him, "Why should Scotsmen prink themselves all over with what does not belong to them like the jackdaw with peacock's feathers? No, let us leave Homer, and Eschylus, and Shakspeare, and Dante, and such like foreigners to flunkeys and snobs, and stick to our own native bards."

It is plain that Professor Blackie is not aware that music is a language which must be learnt before it can be understood. What he appears to mean by love of music, is a condition of mind and body produced by one or more of such various elements as affection, passion, pride, vanity, memories of the past, association of ideas, and so forth, acted on strongly by the power that sound has upon the nervous system.

This sort of excitement is not love of music, though music appeals more or less to it, especially in public performances. M. Viollet le Duc has said much the same thing about Art that Herr Wagner has attempted to carry out in practice, viz., that all Art is *one*, whether architecture, sculpture, painting, music, or poetry, that each individual art is merely the form which *creative* imaginations make use of when they desire to impress their own ideas and feelings on those among their fellow creatures who possess receptive imaginations. It is probable that older writers have said the same thing, and that the idea is quite familiar to many who know more about ancient literature than about modern music. That the idea is a true one there can be no doubt, but one need be careful to distinguish between the idea in its first form, and the errors that may be produced by pushing it too far in practical matters. Man is so imperfect a being that he need constantly recollect the wise saying:—

> "Dicunt jus summum sæpe summa est malitia,"

or if you like it better in English, "For 'tis a common saying and a true, that strictest law is oft the highest wrong." And Bossuet gives us something of the same kind when he says, "La sagesse des hommes est toujours courte par quelque endroit."

I have wandered far from Professor Blackie thinking of Wagnerism, and had better bring this discursive and disjointed letter to an end. But before I finish, allow me to express a hope that Professor Oakeley may be able to persuade his venerable brother Professor that shouting

"March, march Ettrick and Teviotdale!"

with "lustihood" is not the way to improve the voice, ear, or understanding of musical students.

Your obedient servant,

Cheltenham, April 20. M. H.

THE RIGHT OF REPRESENTATION.

TO THE EDITOR OF THE MUSICAL TIMES.

Sir,—The recent prosecutions by Harry Wall, the representative of "The Authors', Composers', and Artists' Protection Office," for the recovery of penalties for the singing, without permission of his clients, of songs, duets, and choruses selected from Balfe's and Wallace's operas necessitate a full exposure of the present unsatisfactory state of musical copyright, so that public singers may know what to buy, sing, and avoid. The 3 & 4 Wm. IV., c. 15, gives to the author or assignee of any opera, tragedy, farce, or other dramatic piece or entertainment, the sole right of representation in any part of the British dominions, and also enacts that if any person shall represent, or cause to be represented, without the consent in writing of the author or other proprietor, at any place of dramatic entertainment, any such production, or any part thereof, such offender shall be liable for each and every representation to the payment of forty shillings. The statute 5 & 6 Vict. extends the provisions of 3 & 4 Wm. 4, c. 15, to musical compositions. By various judicial proceedings, and notably by the cases Planche *v.* Braham (18 C. & P., p. 68) and Russell *v.* Smith (12 Q. B. R., 217), the singing of an isolated song is brought within the scope of the above statutes and decided to be a dramatic representation.

By the 22nd sec. of 5 & 6 Vict., c. 45, it is enacted that no assignment of the copyright of any dramatic piece or composition shall be held to convey to the assignee the right of representation unless an entry in the registry book at Stationers' Hall shall be made of such assignment, wherein shall be expressed the intention of the parties that such right of representation shall pass by such assignment.

The cases Lacy *v.* Rhys (4 B. & S., 873) and Marsh *v.* Conquest (10 L. T., N. S., 717), decide that the latter enactment does not apply to the *assignment* of a right of representing or performing, so that a search at Stationers' Hall will not always divulge in whom the right of performing is vested. By 5 & 6 Vict., c. 22, copyright endures for the life of the author, and for the further term of seven years, commencing at the time of his death, and is the property of such author and his assigns; but if such term of seven years expires before the end of forty-two years from the first publication, the copyright shall endure for such forty-two years.

From the foregoing it is seen that all compositions are not copyright, or, in other words, that by lapse of time copyright expires; and there must, at the present time, be a large quantity of excellent compositions free from the trammels of copyright law. Where copyright exists, several distinct interests may be involved: 1, the interest of the composer of the music in the right of performing; 2, the interest of the writer of the words; and, 3, the interest of the publisher or music-seller. Owing to the two first-mentioned interests in many cases not being both vested in the publisher, and owing to the publisher not giving notice of any reservation of rights of performance, public singers and concert-givers fall into the meshes of Harry Wall's Protection Office. Mr. Harry Wall, in one of his letters claiming two pounds from a lady amateur for singing the music of "Sweet spirit hear my prayer," from the opera of *Lurline*, at a charity concert, says: "This application is without prejudice to claim another forty shillings for the unauthorised performance of the words." If Messrs. Hutchings and Romer, the publishers of *Lurline*, do not find it their interest to permit the words and music of songs from this opera to be sung by amateurs and professionals, or if Messrs. Hutchings and Romer do not own the copyright in the performance in public of songs from the above opera, surely they ought, in common fairness, to give the public notice of any reservation of rights.

In another letter Mr. Wall writes: "I believe there is an informant in every town." I hope that amateurs and professionals will make a note of this, and avoid all music taken from Balfe's and Wallace's operas, if they do not wish to infringe on the rights of Mr. Wall's clients, and to involve themselves in law proceedings.

To the difficulties of programme-making may now be added the following process: The song having been purchased from the music-seller, the publisher must be written to, enquiring if the song can be sung in public without permission. If permission is required, it must be ascertained from whom obtainable. The publisher may not know, the protection office will not tell him, and the information may not, as I have shown, even be obtainable at Stationers' Hall. Having found the owner of the right of performing the music, and having, for probably a small consideration, obtained permission to execute the music, he will very likely be told that the copyright of the words is vested in some one else, whose permission must also be obtained. Mr. Harry Wall's stock-in-trade seems at present to consist mainly of the following, "Let me like a soldier fall," "The heart bow'd down," "When other lips," "The gipsy chorus," "My long hair is braided," "Scenes that are brightest," "There is a flower that bloometh," "I dreamt that I dwelt in marble halls," "This magic-wove scarf," and "Tapping at the garden gate."

I perceive that two large publishing firms have advertised catalogues of songs in which they hold the right of performance, and which can be sung without fear of any charge being made. It is to be hoped other publishers will follow their example, and so relieve singers and concert-givers (who make the market for musical productions) from the Harry Wall nuisance until the legislature compels publishers not holding the entire copyright to print on the title-page of their music "Right of performance reserved," in a similar manner as provided by the International Copyright Act, 15 & 16 Vict., c. 12, s. 8, which requires the notification on the title-page that the "Right of translation is reserved," when the author desires to reserve such right.

Yours truly,

Cheetham, Manchester, 18th April, 1876. J. Clelland.

TO THE EDITOR OF THE MUSICAL TIMES.

Sir,—Would it be too much to ask you in your columns to draw the attention of the new Copyright Commission, among which I notice the name of Sir Julius Benedict, to the late proceedings of Mr. Harry Wall, and the "Copyright and Performance Right Protection Association." The appointment of this Commission seems to give an opportunity for legislation on the subject, which might control in some measure the arbitrary proceedings of these gentry. It is not clear to me whether a performer is liable to the action of the proprietors of a copyright, or the Association as his Agent, or whether the Association recover the penalties under a general law in their own names, in the character of informers.

I am, Sir, Yours faithfully,

Cecil Burch.

TO CORRESPONDENTS.

*** *Notices of concerts, and other information supplied by our friends in the country, must be forwarded as early as possible after the occurrence; otherwise they cannot be inserted. Our correspondents must specifically denote the date of each concert, for without such date no notice can be taken of the performance.*

Our correspondents will greatly oblige by writing all names as clearly as possible, as we cannot be responsible for any mistakes that may occur.

Correspondents are informed that their names and addresses must accompany all communications.

We cannot undertake to return offered contributions; the authors, therefore, will do well to retain copies.

Notice is sent to all Subscribers whose payment (in advance) is exhausted. The paper will be discontinued where the Subscription is not renewed. We again remind those who are disappointed in obtaining back numbers that, although the music pages are always stereotyped, only a sufficient quantity of the rest of the paper is printed to supply the current sale.

J. S.—*Apply to the Professor of Music at either of the Universities.*

OPERA.—*Ritter's "History of Music, from the Christian Era to the Present Time."*

A. B. C.—*Apply to Metzler and Co., 37, Great Marlborough-street, W.*

MR. F. DE PRINS.—*Our correspondent will see that his intemperate letter respecting Aloys Hennes's "New Method for the Piano" has been forestalled by one, couched in somewhat more courteous terms, from the translator of the work, Herr Mannheimer.*

ULFWIN.—*We believe that residence is not* compulsory *either at Oxford or Cambridge before taking a Musical Degree. You had better make enquiries as to details from Sir Fred. Ouseley or Professor Macfarren.*

BRIEF SUMMARY OF COUNTRY NEWS.

We do not hold ourselves responsible for any opinions expressed in this Summary; as all the notices are either collated from the local papers, or supplied to us by occasional correspondents.

BERWICK-UPON-TWEED.—On the 28th March the *Messiah* was performed by the Berwick Choral Union, numbering upwards of one hundred and twenty voices, assisted by an orchestra from Edinburgh and Glasgow, including the Drechsler-Hamilton family. This is the first time an Oratorio has ever been given in Berwick, and the performance was a great success. Mr. Anderson conducted, and Mr. Barker presided at the harmonium.

BIRMINGHAM.—Mr. R. H. Rickard, gave a Pianoforte Recital at the Masonic Hall, on the 30th March, previous to his departure for Leipzig, to pursue his musical studies. The programme included two preludes and fugues by Bach, Beethoven's Sonata Appassionata, in F minor, Op. 57, Schubert's Impromptu, in A flat, No. 4, Op. 90, Liszt's transcription of the *Tannhäuser* March, a selection from Schumann's *Fantasiestuck*, Chopin's Ballade "La Favorite," Reinecke's Ballade, Op. 20, and Weber's "Concertstück," which were interpreted in a manner worthy of high commendation. In the last-named piece the orchestral accompaniments were given with judicious care and precision by Dr. Swinnerton Heap. Mr. E. Allely and Mr. Randell contributed vocal music, selected from the works of Handel, Mozart, Verdi, Blumenthal, and Hatton.

BOLTON, LANCASHIRE.—A Musical Service was given on Wednesday evening, March 29th, in the Wesley chapel, Bradshawgate. The Anthem "I was glad" (Sir G. Elvey), the "Credo" (Haydn's First Mass), "O Father whose Almighty power" (Handel's *Judas*), a selection from the *Last Judgment*, and Beethoven's "Hallelujah" (*Engedi*), were efficiently rendered by the chapel choir. Solos by Mr. H. Taylor (choirmaster), and Miss Fallows, were well sung, and the performance on the organ of Mendelssohn's Trumpet Overture in C, Guilmant's "Marche Funèbre et chant Seraphique," and the German Hymn, varied, by Mr. J. T. Flitcroft, the organist, were highly appreciated. A most interesting address was given during the interval by the Rev. John Rhodes, upon the subject of "Ancient and Modern Music compared."

CAMBRIDGE.—The members of St. Paul's Musical Society gave their third Concert on the 28th March, when selections from Mendelssohn's *St. Paul*, and songs and part-songs were well rendered. A pianoforte solo, by Miss Dennis, the able accompanist, was a special feature of the evening. The Concert was a success, and the profits were, as usual, devoted to the Cambridge Industrial School.——A Special Service was held in the church of All Saints, on the Wednesday before Easter, consisting chiefly of that part of the *Messiah* which relates to Christ's Passion. The choir (not increased beyond its ordinary strength) was accompanied (besides the organ) by a band of twenty-two instruments. The chorus "Behold the Lamb of God," was followed by the contralto air, "He was despised," sung with great feeling by Mr. E. J. Bilton, a feature being that the second part of the air, "He gave His back to the smiters," not usually given, was included. In the choral of Bach's "O sacred head surrounded," the congregation joined. This, as well as the other chorals was accompanied by the instruments alone, (as arranged by Mr. W. C. Dewberry, organist of All Saints), two verses being sung unaccompanied. The choruses "Surely He hath borne our griefs," "And with His stripes," and "All we like sheep," were effectively sung. The choral "O sinner lift the eye of faith," came next; and after the address and offertory the recitative, "All they that see Him," the chorus "He trusted," and the solos, "Thy rebuke," "Behold and see," and "He was cut off," which were given with taste by two regular members of the choir. After an interval for silent prayer, the service was concluded by the choral "O Love who formedst me to wear," which was joined in by the large congregation. The organ was played by Mr. Mountain, of S. Saviour's, Hoxton, and the service was conducted by Mr. W. C. Dewberry, A.R.A.M., organist and choirmaster of the church, to whose zeal and judgment the success of this choir is due.

CLAYTON.—On Tuesday evening, the 4th ult., a Concert was held in the National Schools, as a reunion of the Old Church choir. There was a good attendance, and the items in the programme, which consisted of vocal and instrumental selections, were well performed. The following local artists took part: Mrs. John Bairstow, Mrs. Jonathan Bairstow, Mrs. Gaunt, the Misses Northrop, Battersby, and Arnold, and Messrs. S. Ward, S. W. Whaley, A. Hirst, and B. Armitage. Mr. T. Ward conducted, and Mr. S. Ward was solo violinist.

CREWKERNE.—The Choral Society gave a performance of Mendelssohn's *Hymn of Praise*, with selections from *Saul* and *Samson*, on the 18th ult. The principal soloists were Mrs. Cross Laver, Mr. Price and Mr. H. Cross, who were very successful in their several efforts. The choruses were well rendered; and the band, which was purely local and almost entirely amateur, was very satisfactory. Mr. J. Loaring conducted.

DERBY.—The performance of the *Creation* by the Derby Choral Union on Tuesday evening, the 4th ult., was in every way successful, and it must have been highly gratifying to the committee and all concerned in the management of the Society that the tenth season should have been brought to so brilliant a termination. The whole of the chorus-singing was eminently satisfactory, the subdued *sotto voce* tone of the choral accompaniment to "By thee with bliss" being most effective. Madame Helena Walker, Mr. Henry Guy, and Mr. Wadmore were the solo vocalists. The band was unusually strong, the wind department being of much better quality than on any former occasion. Mr. Woodward and Mr. S. Neville Cox presided at the organ.

DUNHAM MASSEY.—On the 22nd ult., a new organ, built by M. August Gern (late foreman of the works of Messrs. Cavaillé-Coll, of Paris), was opened at the church of St. Margaret, by Mr. J. Matthias Field, the organist, in the presence of a large congregation. The service was full choral, the permanent choir being considerably augmented. The Rev. Geo. London, of Altrincham, read the first, and the Very Rev. Dean Howson, of Chester, the second lesson, and the responses were given by the Rev. H. Hignett, of Ringway, Altrincham. The Rev. T. A. Stowell, of Salford, preached, and the Rev. Canon Gore, of Bowdon, pronounced the benediction. The organ, which will cost about £1,000, stands in the north transept, and is divided by a large window. It has been entirely re-built, only the pipes of the old instrument, which it is to replace, having been used.

EASTBOURNE.—On Tuesday, the 11th ult., Mr. J. H. Deane, organist of Trinity Church, gave a lecture at the Friendly Societies' Hall, on the works of J. S. Bach and the later works of Beethoven. Commencing with Bach's *Passion* (St. Matthew) Mr. Deane described the most important features of the work, and in illustration, four of the Chorals were sung by the Trinity Church choir, and a Soprano air rendered with much taste by Miss Douglas. Mr. Deane, in the course of his lecture, endeavoured to contradict the general assumption that the compositions of Bach, especially his fugues, are dry, laboured, and expressionless, and gave the following apt illustration in support of their real musical value and artistic merit, viz., that Bach considered his four parts as four friends holding an amicable conversation, and that no one was to speak unless he had something to say, and that any one versed in them must readily admit how characteristic this is of the part-writing in all Bach's fugues. Mr. Deane chose for an illustration the grand organ Fugue in A Minor, which he played on the piano, assisted by his daughter, who took the Pedal part. The other composition introduced was the Soprano air, "My heart ever faithful," being brought forward as a composition of a more jubilant character, in contrast with the Passion music. Before the second part of his lecture Mr. Deane introduced Moscheles's piano duet, "Hommage à Handel," and Cherubini's "Ave Maria." The performances illustrative of Beethoven were the first movement from the C minor Symphony, the Allegretto and Scherzo from the Symphony in A, and the song "Knowest thou the land?" Mr. Deane pointed out the grandeur and beauties of Beethoven's Symphonies, and in summing up, advised his hearers who had hitherto neglected Bach and Beethoven at once to set about the study of their works.

ECCLES.—The Eccles Amateur Choral and Orchestral Society gave the last Concert of the season on Wednesday, March 29th, in the Co-operative Hall. The programme consisted of glees, solos, selections from operas, &c. The vocalists were Miss Lowe, Mr. George Barlow, and Mr. Ashe. Mr. De Jong played a couple of solos on the flute with his usual taste and finish. Mendelssohn's Rondo Brillante, Op. 22, for pianoforte with orchestral accompaniments was well played by Mr. Lowe, the conductor of the Society. The "Shepherds' chorus," from Schubert's *Rosamunde*, with orchestral accompaniments, a choral March, written by Mr. C. B. Grundy, Bishop's "Echo song," by Miss Lowe, with flute obbligato, and a violin solo by Miss Mather, a member of the orchestra, were features of the programme. The overture to *Le Nozze di Figaro*, Haydn's No. 13 Symphony, and selections from *Lucia di Lammermoor* were very creditably performed by the orchestra.

EDINBURGH.—A special Organ Recital was given by Professor Oakeley on the 12th ult., in the Music Class-room. The invitations included the choirs of St. Paul's Church, York-place; St. Giles' Cathedral, and Morningside Parish Church, and pupils of George Watson's School; Edinburgh Educational Institution, Queen-street; Craigmount School; and the Edinburgh Educational Institution, George-square. A considerable number of the members of the Blind Asylum were also present. The programme consisted of a selection from the most popular pieces played by Professor Oakeley during the session, and was thoroughly enjoyed by the large audience. On the 15th ult. the Recitals were concluded by a performance of music appropriate to Easter eve.——Haydn's *Passion* was given for the first time in Scotland with much success, on the 8th ult., at St. Peter's Episcopal Church, by a choir of forty-five men and boys, with a string band and organ accompaniments. Ebenezer Prout's Magnificat and Nunc Dimittis, composed with full orchestral accompaniments for the Dedication Festival at St. Paul's Cathedral, in January last, was also performed, both band and choir doing full justice to the work. Mr. G. F. Tendall, Mus. Bac., Oxon., organist to the Duke of Buccleuch and to St. Peter's church, conducted: and Mr. Head, assistant-organist, presided at the organ.

GLASGOW.—The directors of the Saturday Evening Concerts deserve great praise for their spirited enterprise in being the first to revive one of Handel's great works, *Hercules*, which was performed on the 1st ult., in the City Hall. The solo vocalists were Miss Banks, Madame Vaneri, Miss Palmer, Mr. Henry Hope, and Mr. George Perren. The choruses were given by the Glasgow Tonic sol-fa Society, conducted by Mr. W. M. Miller. The popular chorus, "Crown with festal pomp

the day," was vigorously re-demanded. An important feature of the evening was the organ accompaniment of Mr. W. T. Best, and his playing of the March in the first act was rapturously encored.——On the 18th ult., Mr. Walter Forsyth, conductor of the Goranhill Choral Union, gave a Recital on the harmonium, in the Inglefield Hall, to a select audience. The programme, which was both attractive and varied, was well rendered and gave satisfaction. These Recitals are intended to be continued.

GLOUCESTER.—A Concert of the Choral Society was given in the Shire Hall, on the 28th March, when Professor Macfarren's Oratorio, *St. John the Baptist*, was performed with much success. On the conclusion of the first part of the programme the Mayor went to the orchestra, accompanied by Mr. W. Higgs, one of the vice-presidents of the Society, and presented the testimonials, which had been subscribed for, to Mr. J. A. Matthews, the hon. organist, and to Mr. John Hunt, the hon. conductor. These gifts consisted of handsome gold watches and chains, supplied by Messrs. Mann and Son, of the Cross. Mr. Matthews's was thus inscribed: "Presented to Mr. John A. Matthews, honorary organist of the Gloucester Choral Society, at the Shire Hall, Gloucester, on March 28th, 1876, as a mark of public appreciation of fifteen years' gratuitous services." Mr. Hunt's bore the following: "Presented to Mr. John Hunt, honorary conductor of the Gloucester Choral Society, at the Shire Hall, Gloucester, on March 28th, 1876, as a mark of public appreciation of twelve years' gratuitous services." In making these presentations the Mayor alluded in most complimentary terms to the zeal and energy displayed by Messrs. Matthews and Hunt in the performance of their duties, and the recipients of the gifts returned thanks in suitable terms.——On Easter Monday, Haydn's Oratorio, the *Creation*, was given by the Society. The attendance was not very large, but the performance was in every respect a success. The solos were exceedingly well rendered by Miss Allely, of Birmingham; Mr. Bywater, who was encored in the air "In native worth," and Mr. Brandon. The choruses were given with much effect. Mr. J. A. Matthews ably accompanied the Oratorio on the organ, and Mr. J. A. Hunt conducted.

GODALMING.—The Annual Concert in aid of the Young Mens' Association, took place on the 19th ult., in the Public Hall, before a large and fashionable audience. The first part was sustained by gentlemen of St. George's Chapel Royal, Windsor, and Eton College, and included "When evening's twilight," Hatton; "By Celia's arbour," Horsley; "The cloud capt towers," Stevens, and Haydn's trio, "Maiden fair," sung by Messrs. Marriott, Dyson, and Christian, which was heartily encored, as was also a song sung by the latter gentleman, "The gallants of England," Gatty. The second part was sustained by gentlemen of the Charterhouse schools. The entertainment was most successful, and a good surplus will be handed over to the Association. Mr. Cousins and Mr. Dyson conducted.

KEIGHLEY.—On Wednesday evening, the 5th ult., the Keighley Amateur Choral Society gave the Concert at the close of the fourth session, in the hall of the Mechanics' Institute. The Society, which is under the tuition of Mr. R. S. Burton, of Leeds, is composed of about fifty members. The pieces selected for performance were Gade's *Erl King's Daughter* and Mendelssohn's *Athalie*. The principal part, Oluf, was very creditably sustained by Mr. Swire Smith. Miss Jowett took the part of the Erl King's daughter, and Mrs. Wilson that of the mother. The piece was very well performed throughout, and the beautiful choral "The sun now mounts" created a very favourable impression. *Athalie* was in all respects an exceedingly well-finished performance. The soprano solos were admirably rendered by Miss Jowett and Mrs. Wilson; Miss Bastow sang the contralto solo with excellent effect. Mr. Burton accompanied on the pianoforte, and his solo, "The War March of the Priests," received well-deserved applause.

KIDDERMINSTER.—The third Annual Performance of Bach's *Passion Music* (S. Matthew) took place at St. Mary's Parish Church, at the service upon the eve of Good Friday, and was in every respect a success. The soloists were: treble, Master Arthur Everist; altos, Master T. Grove and Whitesmith; tenors, Messrs. Deacon, Mountford, and Percy; basses, Messrs. Muston and Cotton. The ordinary choir of boys and men was augmented by ladies and gentlemen of the congregation. The organ accompaniments were given with great taste and judgment by the organist and choirmaster, W. Taylor, Esq., Mus. Bac., Oxon., to whose skill and excellent training of the choir the careful rendering of the work is due.

LEEDS.—Mr. Broughton's fourth and last Classical Chamber Concert took place in the Queen's Hotel, on Friday, March 31, when an excellent programme was rendered by the following artists:—Herr Straus, Herr O. Bernhardt, M. Daubert, and Messrs. Bowling, Dearlove, and J. and A. Broughton. The Concert opened with Spohr's trio in E minor, Op. 119, which was finely played. Haydn's quartett in E flat, Op. 71 was admirably rendered, and was one of the most enjoyable features of the evening. M. Daubert contributed two solos, and Mr. Alfred Broughton gave a very poetical performance of a "Nachstück" and "Humoreske" of Schumann's. The Concert closed with Sterndale Bennett's Sestet, Op. 8, a work of much grace and beauty.

LINCOLN.—A Concert was given in the Corn Exchange, on Tuesday evening, March 28, at which the works performed were *The Voyage* (a Cantata, the words by E. S. Gibney, Esq., and the music by Dr. W. Mason,) and *Endymion* (a Pastoral, the poem by Vincent Amcotts, Esq., and the music by Edwin Aspa). The solo vocalists were Miss Marian Stringer and Mrs. Roberts (soprano), Mr. Dunkerton (tenor) and Mr. A. Phillips (bass). The band numbered fifteen, and the choir over sixty voices. Considering the difficulties which invariably mark the first performance of any musical work, the success which attended the rendering of *The Voyage* was flattering alike to composer and vocalists. The choruses, of which there are several, showed clearly the care which had been taken in the practices to secure precision and effect. Mr. W. Mason conducted very ably in both parts, and Dr. Mason performed the difficult part of presiding at both pianoforte and orchestrion, the combined effect of which was very pleasing.

LIVERPOOL.—A new Easter Anthem, "Thanks be to God," composed expressly for the occasion by Mr. James J. Monk, the organist, was sung at St. Saviour's Church, on the 16th ult. The anthem opens with a recitative for male voices, "And very early in the morning," in G major, followed by a tenor solo, interspersed with choral phrases in the same key, "Ye seek Jesus of Nazareth." This leads into a chorus, in D major, for the full choir, "Christ being raised from the dead," after which comes the final chorus in the initial key, "Thanks be to God." This chorus begins with a fugal subject and ends with broad choral effects of harmony. The composition is admirably adapted, both in music and the selection of the words for the celebration for which it was written.

MAIDENHEAD.—The fifth Concert of the Philharmonic Society took place on Wednesday evening, the 19th ult., when a performance of Rossini's *Stabat Mater* was given. The solo vocalists were Miss Jessie Royd, Madame Alice Barnett, Mr. Stedman, and Mr. H. Horscroft, whose efforts were much appreciated. In the orchestra were Herr Rosenthal, Mr. Amor, Herr Lutgen, and other familiar artists, who contributed largely towards the success. The chorus of the Society, though not large, was effective. One of the features of the second part was the highly artistic playing of the Adagio from the ninth Violin Concerto of Spohr, by Herr Rosenthal, which met the applause it deserved. Herr Max Schultz is to be congratulated upon his successful endeavours to cultivate a taste for good music in Maidenhead.

NEWMARKET.—A Recital of Organ Music was given at St. Mary's Church, by Mr. W. F. W. Jackson, on the 13th ult., which, in spite of the unpropitious weather, attracted a large and appreciative audience. The programme was of a classical character throughout, and especially appropriate to the season.

NORTH WALSHAM.—A concert was given on the 19th ult. by the North Walsham Amateur Musical Society at the National School-room. The first part of the programme comprised a selection from Carl Maria Von Weber's opera of *Oberon*, including the overture, which was given on two pianofortes by Mrs. Hadley, Miss Emily Shepheard, Miss Walker, and Mr. Horace Hill. The choruses, "Light as fairy foot can fall," "For thee hath beauty," and "Who would stay in her coral cave," were well rendered, and Mr. H. J. Minns sang, "O 'tis a glorious sight to see" with excellent effect. Miss Burton gave the Mermaid's song, "O 'tis pleasant to float," with good taste, and Mrs. John Wilkinson well merited the encore she received for her singing of "O Araby!" A duet for harp and pianoforte, arranged by Herr Oberthür, on airs by Donizetti, brilliantly played by Miss Viola Trust and Mrs Hadley, brought the first part to a close. The second part was miscellaneous. The accompanists were Mr. Horace Hill, Mrs. Hadley, and Mr. Walter Lain, organist of the parish church.

NORWICH.—The first of a series of classical concerts, promised by Mr. Darken, took place in St. Andrew's Hall, on the 21st ult. Beethoven's Septuor, arranged as a quintett for pianoforte, violin, viola, violoncello, and contra-basso, was well rendered by Miss Kate Griffiths, Messrs. C. Griffiths, H. Channell, J. Griffiths, and G. R. Griffiths. Miss Griffiths also played Chopin's Scherzo in B flat minor and three sketches by Schumann, Henselt, and Chopin. Mr. Griffiths contributed a violoncello solo by Goltermann, and Messrs. C. Griffiths and H. Channell a duet of Kalliwoda's for two violins. The concert concluded with Hummel's Trio in F, for pianoforte, violin and violoncello. The vocalists were Mdlle. Sophie Löwe and Mr. Vernon Rigby.

NOTTINGHAM.—The report of the Sacred Harmonic Society, just issued, announces that the season has been very successful in a musical point of view; but owing to depression of trade, a trifling financial loss has been sustained, and with a view to liquidating this, the members of the Society have given, during the past month, an extra Concert of glees, part-songs, madrigals and solos by the members themselves. During the next season, four grand performances are to take place, the subscription to which will be one guinea, as before. Mr. Henry Farmer remains the able choir-master and conductor, and Mr. Marriott, hon. sec. It has now been decided to commence an elementary instruction-class, under Mr. John Adcock, as a useful branch, and as a nursery from which to draw a supply for the chorus, which a large new Hall will enable the Society greatly to increase.

PARKGATE.—Haydn's *Creation* was performed in the United Methodist Free Church, on the 18th ult. The solos were given by Madame Helena Walker, Mr. R. Sutcliffe, and Mr. T. Brandon, each of whom elicited much applause. The choruses were well sung by the members of the Rawmarsh and Parkgate Sacred Harmonic Society. The band was led by Mr. Peck, and Mr. T. Brameld conducted.

RAMSGATE.—On Wednesday evening, in Lent, a special service was held at St. Mary's Church, a feature at which was the performance of Gounod's "There is a green hill far away," arranged as Solo and Chorus by Mr. J. Finch Thorne, the organist and choirmaster. At the Easter services the following compositions were amongst those performed: J. Baptiste Calkin's Te Deum in B flat; Dr. Stainer's Magnificat and Nunc Dimittis in E; Sir John Goss, in A, and the Anthems "They have taken away my Lord" (Dr. Stainer), "Since by man came death," "Worthy is the Lamb," and the "Hallelujah" chorus. The mid-day celebrations on Easter-day and also on the Octave were fully choral, Marbeck's music being used on both occasions.

ROCK FERRY.—On Wednesday, the 19th ult., a Concert of sacred music was given in the Hotel Assembly-rooms. Mendelssohn's *Hymn of Praise* formed the first part, and the second part consisted of various selections from oratorio music, including Costa's "I will extol Thee O God;" Handel's "Why do the nations?" Mendelssohn's "Cast thy burden upon the Lord," &c.; Beethoven's "Hallelujah" from the *Mount of Olives*, being the concluding piece. The principal soloists were Mrs. Billinie Porter, Miss Armstrong, and Mr. Alfred Brown, and the choir numbered forty voices. Mr. Billinie Porter was accompanist, and Mr. Armstrong conducted.

Selkirk.—The Annual Concert of the Selkirk Choral Union was given in the Volunteer Hall, on Thursday, March 30th. The first and principal part of the Concert was a successful rendering of Handel's *Acis and Galatea*. The soloists were Mrs. Smith (soprano), Mr. Byers (tenor), and Mr. Walker (bass), a member of the Union singing the air assigned to Damon, "Would you gain the tender creature?" The choruses were given with accuracy and expression, reflecting great credit on the conductor, Mr. W. A. C. Cruickshank, organist of St. John's Episcopal Church. The second part of the concert comprised songs by Mr. Smith and Mr. Walker, both of whom were enthusiastically encored; a selection from Mendelssohn's Open-air songs; and a few English part-songs. The accompaniments were played by Mr. Guild on the harmonium, and Mr. Head on the piano.

Slough.—A Musical Soirée was given March 29th, to celebrate the extinction of the debt on the new schools. Sir R. B. Harvey, M.P., presided, and an excellent programme was provided, including several glees, part-songs, &c. The vocalists were Miss E. Christian, Master Churchill, and Messrs. T. Smith, Mellor, and Christian. Miss Christian, who possesses a pleasing contralto voice, was loudly applauded in her songs, "Guardian Angels," "Violetta," and "Joyous life," Randegger, and took part in two duets with Mr. O. Christian, "The Sailor sighs," Balfe, and "See the land," Glover. Mr. Smith was highly successful in his song "Sweet Mary of the vale," Ransford. Mr. Mellor was pianist, and Mr. Christian conducted.

St. Andrew's.—On Thursday evening, the 6th ult., the Amateur Choral Society gave its annual concert in the Town Hall, in the presence of a large and appreciative assemblage. The choir numbered nearly fifty voices, the soloists were Miss Simpson, Mr. Davidson, Mr. D'Egville; pianoforte, Miss Jessie Tosh; harmonium, Mr. William Harrison; conductor, Mr. E. Salter. The first part of the programme consisted of Mendelssohn's 95*th Psalm*. The "Spring" portion of Haydn's Oratorio, *The Seasons*, formed the second part of the programme; and the third was miscellaneous.

Thorpe Hamlet.—A concert of vocal and instrumental music was given on the 19th ult., in the National School-room, in aid of the organ-fund of the parish church. Songs and duets were contributed by Miss Emily Harcourt, Miss Smart, Master E. Harcourt, and Mr. Thouless. Pianoforte solos by Mr. A. Bunnett were important items in the programme. Some overtures and the March from *Le Prophète*, played by the band, brought the entertainment to an end.

Theydon Bois.—The new organ was opened on Tuesday, the 18th ult., with a special Choral Service. Mr. J. R. Murray, organist of St. Botolph, Aldersgate, and Holy Trinity, Haverstock-hill, presided at the organ, and played a selection from the works of Hesse, Spohr, Mendelssohn, Handel and Bach.

The Edge, Painswick.—On Easter Tuesday, an Amateur Concert was given at the School-room, in aid of the fund for the organ, and for the enlargement of the vestry. The programme consisted of glees, part-songs, readings, and vocal and instrumental solos. The glees and part-songs, unaccompanied, were creditably sung. Miss Sumner sang "My angel lassie," and "Spinning," with excellent effect, the latter being enthusiastically encored. Mr. Heywood-Summer sang two songs with guitar accompaniment, both of which were re-demanded. The two duets, "When the wind blows in from the sea," and "I heard a brooklet gushing," were well rendered by Miss Andrews and Miss Sumner. The other soloists were Mr. F. H. Sumner and Mr. J. H. Davis (pianoforte), and Mr. H. Sumner (violin).

Toronto, Canada.—On the 31st March the Philharmonic Society gave a performance, for the first time in Canada, of Mendelssohn's Oratorio, *St. Paul*. The chorus and orchestra performed their parts in a very satisfactory manner, and great credit is due to Mr. Torrington, the conductor, to whose careful training the Society owes to a great extent the success which it has met with. The solos were taken by Miss Cathron, Miss Corlett, Messrs. Mitchell, Pearson, Schuch, and Warrington.

Uplyme, Devon.—The parish church having been closed several months for restoration, was re-opened on Easter Sunday. The services, both morning and afternoon, were fully choral; and the members of the choir, for the first time surpliced, acquitted themselves very creditably. Appropriate chants and hymns were sung, and Monk's Easter Anthem, "The Lord is my strength." A word of praise is due to the ladies for the floral decorations. The Rev. Brook de M. Egerton officiated at both services, and Mr. C. White presided at the organ.

Uxbridge.—The second Concert of the Choral Society, for the present season was given at the Public Rooms on the 20th ult. In accordance with the usual practice, the first part consisted of sacred music, and the second of secular, the former being a selection from Mendelssohn's *Elijah*. The whole of the choruses were true and evenly sung, especially "Thanks be to God," and "Be not afraid." The music of *Elijah* was well sung by Mr. Wadmore: Miss Marie Duval, and Miss Annie Butterworth were also highly efficient. The accompanists on the piano and harmonium were Mr. J. Walsh and Mr. T. Pettit; Mr. Miles conducted.

Warrington.—The "Musical Bee," given on Tuesday, the 18th ult., was a genuine success. The competitors were numerous and good; the audience large and thoroughly interested in the proceedings; and with the ex-Mayor in the chair, and Dr. Hiles as adjudicator, everything was necessarily managed genially and efficiently. The ex-Mayor (Mr. Chandley), in a short speech, remarked that the projectors of the Musical Bee had not been actuated by a desire to make a profit out of the undertaking, but to elicit from those who had cultivated music, a specimen of their talent, with a view to their own profit, and the instruction and entertainment of the audience. The competition was made as varied as possible by specimens of each class being given in turn. There was a very fair number of entries for all the subjects, with the exception of the quartett at sight, for which there were none at all, and the competitors came from all the surrounding districts, though local talent was, of course, the most extensively represented. Taken as a whole the singing was remarkably good, and appeared to exceed the expectations of almost everyone present, especially the singing at sight, which reflected great credit on the competitors. The prizes were all given in money, and were awarded, after a few introductory remarks, by Dr. Hiles, amidst the warmest applause.

Wellington.—The Harmonic Society gave a performance of the *Messiah*, in the Town Hall, on the 18th ult. The efforts of the Society were most kindly and ably seconded by Miss Aglio, Miss Rowe, the Rev. T. Randall (from Taunton), Mr. Upcott (from Cullompton), and Mr. Cox, the eminent Exeter tenor, who gave his services gratuitously, on finding that the receipts of the concert were to be given to the Taunton Hospital. Mr. Cox's rendering of "Thou didst not leave his soul in hell" was highly appreciated; Miss Aglio, in "He was despised," Miss Rowe, in "I know that my Redeemer liveth," and the Rev. J. Randall, in "The trumpet shall sound," trumpet obbligato by Mr. Crowe, were also features of the evening. The instrumental accompaniments of Miss Warren and Mr. Toms were admirable as usual. Mr. Manley conducted.

Wolverhampton.—The third and last Concert of the Wolverhampton Festival Choral Society was given at the Exchange, on Monday evening, March 27, when Rossini's *Stabat Mater* and Spohr's *God Thou art Great* were performed. The principal parts were sung by Mdlle. Johanna Levier, Madame Enriquez, Mr. Vernon Rigby, and Mr. Lander. The band was most efficient, and a similar meed of praise is due to the choir, which showed evidences of having good and well-drilled voices. Mr. Stockley conducted.

Westbury.—A farewell concert was given by Mr. Leach (who has recently been appointed organist to the Parish Church of Wokingham, Berks) on Tuesday evening, the 28th March, when several gentlemen assisted in the orchestra. In every respect the performance was highly successful, a well-chosen selection of popular music, both vocal and instrumental being most efficiently rendered. The applause was enthusiastic and general, although owing to the bad weather the attendance was not so good as could have been wished.

Organ Appointments.—Mr. Harwood, to Holy Trinity Church, Yeovil.——Mr. R. G. Rostron, Organist and Choirmaster to St. Thomas's Church, Radcliffe, near Manchester.——Mr. E. Bennett, to Christ Church, Sparkbrook, Birmingham.——Mr. F. Haydn Blackbee, Organist and Choirmaster to Trinity Church, Hampstead.——Mr. Robert Kent Simons, to St. Luke's, Caterham Valley.——Mr. J. Marsh, to St. Chad's, Nichols Square, Haggerstone.——Mr. G. E. Manton, Organist and Director of the Choir to All Saints' Church, Gordon Square, W.C.——Mr. Josiah Welch, to Christ Church, Mitcham.——Mr. G. H. Crookes, Organist and Choirmaster to the Parish Church, Doveridge, Derby.

Choir Appointments.—Mr. Orbel Hinchcliff, Choirmaster to Holy Trinity Church, Lambeth.——J. S. Hodge, Esq., of the London Gregorian Choral Association (by special request), Choirmaster, and Mr. C. White, Sub-Choirmaster to St. Chad's, Nichols Square, Haggerstone.

We are requested by Mr. Frank Belmont to contradict the announcement, in our February number, that he is appointed principal tenor at St. Matthew's, Upper Clapton.

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THE MUSICAL TIMES
AND SINGING-CLASS CIRCULAR.
JUNE 1, 1876.

BACH'S MASS IN B MINOR.

BY EBENEZER PROUT, B.A.

THE Masses of Bach occupy a peculiar position in church music. Not one of them is available for the ordinary service of the Roman Catholic ritual. With the exception of the great work which forms the subject of the present article, they are all "Short Masses," containing merely the "Kyrie" and "Gloria;" while, apart altogether from any question of difficulty, the very unusual development of the "High Mass in B Minor" (to give it the title by which it is usually known in Germany), renders it entirely unsuitable for church use. No composer was probably ever less influenced by practical considerations than Bach, who wrote only for his art and for his own satisfaction. Even in the "Church Cantatas" which he composed for his own choir, and of which a hundred are already published in the splendid edition of the Bach Society, while at least as many more still remain in manuscript, we are continually meeting with movements so complex and difficult that it becomes a wonder if they really were sung, and we are driven to the conclusion either that Bach had under his control the most magnificent band and chorus (in point of executive ability, that is, for it is known to have been numerically very weak) that the world has ever seen, or else that the performances of these works on Sunday mornings at the old Thomas-Kirche at Leipzig must have been a *charivari* sufficient to have made a sensitive musician stop his ears, and rush out of the building.

The extraordinary polyphonic complexity of Bach's music, which constitutes its great difficulty, seems with this wonderful composer to have been really the natural means of expression; it is impossible otherwise to explain the perfect ease and freedom with which the parts move, and the evident absence of effort in construction. To Bach, writing in ten or twelve parts seems to have been just as easy as four-part composition is to an average well-trained musician; nay, at times he seems, as if in the sheer exuberance of his strength, to set himself the most astoundingly difficult problems just to show how easily he can solve them. One interesting example of this may be cited. Everyone knows that Bach's part-writing is of such a kind that it seems impossible either to take from or to add to it; it is perfectly complete, and there apparently is no room for another note. Now the "Gloria" of his Mass in A is taken from one of the Church Cantatas, "Halt im Gedächtniss Jesu Christ." Both works are published by the Bach Society, and a collation of the two movements shows that in the Mass Bach has added a four-part chorus, polyphonic throughout, to what was either an orchestral interlude or a solo; and in other places has written entirely new chorus-parts in place of the old ones without changing a note of the orchestration. Such a feat would have been considered absolutely impossible had it not actually been accomplished.

To return, however, to the Mass in B minor. Of its history, the circumstances and date of its composition, but little is known with certainty. There is strong reason for believing that, like Bach's other masses, it at first consisted only of a "Kyrie" and "Gloria," and that the composition of the portion from the "Credo" to the end was an afterthought. In the first place, the autograph of the latter half of the work differs both in the character of its handwriting and in the kind of paper on which it is written from that of the former; and besides this, it is known that only the "Kyrie" and "Gloria" were sent by the composer in 1733 to the Duke of Saxony, Prince Frederick Augustus, when he petitioned for the rank of Capellmeister at the prince's court; and it is inconceivable that, if the whole work had been composed at that time, Bach should only have sent half. Beyond this, nothing is known as to the time when the Mass was written; for Bach, unlike Handel, was not generally in the habit of dating his manuscripts.

As in his other masses, so in the present, we find certain movements taken from his Church Cantatas, though frequently with considerable alterations. These movements are, in all, five in number, viz.:—

(1) "Gratias agimus," taken from the "Rathswahl Cantata," which was written in 1731.

(2) "Qui tollis," taken, with much alteration, from the opening chorus of the Cantata, "Schauet doch, und sehet."

(3) "Crucifixus," from the Cantata, "Weinen, Klagen."

(4) "Osanna," from an unpublished "Cantata gratulatoria in adventum Regis."

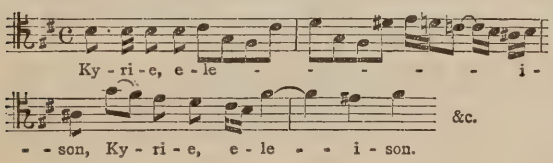
(5) "Agnus Dei," taken from a song in the Ascension Oratorio, "Lobet Gott in seinen Reichen."

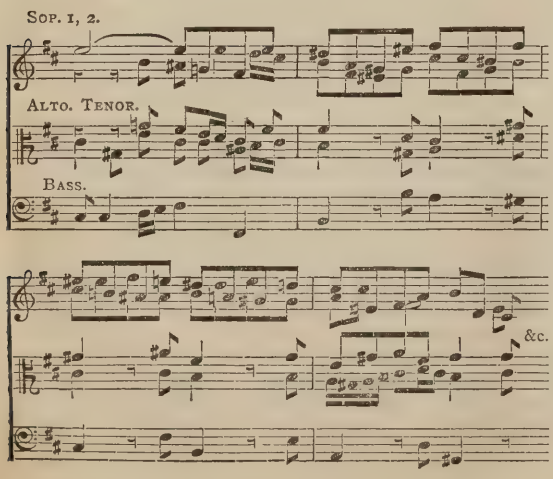
The changes which Bach has made in all these numbers are very interesting; but it is impossible to illustrate the point in this notice, as it would be necessary to print large extracts from both versions, in order to make them intelligible.

A word or two must be said as to Bach's orchestration, before proceeding to speak of the various movements of the Mass. Few things are more striking to the student of Bach's scores than the contrast between his instrumentation and that of his great contemporary, Handel. The difference consists chiefly in the very much freer use which Bach makes of his wind instruments. It is comparatively seldom that Handel employs any except oboes, and these mostly play either with the violins or the voices; while in his songs any *obbligato* part for a wind instrument is of quite rare occurrence. In the "Messiah," for example, there is not a single song (with the solitary exception of "The trumpet shall sound") which has any wind parts at all. In Bach, on the other hand, it is hardly ever that we find a vocal composition in which the wind is not quite as important as the strings; he seems to be constantly trying new combinations; and, in the present work, for instance, there is more variety of tone-colouring than is to be met with in any one of Handel's oratorios.

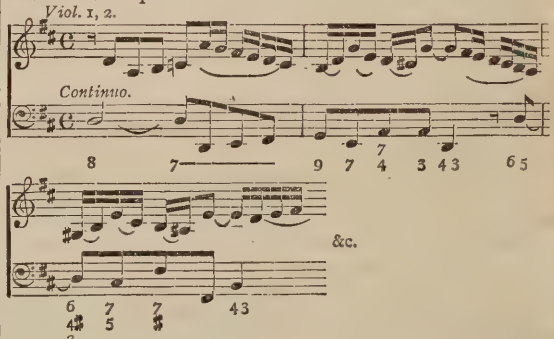
The Mass is scored for the usual string quartett, two flutes, two oboes (in the "Sanctus" three), two bassoons, three trumpets, drums, and organ, in addition to which one movement contains a part for a horn. To obtain further variety, Bach uses two kinds of oboes, the ordinary instrument, and the oboe d'amore employing sometimes one and sometimes the other, according to the character of the music. The latter was of a quieter tone than the former; it was an oboe in A, a minor third lower in pitch, as is proved by the fact that Bach sometimes writes it as a "transposing instrument," just as the A clarinets are written in modern scores. In the "Magnificat" in D major, for instance, the oboe d'amore part is thus written throughout. One word more must be said about the orchestration. Bach's first trumpet

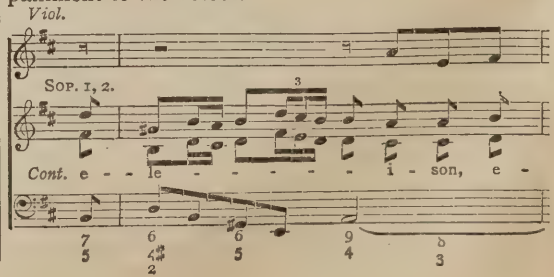
parts are almost invariably written so high as to be absolutely impracticable now-a-days. He not only requires from the player rapid semiquaver passages of great difficulty, but he frequently writes the high C, and sometimes even D for the first trumpet. It has often been doubted whether such passages were possible at all. I had the opportunity some time since of talking on the subject with the greatest living authority on the matter, Mr. Thomas Harper, and he informed me that, by the use of a suitable mouth-piece such passages could undoubtedly be played with practice, but that modern composers write for the instrument in such a different fashion that a performer who played Bach's passages would lose the command of lip necessary for the music of the present day. It is, therefore, very doubtful if we shall ever have an opportunity of hearing, as they were conceived, the effects of these high trumpet notes, ringing out clear above everything else, and imparting to the music a peculiar brilliancy which nothing else can give.

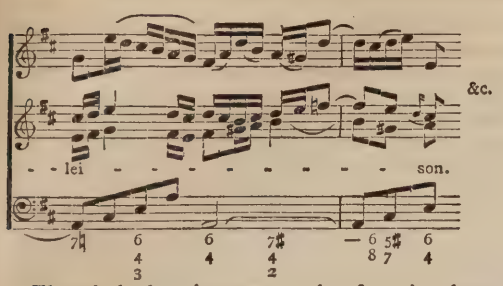
The "Kyrie" of the present Mass is written in three distinct movements, a plan only to be found adopted in exceptional cases, as, for instance, in Beethoven's Mass in D, and Cherubini's first and second masses, all of which are of unusual length. The first movement is a chorus in five parts (two trebles, alto, tenor, and bass) accompanied by strings, flutes, oboi d'amore, bassoons, and organ. After four bars of introduction, *adagio*, which it is needless to quote, a *largo* is introduced by a long prelude of twenty-four bars for the orchestra, when the voices enter fugally, the subject being first given by the tenors.

This beautiful chromatic theme is accompanied by the oboes and basses, making a four-part harmony. Those who are familiar with Bach's style will readily imagine what he would do with so promising a subject. With the entry of each successive voice the interest augments, and as the oboes continue their independent course for a while, we find some six-part writing of the most masterly clearness. The episodes, too, are of great beauty; but space will only permit the quotation of one short passage on the word "eleison"—

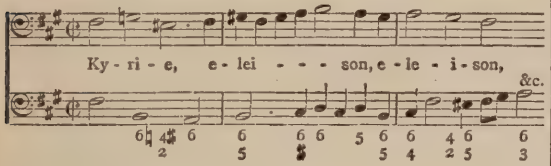


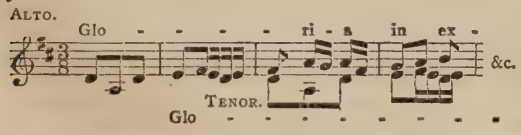
As all the voices are singing the same word, it is omitted for the sake of clearness. Such extracts as the above are, of course, most inadequate to give any idea of the whole; it is almost like the old joke of carrying about a brick as the specimen of a house; still, the quotation will help readers to imagine the style in which the movement is written. The wailing and supplicating tone of the music is continued to the very end, and the chorus is throughout not only characteristic of Bach, but one of his finest inspirations.

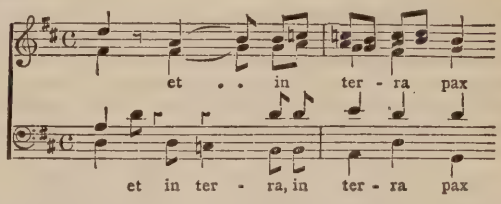
The following "Christe" is a duet in D major, for two trebles, accompanied by violins in unison, basses and organ. As a general rule (though with many striking exceptions, some of which we shall meet with later in the present work), Bach's music for solo voices is less impressive than his choruses. The reason for this is probably that he mostly treats his voices exactly as if they were instruments. It is the rarest thing to find a movement which is not written in the polyphonic style; consequently the voice, instead of having *the* melody, has only one melody out of several, all of which are of equal importance, and they are, moreover, instrumental rather than vocal in character. The present duet, for example, would be just as effective, if not more so, were the voice-parts played on two clarinets, as it is when sung. At the same time, it is impossible not to admire the skill with which the various parts are combined. The duet opens with a symphony, of which it will be sufficient to quote the first bars—

For the sake of readers who are not accustomed to the scores of the old masters, it may be as well to explain that "Continuo" is the term used in Bach's time for the figured bass. The violoncellos and double-basses played the lower line of the quotation, and the organist filled in the harmonies from the figures. The voice-parts in the duet move for the most part either in thirds and sixths, or in passages of imitation more or less strict. One short extract will show the way in which they are combined with the instruments, and will also illustrate what has just been said about the skill with which different subjects are brought together. It will be seen that the violins have the opening subject, here used as an accompaniment to the voices.



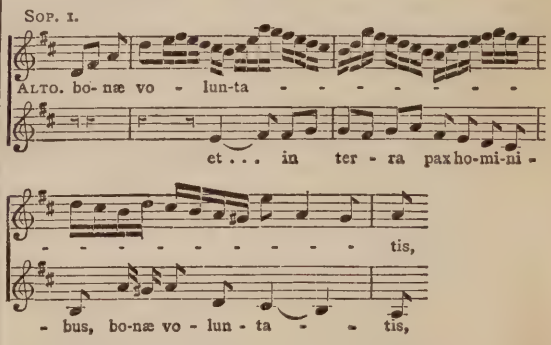


The whole duet interests rather from its cleverness than from its absolute musical beauty, being written in a style with which in our days we have little sympathy. The third movement—"Kyrie"—is a fugue in F sharp minor, *alla breve*, in which the instruments play in unison with the voices, excepting the basses, which have an independent part throughout a considerable portion of the movement. The subject of the fugue is first announced by the bass voices, accompanied by the instrumental basses and organ.

Here it will be seen that, as in the first number, the chromatic element is again in the ascendant. The fugue is treated in the strictest ecclesiastical style, with an abundance of close imitation; it is in complete contrast, and at the same time in most thorough keeping with the first setting of the words, and brings this portion of the Mass to a noble termination.

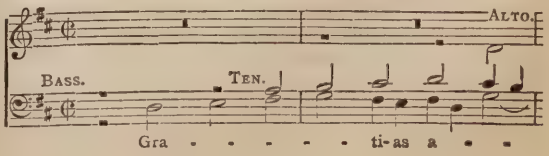
The "Gloria" is probably the longest, and certainly the most elaborate setting of the text ever written. It comprises no less than eight movements, nearly all of which are developed at considerable length. It commences with one of those grand polyphonic choruses in the construction of which Bach has never been equalled. Three trumpets and drums are here added to the score, the former instruments being very freely employed in solo passages of great brilliance. A symphony of twenty bars (the key of the movement being D major, the tempo *vivace*), in which the chief theme is announced by the orchestra, introduces the voices, the lead being taken by the alto and answered by the tenor.

These bars are accompanied by two oboes and basses with independent counterpoint, the trumpets and drums marking the entry of each voice with an emphatic chord. At the next bar the full chorus and orchestra enter with magnificent effect. I would gladly quote the continuation of the passage, but no extract would do justice to it short of re-printing half a page from the full score; and as there are seldom less than eight real parts, and often ten or twelve, it is quite impossible to condense it clearly in a few staves. After a half-cadence, a short symphony leads to a full close on the dominant, upon the last note of which the trebles enter with the chief subject, now in A. In this key the music continues for some time, the voice-parts being mostly in free imitation with independent and florid accompaniments for the orchestra. A return to a full cadence in the original key leads to a change to common time, and the introduction of entirely new material for the "Et in terrâ pax." The jubilant tone which has hitherto characterized the movement gives place to quieter strains. The voices and organ begin thus:—

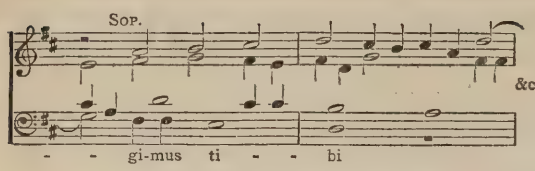


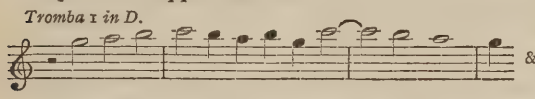
On the third quaver of the second bar the strings enter with the same theme in the fifth below, the flutes and oboes following suit at one bar's distance, close imitation being kept up till a full cadence is reached in E minor. The same theme is then treated by the orchestra alone in six-part harmony; after which it is made the subject of a very extended fugue, with a most elaborate counter-subject. One short quotation will give both subject and counterpoint. The first treble commences in the key of D, and, on the conclusion of the subject proper, continues with the "bonae voluntatis," while the alto answers in the fourth below.



In addition to these voice-parts, there is also full harmony in the orchestra. The five-part fugue is developed at much length, with abundance of episode and brilliant instrumentation. After this grand chorus, the following soprano solo, in A major, "Laudamus te," seems to fall somewhat flat. It is accompanied by a violin obbligato, stringed quartett, and organ. Both the voice-part and the solo violin are very florid in style, the former abounding in those "divisions" so often to be met with in the vocal music of that day; but the movement as a whole contains no feature on which it is needful to dwell. It is followed by a very fine fugue, "Gratias agimus" (D major ¢). This chorus is taken, with some not very important alterations, from a Church Cantata, written in 1731 for the election of the Town Council at Leipzig. The quotation of its chief theme will sufficiently indicate its character.





To save space, the words are given only with the bass part. The second theme for the "propter magnam gloriam tuam" is more florid than the first. Toward the end of the chorus occurs one of those passages which we shall never hear as intended, the theme of the fugue being given out by the first trumpet in its upper octave.

dominating over all the voices and instruments. When played at the recent performances at St. James's Hall by clarinets, the notes could hardly be heard.

(To be continued.)

SAMUEL SEBASTIAN WESLEY.

THE genius and productions of Samuel Sebastian Wesley demand more than a passing notice. The student of to-day must learn from the student of a bygone time how much the lamented master did towards making musical England what she now is. That he might have done more than he has is known and regretted by all. Still he has accomplished great things, and left a mark not easily blotted out nor widely understood.

Samuel Sebastian Wesley was reared in an atmosphere of music. Surrounded by those who could appreciate and encourage him, he went on from "strength to strength," until he became the most powerful exponent of Church music and organ-playing in this country. Would that the happiness and work of his youth had permeated his whole life. But alas! he never ceased to regret and to suffer from the wet blanket of discouragement, which was or he thought was, continually thrown over him, by ecclesiastical dignitaries, and by circumstances which surrounded him from his early manhood up to the day of his death. Even so recently as November, 1874, he thus writes to a friend:—

"And now for the flood-gate difficulties. I have moved from Cathedral to Cathedral because I found *musical troubles* at each. Until Parliament interferes to put Cathedrals on a totally different footing as to music, I affirm that any man of eminence will find obstacles to doing himself and his music justice which will render his life a prolonged martyrdom."

A prolonged martyrdom truly! How, then, could he be expected to compose, and to give to the world more and more gems of art, when he must have been constantly discouraged, and weary and sick at heart! And here it should be stated that his fine Service in E was not written for any Cathedral, but at the instigation of Mr. Martin Cawood of Leeds, from whom he received fifty guineas for the copyright.

Dr. Wesley's life-work may be divided into three parts:—(1) his Service music, Anthems, Hymns, &c.; (2) Secular Compositions; (3) Organ Compositions and playing.

Of his Services, those which bear the unmistakable stamp of his genius are the complete Cathedral Service in E (alluded to above) and the popular and ever-fresh Service in F. Both of these were written for use at the Leeds Parish Church, when Dr. Hook was vicar. The Magnificat and Nunc Dimittis, forming the evening portion of the Service in F, are founded on a Gregorian tone, but the Te Deum is at once original and full of beauty, power, and devotional feeling. They are as different in their style, character and effect, from the setting of the old Ambrosian hymn by the elder Cathedral composers, as it is possible to conceive: and yet Wesley held in great reverence the services of Gibbons, Croft, &c.

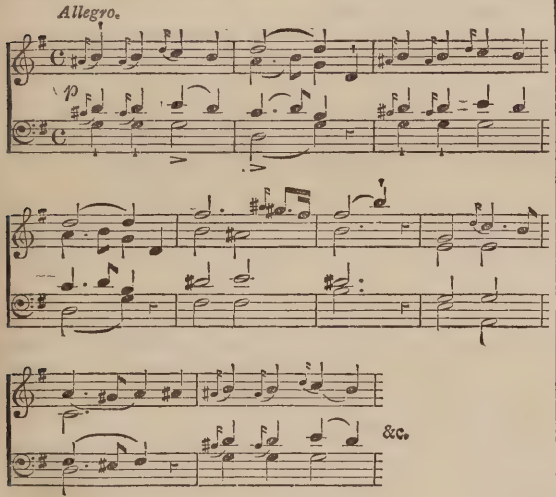
Of his Anthems, it is impossible to speak too highly, or to over-estimate their great influence on Church music chiefly in use at the present day. Well do I remember the first rehearsal by the Cathedral Choir at Exeter of "The Wilderness,"—the astonishment and delight of the Vicars Choral with its rich and wonderful modulations,—its deeply religious fervour, its difficulties and grand effects. As one of the Choir-boys taking part in the lovely quartett at the end, "And sorrow and sighing shall flee away," I was intensely interested, and remember to this day the deep emotion which this inspiration excited in me. If possible, a still greater delight was afforded the choristers when they were first taught to sing the ever-fresh responsive duet, "Love one another with a pure heart fervently," which forms a part of the fine popular Anthem "Blessed be the God and Father." In the original edition of this Anthem, the composer states in a foot-note that "it was composed by request for the Service of Easter-Day at the Hereford Cathedral, on which occasion only trebles and a single bass voice were available!"

But there are several other Anthems not so well known, deserving the most careful perusal of the student. No musician unacquainted with it should lose any time in making himself familiar with "O Lord, Thou art my God," the elaborate eight-part Anthem Wesley wrote for his Doctor's degree at Oxford, when Dr. Crotch held the Professorial Chair. In this work there is a bass solo, "For our heart shall rejoice in Him," worthy of association with the best Oratorio songs of the great Masters. Then again, "Cast us not away from Thy presence," in E minor, short, but sublime in the dignity of its harmonies, and in their exact suitability to the words. The discords at the passage, "That the bones which Thou hast *broken*," should be especially noted for their peculiar power and effect. This six-voice Anthem was written at Helmsley, in Yorkshire, whilst the Doctor was confined to his bed with a fractured leg, the accident having occurred when returning from one of his fly-fishing excursions; for, be it known, the departed master was a devoted and successful disciple of Isaac Walton. To linger over these Anthems and point out innumerable passages of beauty and power would be a labour of love; but lack of space forbids. And here a passing word may be said of his Psalmody and Hymn-tunes. One of the latter, "Aurelia," has now a world-wide popularity, and deservedly so. It is a model for modern hymn-tune makers; broad, melodious, and majestic. His European Psalmist, over which he lingered so long that a goodly number of the original subscribers to the work died before its publication, contains many fine original tunes, and established favourites are harmonized with a master hand. Still the work did not fulfil the high expectations formed of it before its appearance, and it will probably be chiefly used as a valuable work of reference.

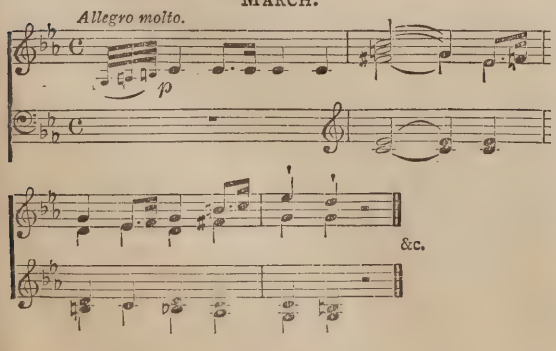
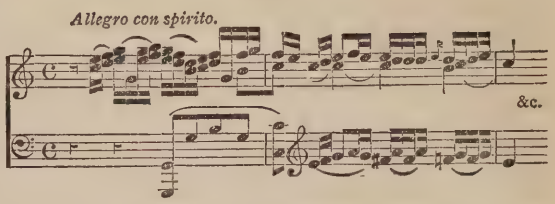
I must now pass on and say a few words on Wesley's Secular Compositions. These consist

chiefly of Songs, Pianoforte pieces, and Glees. His first published song "You told me once," dedicated to Mrs. Hawes, and composed when Wesley was quite young, contains several of the elements of style and manner which he afterwards developed and made peculiarly his own. I doubt if a more charming song has been written than his setting of Byron's words, "There be none of beauty's daughters," (There is also a set of six sacred songs, the Collects, versified by W. H. Bellamy, published by Chappell and Co., one or two of which are in his happiest style.) Nor must Wesley's Glees and Part-Songs be forgotten. Of the former, the most elaborate and beautiful is "I wish to tune my quivering lyre;" among the lattter, "Shall I tell you?"

Many of the earlier pieces for the pianoforte which Wesley wrote afford beautiful examples of the versatility of his genius, though they are not so well known as their great merits deserve. His first pianoforte composition is a clever Introduction and Rondo on an air from Spohr's Opera "Azor and Zemira," dedicated to Mrs. Hawes. It was published by W. Hawes, 355, Strand. There can be no doubt that the young musician was greatly enamoured with the productions of Louis Spohr; indeed, to the end of his days he was a great admirer of the rich chromatic modulations and dramatic power of the celebrated Capelmeister of Cassel. Later on, Wesley published a Rondo in G, at Mori and Lavenu's, which every pianist should possess. Here is the theme:—



In 1842 he produced an elaborate March in C minor, followed by a brilliant Rondo in C major, the following being the opening phrase of each:—

MARCH.

RONDO.

This was published by Cramer and Co., and about the same time Wesley composed for a lady in Leeds a set of Quadrilles (Chappell and Co.), difficult, but beautiful, and in extraordinary contrast to the stuff usually produced for that favourite dance.

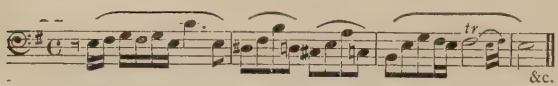
Wesley's published organ compositions are provokingly few. Beyond his variations on "God save the Queen," composed for the opening of the new organ at St. Mary's, Redcliffe, Bristol, and two sets of "Three Pieces for a Chamber Organ," dedicated to Lady Acland (who was his pupil when he was at Exeter); a fine Introduction and Fugue in C sharp minor; an Andante written for the inauguration of Willis's organ in the Agricultural Hall; a Voluntary, Grave and Andante in D minor and F major, composed for the Organists' Quarterly Journal, and a few smaller pieces, nothing was produced to sustain the splendid talents of one who possessed sufficient inventive power to have written a hundred Sonatas. But what he *has* left is sufficient to establish his individuality; and there can be no doubt that the careful study of the organ-pieces enumerated above must leave an impression on the mind of the earnest musician as pure and healthy as that produced by the best works of the great masters.

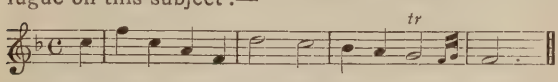
As an organist, Wesley, in his prime, stood first and foremost. He was unquestionably one of the earliest and most successful performers of John Sebastian Bach's grand organ pedal fugues; he was the first to introduce a greatly varied style and expression, and to infuse orchestral combinations and colouring into organ-playing; he was a splendid choir accompanist; and, lastly, he was certainly one of the finest and most dignified extempore players of his day and generation.

Those pupils who, like myself, spent day by day with him for many years, and who have listened to the performances of other organists of the highest fame, can truly testify to Wesley's greatness as a player, *when he was in good form*. It is idle to deny that he had not always his composing or playing cap on. He was wayward and difficult to persuade. And yet, when he *did* come out in all his power, it was with the stride of a giant, dwarfing all else into littleness.

His spontaneous introductions or preludes to anthems he liked, cannot easily be forgotten. They were always in harmony with the leading subjects in the composition, ever adding new beauties to the thoughts and works of the original writers.

For his concluding voluntaries, after the close of service, as well as in public halls, he frequently extemporized fugues of considerable length and perfect development. Having noted down many of his subjects on these occasions, I will here give one of the earliest, and one of the latest, from which he improvised with more than his ordinary power and success.

It was after evening service at the Leeds Parish Church, on Sunday, September 18th, 1842, that Wesley improvised a splendid fugue, which lasted about twenty minutes, on the following theme:—

Just thirty years afterwards, on Wednesday evening, July 31st, 1872, he went with Sir Henry Dryden (a distinguished amateur) and myself to the Leeds Town Hall, to hear the grand organ, and after expressing some little hesitation about playing on a large, strange instrument, he sat down and extemporized for half an hour in his former fine manner, concluding his performance with a well-wrought-out fugue on this subject :—



Sufficient has been said, it is hoped, to shew that Samuel Sebastian Wesley possessed a musical genius of no mean order, and that the honoured name of his father was worthily sustained and extended by his son, who never debased his art, but ever held up to himself an ideal of perfection, which, if he did not always realize, at least helped to place him amongst the most esteemed of musical heroes.

Leeds, May 22, 1876. WILLIAM SPARK.

THE model of the new Opera House, now erecting on the Thames Embankment, has been exhibited during the past month in the rotunda of Drury Lane Theatre. As far as we can judge, it appears to be not only the best, but the most commodious theatre ever built in this country. We of course expect that the fashionable portion of the audience shall be well provided for, and are not therefore surprised that the pit area should be entirely devoted to stalls, that all the private boxes should have ante-rooms, or that a subway should be erected from the Houses of Parliament and St. Stephen's Club. But we are glad to say that the general public has also been duly considered; for every seat is to be a *fauteuil*, even to the back of the gallery; and there appears no reason to doubt that humble pedestrians will be able to leave the house without being trampled under the horses' feet. In this respect then, at least, Mr. Mapleson may boast of having provided us with a "People's Opera House."

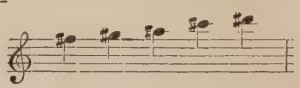
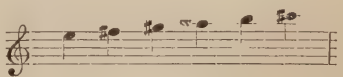
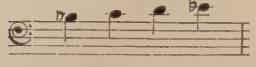
SOME time ago we commented upon the fact of Mr. Leighton, R.A., proposing, at a dinner of the Artists' Orphan Fund, "The Sister Art of Music," as one of the toasts of the evening, and ventured to express a hope that this acknowledgment of the claims of the art to take its place with painting and sculpture might lead to good results. Latterly, however, we have had a "Banquet to Literature and Art" at the Mansion House, and the Annual Dinner of the Royal Academy of Arts, and at neither of these gatherings do we find that one word was said about music. Considering how eloquently the Lord Mayor spoke about the "science of sound" and its high social position, when he wished to obtain funds for the National Training School of Music, we should have thought that at least some of the representatives of the art would have been invited to the Mansion House dinner; and it is also disappointing to find that the excellent example set by Mr. Leighton should not have been followed by some other artist at the Banquet of the Royal Academy. It is true that music has so many earnest workers amongst its own professors that the love for it is rapidly spreading with the general public; but the truth is manifest that for any recognition of its power from those whose thoughts are devoted to other arts, we must "wait a little longer."

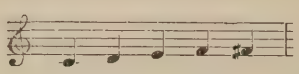
THE "List of Graduates in the Faculty of Music from 1830 to 1876," recently issued, sets at rest all doubt as to the persons legally entitled to write Mus. Bac., or Mus. Doc. after their names. It is well known that no foreign Universities possess a faculty of Music at all, nor do the Universities of Scotland; and we cannot therefore be too grateful for this publication which—as is stated in the prefatory remarks—may be "commended to all lovers of honesty and fair dealing."

LOAN COLLECTION OF SCIENTIFIC APPARATUS AT SOUTH KENSINGTON.

This magnificent collection of scientific apparatus, drawn from all quarters of the globe, was inaugurated by a visit from the Queen to the South Kensington Museum on Saturday the 13th ult., and the Exhibition was thrown open to the public on the Monday following. It is open without payment on three days in the week, and on Wednesdays, Thursdays, and Fridays, by payment of sixpence. The mere catalogue of the contents exceeds six hundred octavo pages, and so many additions were made after this first edition was printed, that the next issue will probably exceed a thousand pages. The Queen was accompanied by the Empress of Germany, the Princess Beatrice, the Duke of Edinburgh, the Duke of Cambridge, and Prince Edward of Saxe-Weimar.

The collection is divided into twenty-one Sections, and Sub-Committees have been formed out of the General Committee, in order that each department should be in the charge of those who are specially interested in that branch of science. The utility of the Exhibition is greatly extended by conferences, which are held in one of the large rooms in the building every day except Saturday, and at these conferences, which are from 11 to 1 and from 2 to 4, addresses are delivered to explain and to illustrate the uses of the various instruments in the rooms. The arrangements already made extend to the 2nd inst. Thus, addresses on Physics, including Astronomy, were delivered on the 16th, 19th, and 24th ult. On Mechanics, including Pure and Applied Mathematics and Measurement, on the 17th, 22nd, and 25th. On Chemistry, on the 18th and 23rd. On Biology, on the 26th and 29th; and on Physical Geography, Geology, Mineralogy, and Meteorology, on the 30th ult., and on the 1st and 2nd inst. The nature of the subjects discussed may be judged by the arrangements for the Section of Physics at the morning sitting on the 19th ult.: "Professor Tyndall, D.C.L., LL.D., F.R.S.—On the Reflexion of Sound. Dr. Stone—On Just Intonation and Limits of Audible Sound. Mr. Bosanquet, M.A.—On Instruments of Just Intonation. Mr. F. Galton, F.R.S.—On the Limits of Audible Sound. Professor W. G. Adams, M.A., F.R.S.—On the late Sir Charles Wheatstone's Acoustical Discoveries. Mr. W. Chappell, F.S.A.—On Ancient Musical Science. Mr. J. Baillie Hamilton—On Æolian Instruments." This sitting extended half-an-hour beyond the prescribed time, owing to the number of subjects. Professor Tyndall showed that no material through which air could penetrate—neither heavy curtains, nor even eight folds of felt fastened together—could intercept the passage of a wave of musical sound, but that the interposition of any substance impervious to air, such as the hand, a card, or thin piece of oiled silk, or even a cambric handkerchief thoroughly soaked in water, would effectually bar its passage and reflect it. A musical sound was produced by him in a long glass pipe, laid horizontally, and directed to the orifice of a thin jet of gas so elongated as to be only just short of the flaring point, and the pipe at a distance of about two yards from the flame. It was essential that the sound-wave should be directed to the orifice of the jet of gas, for it had no effect when pointed to the body of the flame or to the nut below the orifice. When rightly guided,

the flame proved to be a test of extraordinary delicacy for the presence of musical vibrations, the sound-wave causing it to flare immediately in wreaths somewhat like the smoke of expiring candles. Professor Tyndall next showed that ordinary air when occurring in compressed layers, was capable of reflecting or echoing sound as effectually as a solid wall. In fact, at every passage of a sound-wave from a rarified or heated, to a non-heated or condensed atmospheric layer, acoustical reflexion would be obtained. To prove this, a series of gas jets were ignited beneath the orifices in a tube in such a manner as to heat successive layers of the air through which the musical sound was to be transmitted. The test-flame immediately became quiescent—the transmission of sound being as thoroughly intercepted as when the hand had been interposed. This would account for the variable effect upon the ear from the sounds of large bells. Standing, for instance, at the end of the Serpentine, in Hyde Park, and listening to the mid-day toll of Big Ben, it was by no means an unusual thing to hear, perhaps, the first one or two strokes with great intensity of sound; the third might appear somewhat less loud; the fourth faint; the fifth fainter still; and the sixth might be absolutely inaudible. The next note might probably make itself faintly heard; and, by the time we arrived at the twelfth, the original intensity might be restored. All this time the air might be beautifully clear, and free from any trace of mist. As a matter of fact, however, what might be termed acoustical clouds were floating about, and it was to their existence and interposition that we owed the variation in the effect produced. These invisible clouds were nothing more than masses of air of non-homogenous density, and were due to local radiation of heat, to evaporation, &c. These are the principal points of Dr. Tyndall's lecture, the time of which was limited to half-an-hour; and he was warmly applauded. Dr. Stone then followed with some remarks upon just intonation, and upon the limits of audible sounds. The tiny pipes which were made by the late J. H. Griesbach, were upon the table; and Dr. Stone explained that their sounds were too high to be audible to any but most exceptional ears; but that, by sounding two together, the resultant tone which they created, perhaps two octaves below, was audible to all, and a satisfactory proof that the pipes were actually sounding. He mentioned that the late Sir Charles Wheatstone had obtained the same results from very minute harmonium springs, and that the Professor of the University of Oxford, the Rev. Sir F. A. Gore Ouseley, Bart., had proved that sounds might be too low for hearing, by stretching a string of sixty-four feet in length, which was only audible at the half, and that to very few ears, while the quarter of the length was audible to all. A string displaces so much less air than an organ pipe that the pipe would be audible at a lower pitch than the string. Dr. Stone referred to Mr. A. J. Ellis's Duodene Harmonium, which the maker had declined to exhibit, and to Mr. Bosanquet's harmonium, which divided the octave into fifty-seven intervals. Mr. Bosanquet afterwards explained the objects of his instrument briefly, and played upon it during the recess. The subject may be familiar to many readers from the elucidatory paper printed in the "Transactions of the Musical Association," or from the newspaper reports of that meeting. Mr. Francis Galton, F.R.S., followed Mr. Bosanquet, and reverted to the limits of an audible sound. He had constructed a very minute whistle at the end of a pipe, which looked like a black riding whip, but the handle was an elastic india-rubber ball, by compressing which he sounded the whistle. Only one or two gentlemen in the room could hear any sound from it, but Mr. Galton had experimented upon many of the animals in the Zoological Gardens, and had found that some had a more delicate sense of hearing, or could hear higher sounds than man. He gave the palm over all to the cat. Professor W. G. Adams, M.A., F.R.S., next took up the subject of the late Sir Charles Wheatstone's musical and acoustical discoveries, but more briefly than he had already explained some of them at the Musical Association. The time allotted was too limited to enable the learned professor to advance beyond that point, and many regretted it. Mr. W. Chappell, F.S.A., followed Professor Adams, and selected the subject of ancient musical science. He said that having been curious to learn the musical systems in prehistoric ages, he had taken models of some ancient Egyptian pipes at Turin and in the British Museum, and had new pipes constructed from them. It was a custom of the ancient Egyptians to deposit a small musical pipe and a straw of large Egyptian barley, or a reed, beside the dead body in the tomb, and some of these tombs in which these pipes had been found were as ancient as the pyramids. The pipes are like shepherds' pipes to be played by a straw or reed at the end, like the hautboy, but they are cylindrical pipes, not conical. It seems to have been complimentarily supposed that the dead man would feel so happy when he awoke from death, that he would like a pipe to play upon, and the straw of barley was obviously intended to supply a stock of reeds, for a few of the remaining pipes have the remains of similar reeds within them. This is the case as to one of the pipes in the British Museum, and another at Turin, while the straws which were placed beside the pipes are preserved in the British Museum and in the museum at Leyden. Mr. Chappell was indebted to Dr. Stone's assistance in trying the pipes in various ways to find out all possible notes which could have been produced. In one case it was necessary to sink the reed within the pipe to elicit its tones. This contrivance had evidently been resorted to in order to protect the fragile straw from injury, and it exemplifies in anticipation the concealed reed in the drone of the bagpipe. Another pipe was drilled through a little below the reed, and it could not be sounded at all until these holes were closed. By covering them with a film of gutta-percha, instead of the fish-bladder which had probably been used, the tones were rendered slightly tremulous, and assimilated more to the human voice. This is the principle of the old English pipe called the Recorder, to which Shakespeare refers in Hamlet and in A Midsummer Night's Dream. The Recorder was simply the old English flute blown, like the flageolet, at the end, but with a hole drilled through it to be covered with bladder, to produce the vocal quality of tone through the slight vibrations of the bladder. Who would have supposed that these two principles, the bagpipe reed and the Recorder are as old as the Pyramids! Four Egyptian pipes were selected for experiment, and two proved to be tenor pipes and two treble. No long bass pipe has been hitherto found. The Recorder pipe is in the British Museum. It is a treble pipe upon the *pentaphonic* or Scotch scale, and it agrees absolutely in pitch with the present tuning of the black keys of a pianoforte or harmonium. It has four holes, is 10⅛ inches long, and has five notes in its ordinary scale, thus:—

The other treble pipe is much longer and is on the diatonic major scale. It is one of the Turin pipes, 14⅛ inches long, with six holes. The fundamental note of this pipe was not obtained, but it yielded six notes of the ascending scale of E major, lacking only the D sharp and E to complete the octave:—

The two tenor pipes are exactly one note above the other in pitch. Of these, the Turin pipe, which has the sunken bagpipe reed, is 23⅜ inches long, and it has but three holes. The notes are those of a *Diatessaron*, or fourth, from the B flat above the bass cleff to E flat:—

The second of the tenor pipes is much shorter, and has four holes. It is in the British Museum, and is only 8¾ inches long. The notes are:—



The F sharp at the end is peculiar. Possibly it may have been intended for G, and thereby would have made a Fifth, as in one of the above scales, but again, it may have been intended to supplement a treble pipe, for we see that the Egyptians played treble, tenor, and bass pipes in concert, in the fourth dynasty of Egypt. (See the plate of the Tomb of Tebhen in Chappell's *History of Music*, p. 65.) And now, the peculiar discovery through these pipes is, that we have been enabled to look back "into the dark backward and abysm of time," before the minor scale came into use in Egypt. Through the Greeks we inherited the minor scale which has therefore been reputed as the more ancient, but Pythagoras learnt the science of music from Egyptian priests, who flourished at far less ancient dates than the pipes from which these models are taken.

The lecturer then explained how the minor scale had been formed out of two tetrachords of a major scale, as the tetrachords of C and the tetrachord of F, (B, C, D, E, and E, F, G, A,) by joining them together at E, so as to reduce the number of notes to seven, "because there were but seven planets." We pass over this because it has been printed, and also his description of the ancient Hydraulic Organ, of which Dr. H. Stone exhibited a working-model on the table, which he had made from the description in Chappell's *History of Music*. The air was pumped in, the water rose, and on touching a key, the organ-pipe sounded a fully sustained tone. Mr. J. Baillie Hamilton was then called upon to exhibit and to explain his combinations of wind, spring, free reed, and string. Mr. Hamilton has made great advances since his last lecture at the Musical Association. First giving a history of previous attempts, including the earlier of his own, founded upon the discoveries of Mr. Farmer, he exhibited a coiled string of flattened wire, enclosed in a box of one foot in length, from which he produced the tone of a twenty-foot diapason pipe, by attaching the string to the tongue of a harmonium. The pure diapason tone has hitherto been the chief difficulty of attainment. Mr. Hamilton has also discovered a second means of obtaining all varieties of quality from the diapason to the horn, by attaching wire springs of different forms to the tongues of harmoniums. These vary from the double circle to the double lozenge form, sometimes the one lozenge half above the other. These can be better judged of by hearing, than by description, and all who are curious should visit the Exhibition at a time when Mr. Herman Smith is there to explain and to sound them. In the mean time, Mr. Hamilton has clearly shown the possibility of constructing an organ without pipes, and of so diminutive a size as to become a drawing-room instrument.

There is some intention on the part of the authorities to continue these conferences on certain evenings to be fixed hereafter. The Museum is open free till 10 o'clock p.m. on Mondays, Tuesdays and Saturdays, and it will be a great convenience to many if the design of the conferences can be carried out.

HER MAJESTY'S OPERA.

THE opening night at this establishment introduced Signor Stagno (a tenor who has not been heard in this country for some years) in the character of *Faust*, a trying part, and one but ill-suited to his requirements, for the declamatory portions are beyond his power, and his voice is too worn to give due effect to the love scenes. There was much, however, to admire in Signor Stagno; for he has a good stage presence, and shows much intelligence in his acting and singing, his progress during the month in other characters, especially *Roberto*, in Meyerbeer's "Roberto il Diavolo," being deserving of warm praise. In the same opera Mademoiselle Von Elsner made her *début* as the Princess Isabella, but scarcely succeeded in winning the sympathies of the audience. Her best display was in the aria, "In vano." Mademoiselle Titiens has returned with her voice in finer order than ever, and has appeared in many of those parts which she has made so thoroughly her own, before crowded audiences. Madame Christine Nilsson, too, is one of the principal attractions of the season; and M. Faure has joined the company, making his first appearance as *Mephistophiles*, in Gounod's "Faust." The usual operas have satisfied the usual subscribers; but musicians are anxiously looking for the promised production of Cherubini's "Medea," with Mademoiselle Titiens as the heroine.

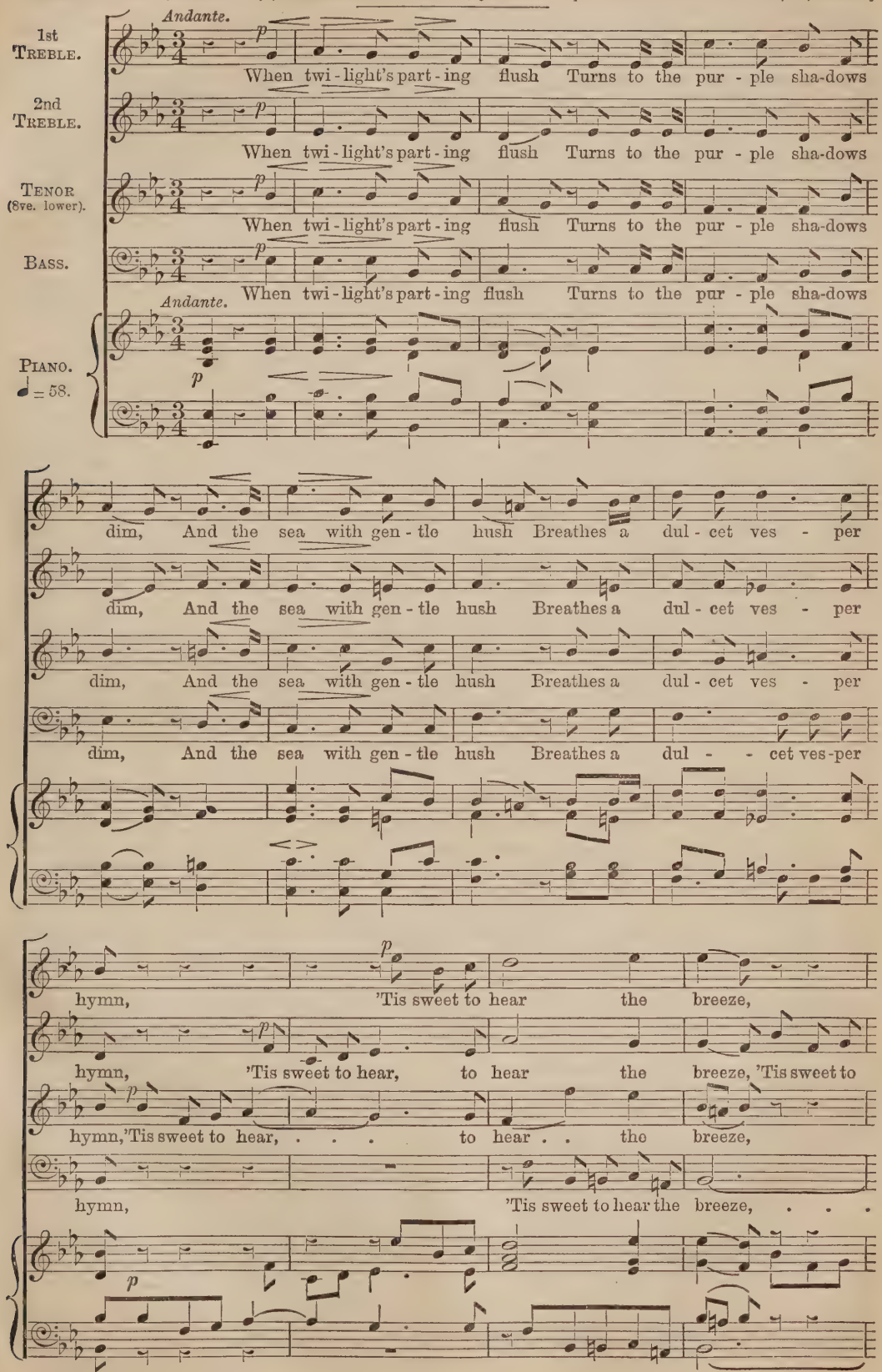
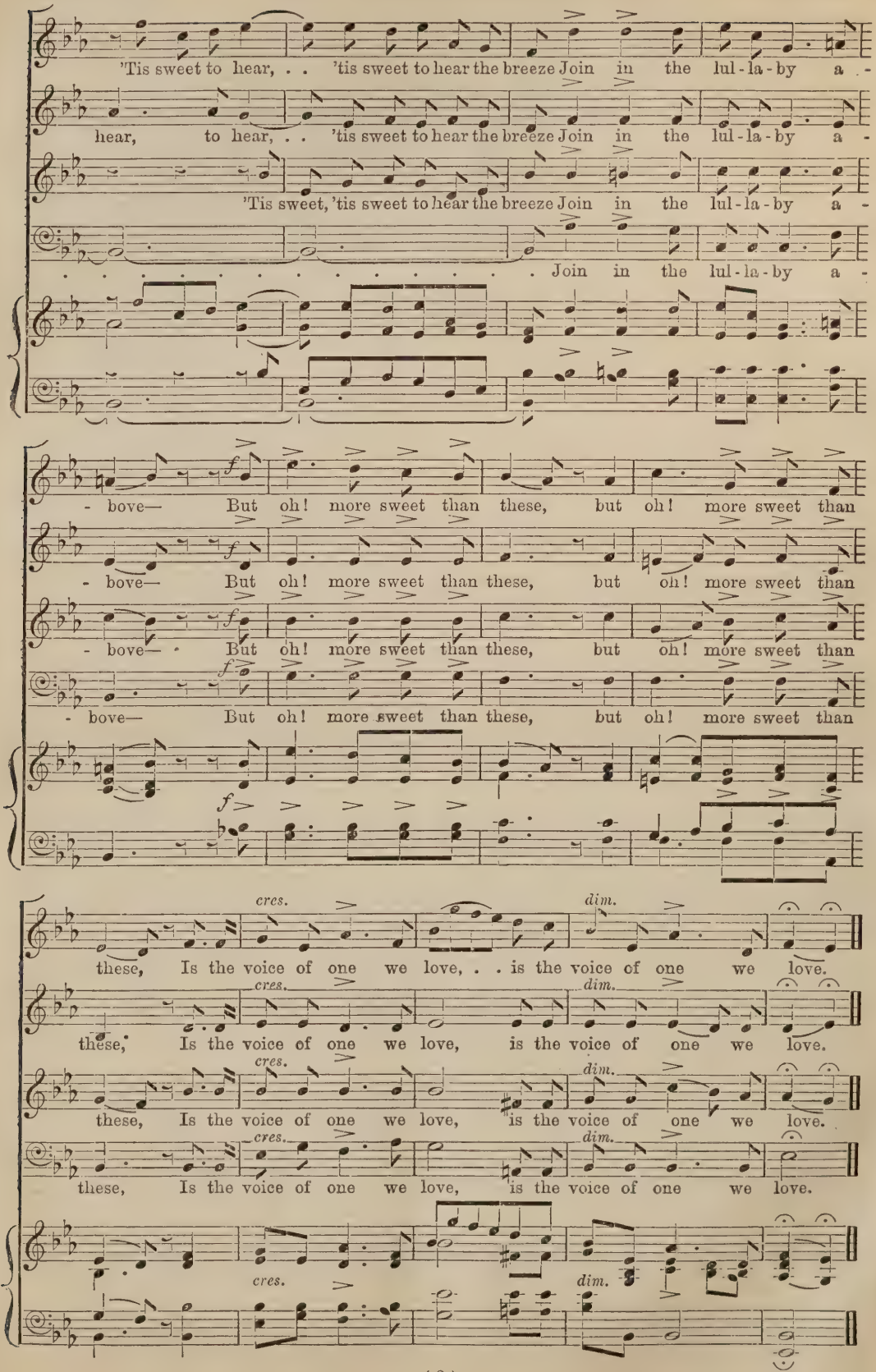
ROYAL ITALIAN OPERA.

THOSE who, on the production of "Lohengrin" last season were somewhat astonished at finding it not only teeming with beautiful melody, but in other respects very much like many operas with which they were acquainted, must have been still more surprised at hearing for the first time, on the 6th ult., the much-talked-of "Tannhäuser;" for in this composition we have, in addition to the usual impassioned love-scenes, with solos and duets, some very important pageant music, which strongly reflects the style of the composers with whose works opera-goers are tolerably familiar. But it must be remembered that we have learned our Wagnerian lesson strangely enough in this country. By means of that missionary Association termed the "Wagner Society," much of the composer's music written only for performance on the stage has already been heard in the concert-room; and operatic managers, who work in the world of art as we work in the world of commerce, have thought proper to commence the selection of Wagner's operas with a comparatively early work, "Der Fliegende Holländer," then to take a leap to "Lohengrin," and afterwards to go back to "Tannhäuser," so that we should advise all who are unacquainted with the composer's theory, as logically set forth in his "Opera and Drama," to trouble themselves but little with the manner in which a certain principle is worked out in these compositions; but, dismissing especially the conventional trivialities of the modern Italian Opera, to see and hear these musical dramas, and judge for themselves how far they fulfil the requirements demanded by the lyric stage. Viewed in this light, then, we pronounce "Tannhäuser" a noble work. Based on a legend which, although mythical, has enough of human interest to enlist the sympathies of an audience, and musically coloured with a fidelity which forcibly demonstrates the truth of Wagner's assertion that a composer should be his own poet, this opera must of necessity grow in public estimation until the fashionable Italian disguise with which it is now presented to us shall be thrown off, and a welcome accorded to it by the people in its native costume. It is a peculiarity of all the works of this composer that they defy criticism upon any special points, the music in all cases so springing from the drama that in attempting to analyse the one, we must of necessity analyse the other. No pretty song for the soprano, no high C "from the chest" of the tenor, no sensational passage "a due" are patched in to evoke a storm of applause, and convert the stage into a flower-garden; the standard of art erected by the composer at the commencement of his work is never for an instant degraded; and from the first to the last scene one beautiful tone-picture is before us, the effect of which is not shown by audible marks of approbation at certain details, but by the burst of applause when the fall of the curtain, at the end of each act, gives time for reflection upon what has been passing before us. The story of "Tannhäuser" is excellently adapted both for dramatic and musical effects. The opening scene, the "Hill of Venus," the view of Wartburg Castle, and the "Tournament of Song," are excellently contrasted, and effectually test the varied powers of a composer. That Wagner has fully availed himself of all the opportunities is unquestionable; and if in some places the scenes are unduly lengthened, it cannot be said that the composer himself shows signs of weariness, for the dramatic interest is well sustained to the end, the death of the hero being associated with some of the finest music in the opera. The execution of the work was generally excellent. A more poetical and refined rendering of the character of *Elizabeth* than that of Mdlle. Albani it is im-

When Twilight's parting flush.

Poetry by Horace Smith. Music by H. Lahee.

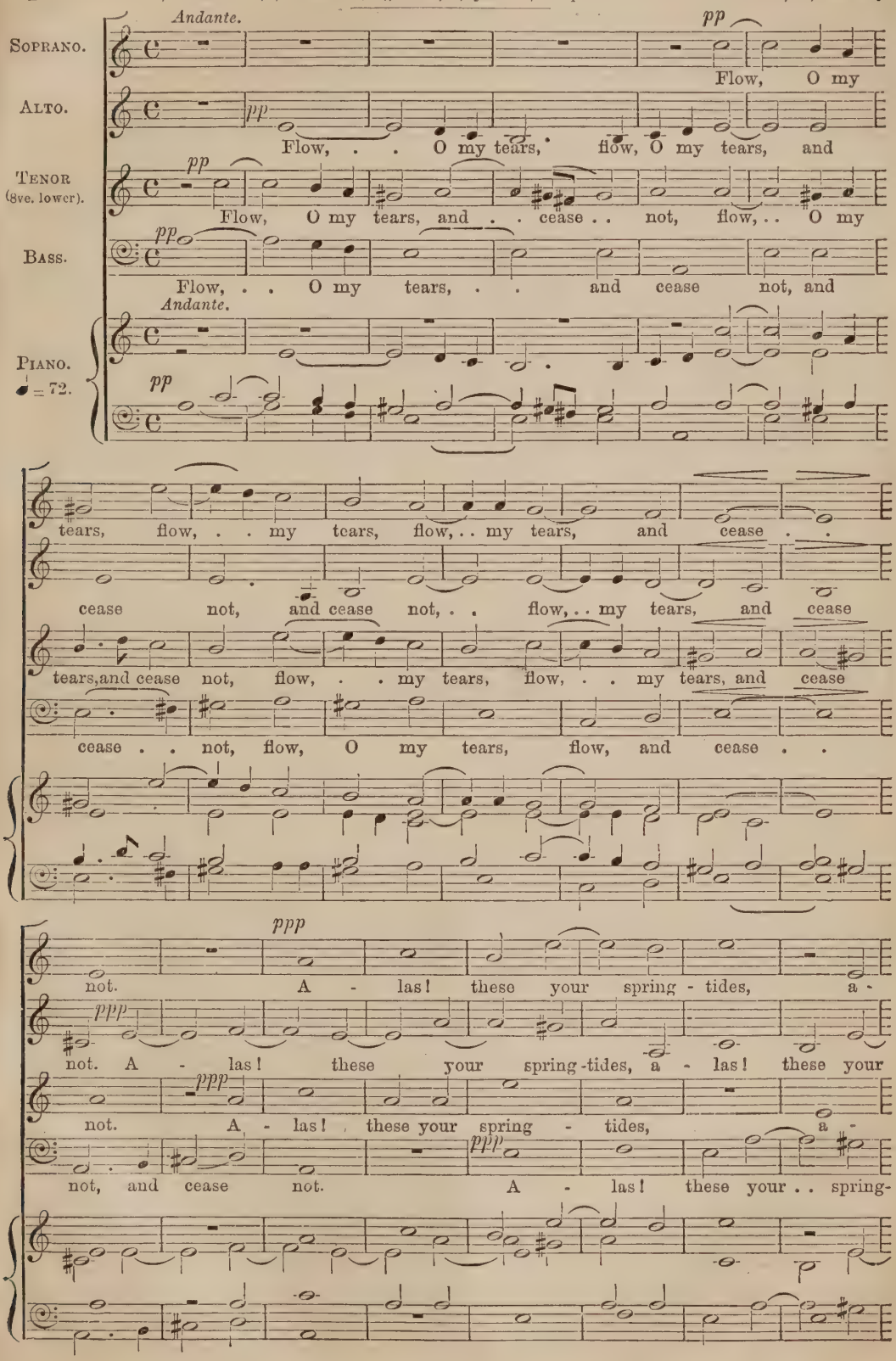
London: NOVELLO, EWER & CO., 1, Berners Street (W.), and 80, 81, Queen St., Cheapside. New York: J. L. PETERS, 843, Broadway.

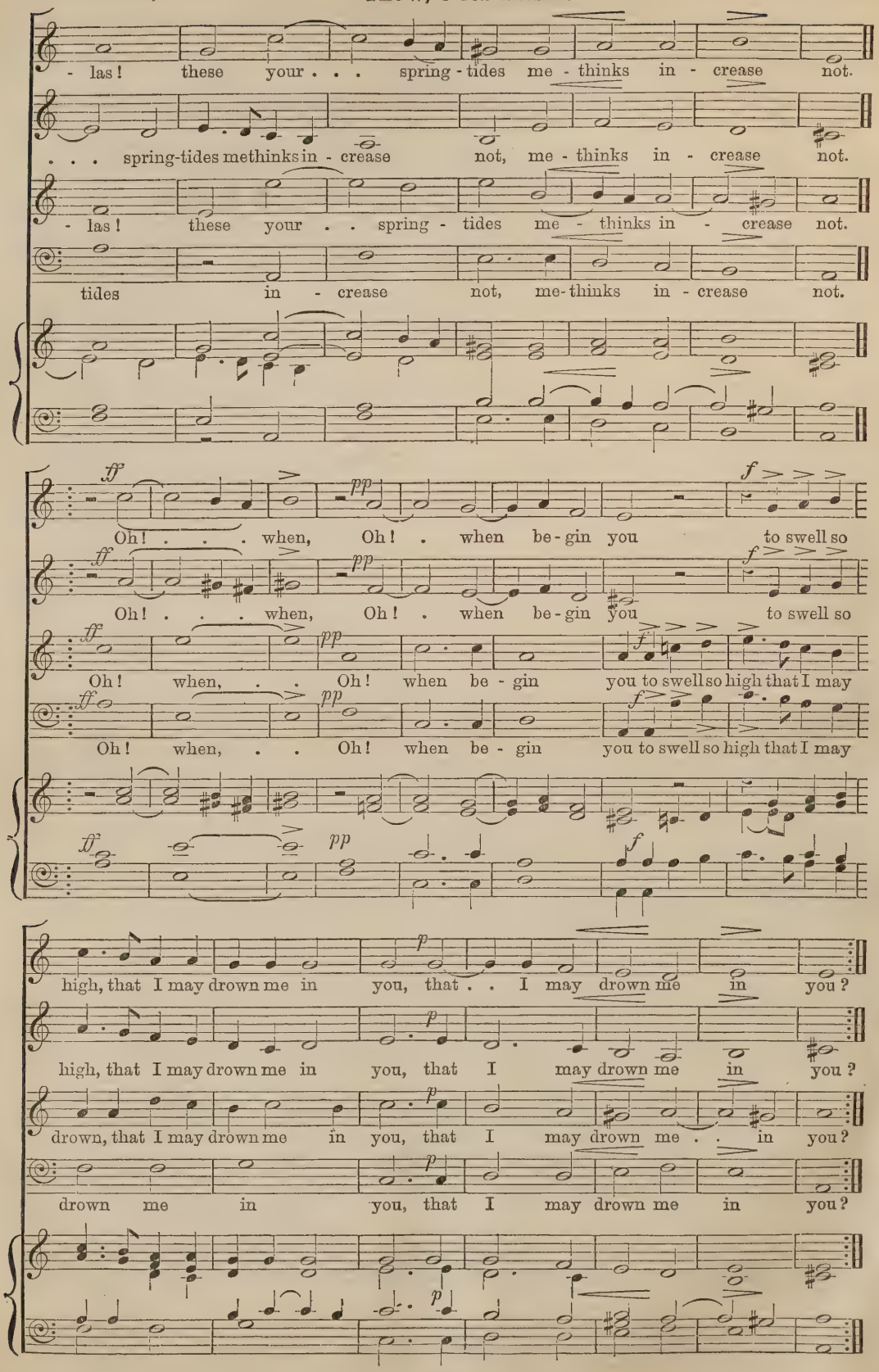

Andante.
1st Treble.
2nd Treble.
Tenor (8ve. lower).
Bass.
Piano.
♩ = 58.
When twi-light's part-ing flush Turns to the pur-ple sha-dows
dim, And the sea with gen-tle hush Breathes a dul-cet ves-per
hymn, 'Tis sweet to hear the breeze,
hymn, 'Tis sweet to hear, to hear the breeze, 'Tis sweet to
hymn, 'Tis sweet to hear, . . . to hear . . the breeze,
hymn, 'Tis sweet to hear the breeze, . . .

'Tis sweet to hear, . . 'tis sweet to hear the breeze Join in the lul-la-by a -
hear, to hear, . . 'tis sweet to hear the breeze Join in the lul-la-by a -
'Tis sweet, 'tis sweet to hear the breeze Join in the lul-la-by a -
. . . . . Join in the lul-la-by a -
- bove— But oh! more sweet than these, but oh! more sweet than
- bove— But oh! more sweet than these, but oh! more sweet than
- bove— But oh! more sweet than these, but oh! more sweet than
- bove— But oh! more sweet than these, but oh! more sweet than
cres. dim.
these, Is the voice of one we love, . . is the voice of one we love.
these, Is the voice of one we love, is the voice of one we love.
these, Is the voice of one we love, is the voice of one we love.
these, Is the voice of one we love, is the voice of one we love.

Flow, O my Tears.

MADRIGAL FOR S.A.T.B. Composed by JOHN BENET, A.D. 1599.

London: NOVELLO, EWER & CO., 1, Berners St. (W.), and 80, 81, Queen St., Cheapside. New York: J. L. PETERS, 843, Broadway.


Andante.
pp
Soprano.
Flow, O my
Alto.
Flow, . . O my tears, flow, O my tears, and
Tenor (8ve. lower).
Flow, O my tears, and . . cease . . not, flow, . . O my
Bass.
Flow, . . O my tears, . . and cease not, and
Andante.
Piano.
♩ = 72.
tears, flow, . . my tears, flow, . . my tears, and cease . .
cease not, and cease not, . . flow, . . my tears, and cease
tears, and cease not, flow, . . my tears, flow, . . my tears, and cease
cease . . not, flow, O my tears, flow, and cease . .
ppp
not. A - las! these your spring - tides, a -
not. A - las! these your spring-tides, a - las! these your
not. A - las! these your spring - tides, a -
not, and cease not. A - las! these your . . spring-


- las! these your . . . spring - tides me - thinks in - crease not.
. . . spring-tides methinks in - crease not, me - thinks in - crease not.
- las! these your . . spring - tides me - thinks in - crease not.
tides in - crease not, me-thinks in - crease not.
Oh! . . . when, Oh! . when be - gin you to swell so
Oh! . . . when, Oh! . when be - gin you to swell so
Oh! when, . . Oh! when be - gin you to swell so high that I may
Oh! when, . . Oh! when be - gin you to swell so high that I may
high, that I may drown me in you, that . . I may drown me in you?
high, that I may drown me in you, that I may drown me in you?
drown, that I may drown me in you, that I may drown me . . in you?
drown me in you, that I may drown me in you?

possible to imagine, and her exquisite singing, especially of the Prayer to the Virgin, created a marked effect upon the audience. Mdlle. D'Angeri marred the whole of her execution of the music allotted to *Venus* by the constant *vibrato*, a defect which we presume is now beyond hope of remedy. Signor Carpi's *Tannhäuser* was coarse in parts, but he sang well, and warmed towards the end so as to leave a tolerably favourable impression at the conclusion of the Opera. One of the great successes of the evening was M. Maurel, who gave the whole of the music of *Wolfram* with a purity of style and truth of expression worthy of the highest praise. A good word must also be given to Signor Capponi, who played the part of the *Landgrave;* to Signor Pavani for his rendering of the impassioned air in the "Tournament of Song," and to Mdlle. Cottino, who gave the unaccompanied song of "The Shepherd" well in tune. Considering the difficulty of the music, every praise is due to the members of the chorus, who must have worked hard to attain so good a result. It is true that the pitch of the choir and orchestra was occasionally at variance; but the best effects were precisely in the most intricate portions of the opera, in confirmation of which we may mention the perfection with which the whole of the finale to the second act was sung. The orchestra was thoroughly efficient, the overture being so finely played as to elicit an encore—to the detriment, of course, of the continuity of idea insisted upon by Wagner—and the whole of the picturesque and elaborate accompaniments being played to absolute perfection. The scenic arrangements were excellent, the "Hill of Venus" only excepted, a common-place and ineffective scene representing the abode of the goddess, and a conventional ballet taking the place of what should have been a carefully-prepared series of varied dances, as described in the libretto. The "Tournament of Song" was a magnificent spectacle, the gorgeous dresses of the assembled guests, and the bright armour of the soldiers, forming one of the most brilliant exhibitions of light and colour ever seen on the stage. As usual in the performance of Wagner's Operas, the applause was chiefly reserved for the conclusion of each act, Signor Vianesi (the conductor) being included in the call for the artists at the end of the performance. With "Lohengrin" and "Tannhäuser" now fairly before us, it is possible that we may eventually pass, through "Tristan und Isolde," to the "Trilogy;" but whatever their ultimate fate with an English audience, there can be no doubt that we are largely indebted to Mr. Gye for including so abstruse a work as "Tannhäuser" in his scheme of the season.

PHILHARMONIC SOCIETY.

THE principal feature of the concert on the 1st ult. was the first appearance of the Russian pianist Rubinstein, after an absence of many years caused, as it has been freely stated in the interval, by the coldness with which he was received on his last visit to England. We can scarcely imagine that he will have any reason to complain of the welcome given to him on the present occasion, for the applause with which he was greeted completely silenced the few dissentients who believed that his marvellous powers were not always tempered by that judgment which separates the intellectual exponent of art from the miraculous worker of wonders. We regret that his Concerto in E flat, which he performed, is the latest, for it shows that the rhapsodical style exhibited in his former works has deepened beyond hope of cure. The first movement is utterly without interest, and the Finale has so common-place a theme that the attention is solely centred upon the dazzlingly brilliant passages with which it is dressed up. The *Andante* has some melodious phrases; and, at least by contrast, seemed to possess a musical value; but vociferous marks of approbation were accorded indiscriminately throughout the Concerto, and judging from the demeanour of the listeners, it would seem as if one of the greatest works in art had been presented to them. To pass from the composition to the composer, we may say that Herr Rubinstein's grasp of the instrument and command of tone were displayed so advantageously throughout his rendering of the Concerto that it took the whole of the time elapsing between the parts of the concert to cool down the enthusiasm of the audience sufficiently to appreciate the less demonstrative beauties of Beethoven's Symphony in A, (No. 7), with which the second part commenced. We can remember the time when the classical feeling which ruled the counsels of the Philharmonic Society would have prevented the introduction of such showy, pretentious, and shallow music as this Concerto; but modern Germany has invaded this country, for better or worse; and as we are destined therefore to listen to the good, bad, and indifferent works which the invaders bring us, we can only express a hope that the difficulties of Herr Rubinstein's most recent importation are so stupendous that nobody but the composer will dare to grapple with them before a public audience. As if to prove to us that all styles are equally easy to him, the great pianist played, with a calm and artistic feeling, a theme of Haydn's, with variations; and followed this by a rendering of Beethoven's "Waldstein" Sonata, which, if not according with the reading of those who modestly fancied that they understood the true meaning of this composer's works, at least evidenced his right to be accepted as one of the greatest executive artists of the day. The vocalist at this concert was Miss Catherine Penna, who sang with much grace and refinement two expressive songs by Herr Rubinstein. The programme of the fourth concert, on the 15th ult., included Bach's "Suite" in B minor, and Mendelssohn's "Scotch Symphony," the solo pianist being Herr Bärth, who created a marked effect by his performance of Henselt's Concerto in F minor.

BACH'S MASS IN B MINOR.

THE earnest thanks of all artists are due to Mr. Otto Goldschmidt, and those associated with him in the presentation of Bach's greatest work at St. James's Hall, on the 26th April. That a composition of such magnitude and extreme difficulty should be undertaken chiefly by amateurs is a proof of the growing interest in the highest class of music amongst those who really love the art for its own sake; and we are pleased to record the unexampled success of the Mass with the general audience, not only because we accept it as a sign of the increasing appreciation of Bach's music, but because we hope that it may stimulate this fine body of choristers to attempt some other of the many works of the great masters which have unfortunately been suffered to fall into neglect. Although Mr. John Hullah and Mr. Henry Leslie have given portions of the B minor Mass at the concerts under their direction, the performance of the entire composition, for the first time in this country, was reserved for the forces collected together by the zeal and energy of Mr. Goldschmidt, who—assisted by his no less enthusiastic partner, Madame Lind-Goldschmidt—has thrown a heart into the work which could scarcely fail to produce the grandest results. Musical students have of course for years been acquainted with the power and sublimity of what is known as "Die Hohe Messe;" but those who have only formed acquaintance with Bach's sacred music by his two settings of the "Passion," which have recently been brought prominently before an English audience, must have been deeply impressed with the breadth and development of the movements of this Mass, as well as the marvellous contrapuntal writing throughout, which, although so intricately woven in as to require the utmost caution from each executant, appeals to the listener with an effect quite as overwhelming, in its quiet power, as that produced by the massive grandeur of Handel's choruses, the independent orchestral writing of Bach, indeed, forming a feature in his choral pieces, which prevents any comparison with similar works of his great contemporary. To all conversant with Bach's score it was a matter of great disappointment to hear the important passages for three trumpets in the "Gloria" performed by clarinets; but, as on the modern trumpets, we are told the parts are unplayable, we may fairly presume that the best authorities have been consulted on the matter. Seeing, however, that the horn *obbligato* to the "Quoniam" (so finely played by Mr. Wendland), although written for the *Corno*

da Caccia, was executed on the valve horn, it becomes a question whether some near approach to the tone of the trumpets could not have been thought of in the "Gloria;" for certainly the clear, ringing soprano passages intended by the composer were but poorly represented by the comparatively dull notes of the clarinets. Modern orchestras have certainly lost the *Oboe d'Amore*, and Mr. Clinton's beautiful tone on the clarinet, in the contralto solo, "Qui sedes," almost reconciled us to the change of instrument; but supposing that Bach's music should find such an acceptance with an English public as to warrant the frequent performance of his works, it becomes a question whether a resuscitation both of the *Oboe d'Amore* and the *Viol da Gamba* would not be advisable.

In the conception of this great Mass, Bach was doubtless untrammelled by the thought of its applicability for use in service, and the movements are consequently expanded far beyond those to be found in his compositions especially written for the Church. As specimens of the varied manner in which he could treat the several portions of the Mass when thus unfettered, we may especially mention the "Kyrie" and "Crucifixus" (the latter constructed upon what is termed a "ground bass"), both of which are remarkable, not only as abstract musical creations, but for the earnest expression of the words; whilst the "Gloria" and "Sanctus" have a breadth and grandeur, both in the choral and orchestral writing, which, in spite of the absence of those "additional instruments" without which the works of Handel are pronounced "feeble," can so stir the feelings of a mixed audience as to make us wonder how such works could have been sealed to the multitude, whilst the love for those of the composer of the "Messiah" has gradually deepened into a worship.

We are absolved from the necessity of giving any detailed criticism upon the Mass, as an analysis of the work occupies a prominent place in our present number; and we have therefore only to record that in every respect the performance was worthy of the occasion. The chorus-singing astonished all who were aware of the excessive difficulties to be overcome, for not only was it evident that the passages had been diligently studied to ensure accuracy; but the gradations of tone throughout proved that effect as well as precision had been considered essential before presenting the Mass in public. The solos were entrusted to Madame Lemmens-Sherrington, Madame Patey, Mr. Cummings, and Signor Federici, and it is scarcely necessary to say that, although in a musical point of view, (with the exception of the air already alluded to, "Qui sedes,") they were the least interesting portions of the work, their execution was satisfactory in the highest degree. All praise too must be given to the orchestra, which was most efficient in every department, special mention being also demanded for the *obbligato* playing of Herr Straus (violin), and Mr. Svendsen (flute). The work was conducted by Mr. Otto Goldschmidt with that skill and judgment which might be expected from so accomplished an artist, and with that minute attention to every point of the score, which showed how reverently he had prepared himself for his arduous task. At the repetition performance, on the 8th ult., Signor Federici was unfortunately too ill to sing, and his place was ably supplied, at a short notice, by Mr. Kempton, of St. Paul's Cathedral, who was warmly and deservedly applauded in the "Quoniam." The Hall was crowded in every part; and at the end of the Mass Herr Goldschmidt received quite an ovation.

LONDON GREGORIAN CHORAL ASSOCIATION.

THE fourth Festival Service of this Association was held in St. Paul's Cathedral, on Thursday, the 18th ult. The object of this Society, as will be inferred from its title, is the promotion and cultivation in our churches of Gregorian music; and it is undeniable that if anything is likely to render the old ecclesiastical melodies popular, it is the hearing them under such favourable conditions as were presented at St. Paul's. The choir numbered some 1200 voices, selected from about seventy church choirs, besides two hundred of the clergy; and in addition to the organ, which was under the experienced hands of Mr. C. Warwick Jordan, there was an orchestra comprising stringed, wood, and brass instruments. As these were used not for independent accompaniments, but to support the voices, they were dispersed among the choristers, instead of being grouped together. The music sung at the festival consisted of a Processional hymn, "Saviour, blessed Saviour," the music by the Rev. S. S. Greatheed, the versicles and responses to an adaptation in Messrs. Doran and Nottingham's "Choir Directory of Plain Song," the psalms to Gregorian Tones, the "Magnificat" to the Peregrine Tone with Bach's harmonies, the "Nunc Dimittis" to the fourth Tone, first ending, Dr. Stainer's anthem, "What are these that are arrayed," and two other hymns to old church melodies. The precentor was the Rev. Thomas Helmore. The present is not the place to enter into any discussion of the relative merits of Gregorian and Anglican music in our services; but it may be said that even those who would be the most opposed to the universal introduction of the former, could not fail to be impressed with its simple grandeur, when heard from such a body of voices as that assembled in St. Paul's cathedral on this evening. The effect of the unison singing in the psalms and in the processional hymn was truly magnificent. With regard to the orchestra, the strings and the wood, as might have been expected, could not be heard at all against the mass of voices, but the rich tone of the brass instruments, in unison with the tenor and bass, was extremely telling. It will be readily imagined that it was no easy task to keep so large a body of singers well together, especially as from their position—they completely filled the whole length of the choir up to the altar—it would be quite impossible for the larger number of them to see a conductor standing at the lectern. This difficulty was to a considerable extent met by placing assistant conductors half way up the choir to beat the time; and though in one or two places a slight unsteadiness was noticeable, the singing in general was remarkable for its precision. The sermon was preached by Canon Gregory, and among those present in the congregation were Earl Beauchamp, the President of the Association, the Earl and Countess of Bective, Lord Nelson, and Lord Henry Scott, M.P.

HERR RUBINSTEIN'S RECITALS.

THE visit of Herr Rubinstein to this country, after an absence of several years, has most undoubtedly been the event of the musical season. No such excitement has been produced within our recollection by the performances of any artist in London, as by those of this great pianist. He has already given four recitals at St. James's Hall, and a fifth and last is announced to take place on May 29th, after our going to press. The programmes of the recitals are worth giving, as showing the versatility of Herr Rubinstein, and his complete command of every style of playing.

FIRST RECITAL, May 3.—Preludes and Fugues, J. S. Bach; Rondo in A minor, Mozart; Gigue in A major, Handel; Sonata in F minor, Op. 57, Beethoven; Kreisleriana, Schumann; Sonata in B flat minor, Chopin; Etudes, Chopin; Miniatures, Caprice, Barcarolle, and Valse Caprice, Rubinstein.

SECOND RECITAL, May 10.—Variations, Handel; Sonata in E, Op. 109, Beethoven; Etudes Symphoniques, Schumann; Momens Musicales, Schubert; Scherzo à Capriccio, Mendelssohn; Nocturne, Field; Polacca, Weber; Preludes, Ballades and Etudes, Chopin; Leonore, 5th Barcarolle, and Tarantelle, Rubinstein.

THIRD RECITAL, May 16.—Fantasia, Op. 15, Schubert; Sonata (Moonlight), Beethoven; Variations Sérieuses, Mendelssohn; Nocturnes and Polonaises, Chopin; Carnaval, Schumann; Suite, Romance, and Etudes, Rubinstein.

FOURTH RECITAL, May 25.—Preludes and Fugue, Rubinstein; Sonata in A flat, Weber; "Warum," "Vogel als Prophet," "Abends," and "Traumeswirren," Schumann; Sonata in C minor, Op. 111, Beethoven; Nocturne, Field; Etude, Thalberg; "Chanson d'Amour," and "Si oiseau j'étais," Henselt; Nocturne, Mazurka, Valse, and Etudes, Chopin; Barcarolle and "Erl-König," Schubert-Liszt; Rhapsodie Hongroise, Liszt.

It is almost impossible to convey in words to those who have not heard it, any idea of Rubinstein's truly astounding playing. His execution is enormous, and under his fingers the greatest difficulties seem like mere child's-play. But it is not his almost unequalled command of the key-board which rivets the attention and enlists the sympathies of his audiences, but the wonderful depth of his expression. His touch combines the extremes of power and delicacy; his *fortissimo*, while most sonorous, is free from the least trace of thumping, while in more tender passages, his *cantabile* is most exquisite. In nothing is he so great as in the delivery of a simple melody; in this his style is so absolutely unaffected and so full of charm and feeling that it goes straight to the heart of the hearer. Such playing as that of Mozart's Rondo and the slower numbers of Schumann's "Kreisleriana" at the first recital, or of the first movement of the "Moonlight" Sonata at the third, will not soon be forgotten by those who were present. On the other hand, it must be confessed that there is one drawback to the perfect enjoyment of his performances. As will be inferred from what we have said, Rubinstein is an impulsive player, and therefore to some extent unequal. At times he appears to let himself be fairly carried away by his music, and to lose all self-control. Hence his Allegros are too often hurried into Prestos; and, though his execution is equal to all the demands made upon it, the music suffers in consequence.

We are inclined to think Rubinstein greatest of all in his rendering of Chopin. The dreamy and romantic music of the Polish composer finds in him a most congenial exponent, and the exquisite delicacy with which what have been called Chopin's "filagree-work passages" are given is unsurpassable.

Rubinstein's smaller compositions for the piano, several of which, it will be seen, have been introduced at his recitals, are in general much more interesting and enjoyable than his larger works. That he is a man of considerable inventive power, is indisputable; his failing seems to be in the handling of the more elaborate musical forms. This want of technical mastery is less apparent in pieces of smaller dimensions, and in such trifles as the "Miniatures," "Caprices," &c., he is thoroughly successful.

In addition to his recitals, Herr Rubinstein has also been heard in the Concert given by M. Wieniawski at St. James's Hall on the 20th ult. The performance on that occasion by these two great artists of Beethoven's celebrated "Kreutzer" sonata was the most magnificent within our recollection, alike in the vigour and passion of the Allegros, and in the exquisite taste and delicacy with which the well-known variations were given. Herr Rubinstein was in this work heard at his best, and was most admirably seconded by M. Wieniawski, who appears to be playing more finely than ever. The great pianist also gave a selection of his own short pieces, all of which had been previously heard at his recitals. The Concert also included Haydn's quartett in E, (Op. 77, No. 2), various solos excellently played by the Concert-giver, and vocal music by Mdlle. Thekla Friedländer.

The continental engagements of Herr Rubinstein compel him to leave this country early in the present month. It is to be hoped that the extraordinary success which he has met with now will induce him soon to repeat his visit.

MR. BARNBY had the honour of an interview with His Royal Highness the Prince of Wales at Marlborough House, on Wednesday, the 24th ult., when the Prince was pleased to accept a copy of Mr. Barnby's part-song, "Welcome," performed at the recent congratulatory concert to His Royal Highness at the Albert Hall.

THE annual appeal of Miss Agnes Zimmermann to the lovers of Chamber-music met with a liberal response at St. James's Hall on the 4th ult., when a programme more than usually representing the modern German school was provided. Brahms's Quartett in C minor (Op. 60), which commenced the concert, is a work that grows upon acquaintance, much of the elaborate writing which cannot be estimated at its true worth on a first hearing being more clearly defined as the passages become familiar, although the tendency to diffuseness, so characteristic of all this composer's works will no doubt prevent its becoming a "popular" concert-piece. One of the most interesting features in the selection was Miss Zimmermann's "Suite de Pièces Modernes," containing "Fantaisie," "Mazourka," "Scherzo" and "Marche." This group of movements reflects the composer's refined and poetical style to the utmost advantage, the "Mazourka," especially, being based on so fascinating a subject as to charm all hearers, and to elicit a burst of applause, which might have been fairly accepted as an encore; Miss Zimmermann's performance of this "Suite" exhibited to perfection her elastic and sympathetic touch, and the reception of the composition was such as to leave little doubt that it will not much longer remain in manuscript. Schubert's Fantaisie (Op. 159) for pianoforte and violin, was finely played by Miss Zimmermann and Herr Straus; and the Concert concluded with Mozart's Quartett in E flat, for pianoforte, violin, viola and violoncello, the Concert-giver again displaying that quiet artistic power which is doubly refreshing after the violent contrasts of style to which we have been lately subjected. The instrumentalists were Messrs. Straus, (violin), Zerbini (viola), and Daubert (violoncello); and the vocalists, Mdlle. S. Löwe and Herr Werrenrath, who produced a marked effect in all their solos.

THE Pianoforte Recitals of Mr. E. H. Thorne, at Willis's Rooms, have been amongst the most enjoyable of the Chamber Concerts during the past month. The programmes were models of classical taste; and the versatility of Mr. Thorne's powers have been most advantageously displayed before highly appreciative audiences. The Concert-giver was assisted by Mr. Duncan Hume (pianoforte), Mr. Henry Holmes (violin), and Signor Pezze (violoncello). The last of the three recitals was announced for the 29th ult.

MR. CHARLES HARFORD LLOYD has been appointed Organist of Gloucester Cathedral, in place of the late Dr. S. S. Wesley.

MR. A. AUSTIN'S Annual Concert took place at St. James's Hall on the 17th ult. The artists were Mdme. Marie Roze, Miss Wilhelmine Gips, Mdme. Patey, Mr. E. Lloyd, M. Levilly, Mr. Santley, Miss Clinton Fynes (piano), and M. Wieniawski (violin), Mr. Sims Reeves being absent from indisposition. The programme was diversified by several glees, &c., contributed by The Standard Quartett. The audience was large and enthusiastic, and encores were frequent.

MDME. LIEBE KONSS gave an entertainment at the City of London College on the 4th ult. In the first part, "Sing, sweet bird," well sung by Mdme. Olive Clare, and the flute solo, artistically rendered by Mr. Gittens, were encored, and Miss Edith Goldsbro', R.A.M., gave two pianoforte solos with much taste. A comic operetta, in which the characters were well sustained by Mdme. Konss, and Messrs. Monkton and Baylis, formed the second part of the programme.

GOUNOD'S opera "Philémon et Baucis," originally produced in 1860, has been revived in Paris at the Opera Comique, with Mdlle. Marguerite Chapuy in the principal character.

THE first Concert of the Welsh Choral Union, under the able direction of Mr. John Thomas, was given on the 11th ult., in the new concert-room of the Royal Academy of Music (by permission of the Committee of Management) before an appreciative audience. The programme contained an excellent selection of vocal solos and choral pieces, all of which were most successfully rendered. A band of harps was, as usual, a feature in the Concert.

THE National Training School of Music was officially opened at noon, on Wednesday, the 17th ult., by the Duke of Edinburgh and the Duke of Connaught. The Committee of Management and the Professors, including Sir Julius Benedict, Mr. Arthur Sullivan, Signor Vianesi, and Herr Pauer, received their Royal Highnesses. Fifty scholars presented themselves, and were formally apportioned off to different professors—members of the teaching staff.

WE have much pleasure in stating that Dr. Stainer has returned from abroad thoroughly restored to health.

AN interesting lecture upon "Ancient National Music" (in connection with the Society for the Encouragement of the Fine Arts) was given on Thursday evening, the 18th ult., by Mr. Brinley Richards, in the new concert room of the Royal Academy of Music (by kind permission of the Committe of Management), Lord Clarence Paget, K.C.B., in the chair. The lecturer demonstrated that music was by no means one universal language. He then entered into the question of how far harmony was known to the ancient Egyptian, Hebrew, and Celtic nations. He said that Scotch and Irish music was not Pentatonic, as stated by Dr. Burney, and that Welsh music was Diatonic. Several drawings (by Mr. Frederick Chester) of Egyptian, Scotch, Irish, and Welsh instruments were exhibited, as were also some sketches (presented by Mr. Edward Gilbertson) of the "Dichord," the most ancient stringed instrument with a neck; of a harp 3,000 years old, found in a tomb at Thebes; and of a Chinese "Ching" (Jubal's Organ). Miss Mary Davies and Miss Lizzie Evans greatly assisted the lecturer by their admirable vocal illustrations. A hearty vote of thanks to Mr. Richards terminated the proceedings.

SOPHOCLES' tragedy of "Œdipus at Colonos," with Mendelssohn's music, will be performed at the Crystal Palace, for the first time on the English stage, early this month.

VERDI'S "Aïda" is announced to be produced for the first time in England at the Royal Italian Opera during the present month.

THE following paragraph appears in the *Whitehall Review*, a new and apparently ably-conducted Journal, the first number of which was issued on the 20th ult.—"It is remarkable that late Christian Hymnology in the United States strongly partakes of the militant element, to which hitherto Christianity has been supposed to be repugnant. The most popular hymns in the States now are, however, 'Hold the Fort,' 'Soldiers of the Cross,' 'Fight with Jesus,' 'Strike out for God,' 'Aim straight and true!' 'The Sword, the Sword of the Spirit,' 'Fight the Good Fight of Faith,' 'Down with their Walls,—Fight on!' 'Christian, up, and hew them hip and thigh!' &c., &c. All this certainly proves the existence of a military instinct, if not a religious one."

THE Birmingham papers speak in the warmest terms of the performances of the Carl Rosa Opera Company. Gounod's "Faust" has been a great success at the Theatre Royal, Mdlle. Torriani having created a marked effect in the character of *Marguerite*, and Miss Josephine Yorke being highly spoken of in the part of *Siebel*. Mr. Packard, too, as *Faust*, is received with the utmost favour; and we confidently look forward to his re-appearance in London during the coming Autumn, when it is understood that we are again to have operas in English, under the able management of Mr. Carl Rosa.

THE Anniversary meeting of the London Society for teaching the Blind to read was held at Willis's Rooms on the 18th ult., when an excellent programme of vocal and instrumental music was performed by the pupils, under the able direction of the Society's conductor, Mr. Edwin Barnes. The Right Hon. Lord Aberdare was in the chair; and a number of noblemen were on the platform.

ON the 1st ult., at Royston, died Thomas Pickering, a man of remarkable literary and musical attainments; but—in consequence of his contributions to the press being published anonymously, and his artistic activity being confined to the neighbourhood in which he had so long resided—but little known to the general public. He was one of the three who founded the Royston Mechanics' Institute, where he was instrumental in securing many excellent lecturers; Mr. Charles Cowden Clarke delivering his maiden lecture there. He also formed classes for the study of music, and was President and Conductor of the Royston Choral Society. He had a large circle of friends amongst those eminent in music, but most of these—William Horsley, Vincent Novello, and Charles Edward Horsley, for instance—have passed away before him. The deceased was 80 years of age, having been born in London on the 4th July, 1796, the anniversary, as he often said, of the declaration of American independence. He was buried at Royston Cemetery, the funeral being attended by many sorrowing friends, in addition to his nearest relatives.

A MEETING on the Musical and Dramatic Copyright Question was held at St. James's small Hall, on Thursday afternoon, the 4th ult., Dr. Baxter Langley being in the chair. The meeting was called by Messrs. Gordon and Jennings, who proposed to establish a Protection Society which shall provide artists with the means of ascertaining whether they may or may not sing any song or musical piece they may select for performance. The meeting mainly consisted of artists from the music halls, but letters were read from several vocalists and musicians of eminence, expressing their sympathy with the meeting, and regretting their inability to be present. The Chairman in opening the proceedings condemned the course of action taken by Mr. Harry Wall, which was, he said, that of the common informer. He considered that the proposition of Messrs. Gordon and Jennings, so far as it went, was well adapted to meet the present condition of things. His own opinion was that, as a principle of free trade, it was to the interest of author, publisher and vocalist alike that a song should be sung as frequently as possible.

The following resolutions were passed unanimously:—

"That this Meeting protests against the prosecutions lately instituted for infringement of copyright by Mr. H. Wall, especially as they have not been preceded by any notice or warning; and considers the most effectual way of so doing will be to establish an Office, where all information upon Copyrights can be obtained, and so almost prevent the possibility of unintentional infringement."

"That this Meeting expresses its regret that any respectable musical firm should have permitted infringements (in many cases unintentionally committed) to continue, obviously for the purpose of recovering penalties, instead of giving notice of such infringements immediately the facts are brought to their knowledge."

"That in the opinion of this Meeting the projected Office of 'The Vocal and Dramatic Artists' Protection Society,' proposed by Messrs. Gordon and Jennings, will meet all the requirements set forth in the first Resolution, and is worthy of the support of all persons connected with the profession, and interested in the development of Musical Art."

After a vote of thanks to the Chairman, and to Messrs. Moore and Burgess, for allowing the use of the Hall gratuitously, the meeting terminated.

THE Oratorio Society of New York, in conjunction with Mr. Theodore Thomas's Orchestra, recently performed Schumann's "Paradise and the Peri," at Steinway Hall.

THE annual report of the Choir Benevolent Fund has recently been issued, and we are glad to see that during its career of 25 years the Fund has been steadily increasing its advantages. The committee were last year in a position to make a grant of ten guineas each to all the surviving widows of deceased members, and have this year been again enabled to make a similar grant. This is a matter for congratulation to those who have the administration of the Society's affairs. The object of the Fund is worthy of our warmest advocacy, and we trust that the appeal of the committee to "all who sympathise with Cathedral music and Cathedral musicians" will not pass unnoticed.

THE members of the Eccleston Choral Society gave their first concert on the 27th of April. The programme consisted of J. J. Haite's Cantata, "Abraham's Sacrifice," and a selection from the works of Handel, Mendelssohn, and other composers. The principal vocalists were Miss Drake, Miss Brown, Mr. Whillier, Mr. Grimsdick, and Mr. Down. Mr. Liddell presided at the pianoforte, Miss Fanny Parnham at the harmonium, Mr. J. Wood was leader of the band, and Mr. W. E. Mote conducted.

THE Holloway Choral and Orchestral Society gave a successful performance of Handel's "Acis and Galatea" at Holloway Hall, on Monday the 1st ult. The solo singers

were Mr. Dudley Thomas, Miss Marian Pocklington, Mr. Westlake, and Mr. T. Tremere, who was encored in "O ruddier than the cherry." The most effective of the choral numbers were "Wretched lovers," and "Mourn all ye Muses." Miss A. Webster presided at the pianoforte, and Mr. H. Spencer, Jun., conducted.

THE annual performance of the "Messiah," for the benefit of the Royal Society of Musicians, was given on the 5th ult. at St. James's Hall, the principal vocalists being Mdme. Lemmens-Sherrington, Miss Catherine Penna, Miss Severn, Messrs. W. H. Cummings, H. Guy, Wadmore, and Lewis Thomas. Mr. W. G. Cusins, being, by command, engaged at a concert at Windsor, his place as conductor was ably filled by Mr. Arthur Sullivan.

AT the funeral of the late Dr. Wesley, which took place at the Old Cemetery, Exeter, in addition to the relatives and personal friends of the deceased, a large number of the local clergy, Mr. A. Angel, organist of Exeter Cathedral, many of the lay Vicars and choristers, and several of the organists at parish churches and Nonconformist places of worship were present. The pall-bearers were G. B. Arnold, Mus. Doc., organist of Winchester Cathedral; James Russell, Mus. Doc., Topsham; F. E. Gladstone, Mus. Bac.; Minto Pyne, of Bath, and T. K. Pyne, organist of the Abbey Church, Bath. It is proposed to place a tablet in Exeter Cathedral as a memorial to Dr. Wesley, and Mr. Sims Reeves has, we understand, contributed £5 towards its cost.

THE members of the voluntary choir of Christ Church, Newgate-street, have presented Miss Amy Cooper with a handsome gold locket, as a token of their great satisfaction with her services at the organ during her father's late serious illness. Mr. J. T. Salmon, honorary secretary of the choir, with very kindly words, placed the locket in Miss Cooper's hands, and the gift was acknowledged both by Mr. and Miss Cooper, who expressed their heartfelt thanks for the sympathy thus evinced.

REVIEWS.

NOVELLO, EWER AND CO.

Third Mass in D. Composed by J. N. Hummel; edited, and the pianoforte accompaniment arranged by Berthold Tours.

Hummel's Communion Service in D. The English adaptation by the Rev. J. Troutbeck, M.A.

TO THE average of musicians, and even more to the majority of amateurs, the name of Hummel is chiefly associated with pianoforte music, and it is probable that his works in this department of composition will longest survive, and will be those by which hereafter he will be best known. Nevertheless, it is a great mistake to suppose that he was, like Chopin, only a composer for the instrument on which he was in his day so great a virtuoso. Besides his pianoforte works, the catalogue of his compositions given by Fétis in his "Biographie Universelle des Musiciens" comprises eleven pieces of dramatic music, ranging from the ballet and pantomime to the three-act opera, five sacred works—three Masses, a Gradual and an Offertory, an Overture for full orchestra, and three string Quartetts.

Hummel, it will be remembered, was a pupil of Mozart's, and the influence of his master is very plainly to be seen in most of his writings. Not that he was by any means a mere plagiarist; it is only in exceptional cases that we can find an actual reminiscence in his music, but his style throughout is rather that of a modernised and highly polished Mozart than that of an independent genius. In the beautiful artistic finish of his workmanship Hummel may be compared with Mendelssohn, though he had hardly the contrapuntal skill of the latter. They also resemble one another in being great inventors of pianoforte passages, though in this respect Hummel owes more to Dussek than is generally known or acknowledged.

The Masses of Hummel much resemble in their general characteristics the later church compositions of Haydn and Mozart. It would be untrue to call them as a whole works of high inspiration; but it is no less unfair to depreciate them, as some writers have done, by describing them as mere elegant scholastic exercises. If Hummel does not, like Beethoven and Schubert in their Masses, touch the feelings deeply, his sacred music is always dignified and refined, abounding in pleasing, even while not strikingly original melody, and free from that occasional secular tinge which in places mars the effect of some of the finest of Mozart's and Haydn's Masses. His first Mass (in B flat, Op. 77) and his second (in E flat, Op. 80), have long been well known, and may often be heard in Catholic churches in this country. It is a most unaccountable thing that the work now before us, though the full score has been printed for many years, has never until now been published in vocal score, either in this country or on the Continent. This neglect is the more surprising as the Mass in D cannot be considered as in any degree inferior to its two predecessors.

Like Cherubini's great Mass in the same key, the present work commences with a "Kyrie" in D minor. Hummel avoids the error, so common with many of his countrymen, of writing a lively, nay, even a jovial, movement, for this part of the Mass. Such "Kyries" as those in Haydn's first and second Masses, delightful though they are as music, cannot be regarded by the thoughtful hearer as otherwise than utterly out of keeping with the spirit of the text. In the present piece, on the contrary, the character is wholly devotional. The music is very melodious, and (so far as can be judged from the indications of the scoring given in the pianoforte accompaniment) charmingly instrumented. The imitative passages at the "Christe" bear some slight resemblance to the middle portion of the "Kyrie" in Haydn's "Imperial" Mass. At the return of the first subject a change from D minor to D major is made with a very happy effect. The whole movement may be reckoned among the best portions of the Mass.

The "Gloria" is, as usual in Masses of extended proportions, divided into three movements. The first of these is a bold and vigorous chorus in D major, of a somewhat conventional style, in which, though we find very little that can be called absolutely *new*, the ear is charmed by a series of graceful melodies, and by an effective distribution of the vocal and instrumental parts. The symphonies occurring between the phrases of the "Gratias agimus" (pp. 10, 11) with the elegant solos for oboe and clarinet, may be cited as especially pleasing. The second movement of this portion of the work is the "Qui tollis," in B minor. In the majority of Masses solo voices are introduced here, but in the present work no indications of any solo parts are to be found throughout. This is a case of such rare occurrence that we were at first inclined to conjecture that either in this edition or in the full score from which it has been prepared, the word *solo* might have been accidentally omitted. An examination of the music has convinced us that this is not the case, and that we have here, exceptionally, a Mass written for chorus throughout. The "Qui tollis," though not without occasional suggestions of Haydn's "Esterhazy" Masses, especially of the No. 2 in the "suscipe," is musically superior to the number which precedes it. The choral unison, *pianissimo*, accompanied by full harmony in the orchestra, forms a prominent feature, which, through a half cadence on A, leads immediately to the following "Quoniam." This piece consists of an introduction, the subjects of which, in accordance with a frequent practice of composers, are taken from the opening of the "Gloria," and of a very excellent and spirited fugue at the "Cum sancto spiritu," which is developed at considerable length, and is wound up by a very brilliant *coda*.

The "Credo," like the "Gloria," also consists of three movements. The opening (D major) with a solo for the horn, to which the strings *con sordini* are gradually joined, with the entry of the chorus *pianissimo* at the eighth bar, is of decided novelty. The voices sing the first sentences in simple chords, accompanied by moving quavers for the strings, and the *pianissimo* is continued for twenty-nine bars, the first indication of a *crescendo* being met with at the words "Ante omnia secula." The *forte* which follows

is of only short duration, the very next phrase, "Deum de Deo" being again marked *piano:* and this *piano* is maintained, with the exception of two bars *forte* for the word "descendit" till the close of the movement. The composer's idea evidently is that in confessing the mysteries of the faith a subdued tone is appropriate; and certainly the present is a more effective setting of the text than the lively movements too often associated with the words. The "Et Incarnatus" in B flat is a well written *adagio*, but less striking than some other parts of the work. One misses in it that ideal tenderness which touches us so deeply in this portion of such Masses, as Haydn's first, third or fourth. The "Et resurrexit" (*allegro con spirito*, in D major,) on the other hand is excellent and effective throughout, and concludes with another capital fugue to the "Et vitam venturi," the subject of which consists of the descending scale of D from octave to octave. The ceaseless quaver accompaniment for the violins which continues throughout the fugue, would almost seem to have been suggested by the corresponding portion of Haydn's first Mass.

The "Sanctus" of the present Mass is a very good chorus of the orthodox pattern, and which, without a single phrase that can actually be called a reminiscence, sounds curiously familiar throughout. The following "Benedictus" in A major, is one of the most elegant numbers of the work; it is written quite in Mozart's manner, and is accompanied most charmingly by the orchestra, the solo effects for the wind instruments being especially important.

The "Agnus Dei" is of peculiar design; the choral portion is unaccompanied throughout, each sentence of the text being divided by orchestral interludes. The modulations here, especially those on p. 70 of the score, are of a boldness somewhat unusual with Hummel. The concluding "Dona" contains some good fugal writing, but is hardly to be considered one of the best portions of the Mass.

The pianoforte arrangement by Mr. Tours is excellently done; while sufficiently full and rich to embody all the more important features of the score, it is not overcrowded nor of any excessive difficulty. The indication of the chief points of the orchestration is a valuable assistance in forming a correct estimate of the work. We are glad to observe that this is much more common in modern pianoforte arrangements than was formerly the case; it ought to be universally adopted.

The "Communion Service in D" which stands second at the head of this article is, it is perhaps needless to say, the same work which we have just reviewed, with the text of our English Communion Service, adapted to the music in place of the original Latin words. The adaptation has been very skilfully effected by Mr. Troutbeck. The plan of issuing two separate editions of the work, instead of crowding the two texts underneath the same music notes is a most commendable one. Now that this interesting work is published in a cheap and accessible form, it will be worthy of the attention of some of our choral Societies.

ASHDOWN AND PARRY.

Suite de Pièces. Prelude, Sarabande, Gavotte and Musette, Courante, Gigue, for Pianoforte. Composed by Walter Macfarren.

WE have often said that the mould in which a composition is cast will never atone for its innate weakness; but when an artist like Mr. Walter Macfarren throws his ripest thoughts into a classical shape, even when that shape reflects the feeling of a past age, we may be quite certain that the spirit as well as the form of the work is carefully preserved. The "Suite de Pièces" before us is one of the composer's most successful attempts to resuscitate the olden school of writing, and we cannot too warmly recommend it both to pupils and teachers. The opening "Prelude" in D minor, ending with the orthodox major chord, not only forms a fitting introduction to the pieces which follow, but is in itself an exceedingly interesting movement. The "Sarabande," in G minor, is based upon a winning subject, the change into the tonic major, with the flowing accompaniment, and the return, through B flat major, to the original key, being a point which will assuredly charm musical as well as unmusical listeners. The "Gavotte and Musette," forming one movement, according to the model handed down to us, are extremely melodious, the "Musette," especially, having a most tuneful theme, upon a tonic pedal, which leads with much effect to the repetition of the "Gavotte." The "Courante," with its unceasing flow of semiquavers, apart from its attractive character, will form a good study, the left-hand having its fair share of work in the course of the piece. The final movement, in 12-8 rhythm, is a good specimen of the old "Gigue," the vivacity being well sustained to the end. A feeling for this class of music, as well as a hand carefully trained for the instrument, are absolutely indispensable for the due rendering of this "Suite;" but even moderate players will be attracted by the definite character of the themes in each movement, and may rest assured that, should they fail in catching the true spirit of the old dances, they will be better employed in practising so sound a composition than in fagging at the frivolous passages to be found in many of the "Drawing-room pieces" of the day.

DUNCAN DAVISON AND CO.

Britannia, Grand Fantasia, National Airs of England. By R. Andrews.

ALTHOUGH this composition is evidently written chiefly for the display of the digital powers of a pianist, it is unquestionably the work of an experienced and accomplished musician. The airs chosen are "God save the Queen," "Rule Britannia," and "Britons, strike home," the variations to these being exceedingly brilliant and effective. An ingenious point in the piece is where the two themes "God save the Queen" and "Rule Britannia" are made to move simultaneously, the latter forming the bass to the National Anthem, which is put into quadruple time for the purpose. Moscheles, in his "Recollections of Ireland," has adopted a similar device, weaving in three well-known airs together; and these artistic touches just mark the essential difference between the Fantasias of a sound composer and the ephemeral productions of a mere music-maker. We can cordially recommend Mr. Andrews's patriotic composition to those who wish for music that shall please as well as astonish the hearers.

My Lady Sleeps. Serenade. Poetry by Longfellow. Music by Ignace Gibsone.

LONGFELLOW has been of essential service to the composers, the only difficulty with vocalists being that out of the multiplicity of settings of his minor poems it is somewhat perplexing to make a choice. We are certainly beginning to be tired of different treatments of the well-known words, "My lady sleeps;" and should be inclined to believe that in view of the successful manner in which they have already been composed, it is scarcely wise to institute comparisons. Mr. Gibsone's music is extremely simple, but the feeling of the Serenade is well preserved. The idea of making each verse end on the dominant harmony, the symphony leading back to the key-note, is an extremely happy one.

ORIGINAL CORRESPONDENCE.

TALLIS MEMORIAL FUND.

TO THE EDITOR OF THE MUSICAL TIMES.

SIR,—May I state through your columns, for the information of the subscribers to the above Fund, that the Brass is now fixed by Messrs. Hart, on the East wall of Greenwich Parish Church, within a few feet of the altar-rails where the father of English Church Music lies buried with his wife.

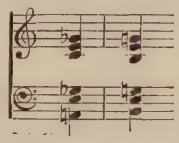
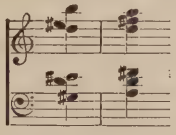
I am, Sir,
Yours truly,
H. WALTER MILLER,
Hon. Sec. to Tallis Memorial Fund.

Richmond Hill, May 12th, 1876.

ALFRED ALLEN'S "GAVOTTE."

TO THE EDITOR OF THE MUSICAL TIMES.

SIR,—In your reviewer's notice on my "Gavotte Festivale" in last month's "Musical Times," he says: "Should Mr. Allen doubt how this chord ought to be written, let him refer to Beethoven's Sonata in E♭ (Op. 31, No. 3), where in the fifth bar of the first movement, he would be rather surprised, we think, to find F♯ instead of G♭."

Having referred to the bar in question, I find the following progression,—

This progression would coincide with mine, as follows,—

if I had written the E♯ as F♮. As the E♯ or F♮ ascends to F♯, I should like to know why the F♮ is preferable to E♯ as the progression E♯ and F♯ seems to me more natural than F♮ and F♯. Yours truly,

May 4th. ALFRED B. ALLEN.

[The reply to Mr. Allen's question is extremely simple. As the root of the chord is the same, whether it resolve to the triad or the 6-4 on the dominant, the notation should of course be alike in both cases.—THE WRITER OF THE NOTICE.]

"HENNES'S METHOD" AGAIN.

TO THE EDITOR OF THE MUSICAL TIMES.

DEAR SIR,—I feel greatly obliged to the indulgence of your reviewer in permitting my rather long epistle about his critique to be printed in full length. I have never misunderstood the tendency and character of your invaluable paper. But, I trust he will kindly allow me to observe that a misprint, or a slip of the pen (like D♭ *sharp* for major) may and actually does sometimes occur in the best edited English works, printed and edited by Englishmen, and, therefore, similar misprints or slips, when printed *abroad*, (which is the case with Hennes's Method which was printed at Leipzig, by a firm where there is not a single person, from the compositor to the printer, who understands English) may be readily excused. If my explanation that "pieces with 4, 5, or 6 sharps or flats must be practised as frequently as those in C, or only with 1, 2, or 3 sharps or flats," does not satisfy your indulgent critic, I would be under extreme obligation to him if he would kindly condescend to turn this phrase for me in good plain English.

I am, with great thankfulness, yours very truly,

Maidenhead, May 6, 1876. H. MANNHEIMER.

"WHEN SHOULD 'BENEDICITE' BE SUNG?

TO THE EDITOR OF THE MUSICAL TIMES.

SIR,—In answer to "Choirmaster" asking on what authority "Benedicite" is often sung in place of "Te Deum" during Lent, there is no real authority for using the one rather than the other. It is an old custom, taking its origin from the fact that in the year 1549 it was *ordered* to be used in place of "Te Deum" during Lent. In 1552 this order was annulled, and it was left to the discretion of the Minister to sing either one or the other. It may be interesting to your correspondent to know that it is taken from the Greek addition to the 3rd chapter of Daniel, and is of course a paraphrastical exposition of the 148th psalm; though no one would hesitate to grant the suitability of the hymn for festival use, yet it expresses less exalted and jubilant adoration than the "Te Deum," and of the two is therefore more suitable for Lent. In the Sarum Breviary, the "Te Deum" was ordered to be omitted in Advent, and from Septuagesima to Easter, and also in the week of Pentecost. I quite agree with "Choirmaster" that it would be very desirable to utilise it more often; and though I think few of us would like on Sundays to lose the noble strains of the "Te Deum," yet (especially in Cathedrals and Churches where daily service is sung) it would be a great relief to many to vary it occasionally by the "Benedicite." I may add that since I have been connected with Cathedrals I have never yet heard the "Benedicite" sung within their walls.

I am, Sir, yours faithfully,

HERBERT A. RICHINGS.
(Minor Canon of Canterbury).

The Green Court, Canterbury.

TO CORRESPONDENTS.

*** *Notices of concerts, and other information supplied by our friends in the country, must be forwarded as early as possible after the occurrence; otherwise they cannot be inserted. Our correspondents must specifically denote the date of each concert, for without such date no notice can be taken of the performance.*

Our correspondents will greatly oblige by writing all names as clearly as possible, as we cannot be responsible for any mistakes that may occur.

Correspondents are informed that their names and addresses must accompany all communications.

We cannot undertake to return offered contributions; the authors, therefore, will do well to retain copies.

Notice is sent to all Subscribers whose payment (in advance) is exhausted. The paper will be discontinued where the Subscription is not renewed. We again remind those who are disappointed in obtaining back numbers that, although the music pages are always stereotyped, only a sufficient quantity of the rest of the paper is printed to supply the current sale.

CHARLES FITZGERALD.—*The Index and Title page will be published on the completion of the volume, in March next.*

W. OPENSHAW.—*Reading cases are not issued.*

BRIEF SUMMARY OF COUNTRY NEWS.

We do not hold ourselves responsible for any opinions expressed in this Summary; as all the notices are either collated from the local papers, or supplied to us by occasional correspondents.

ABERDEEN.—The Private Concert of the Aberdeen Musical Association was given in the Music Hall on the 8th ult. The choir sang splendidly, especially in the part-song, "The Belfry Tower," and Pinsuti's "Good night, beloved." Several songs were well rendered, and Herr Reiter's pianoforte solo was a feature of the evening. The band gave a capital performance of the "War March of the Priests," from *Athalie*. Herr Aug. Reiter conducted, Mr. Jas. N. Justice led the band, and Mr. John F. W. Reid accompanied.

BEDFORD.—The Organ in the Moravian Church was re-opened on Friday, April 28th. Mr. Frederic Archer, who was engaged for the occasion, gave an excellent programme of organ music in a highly efficient manner. The church was crowded with an appreciative audience. The reconstruction of the instrument, which was built by Gerard Schmidt in 1715, has been carried out under the directions of Mr. R. S. Eveleigh, the organist, by Messrs. Trustam and Sons, of Bedford.——The members of the Amateur Musical Society gave their first Concert of the tenth season on the 16th ult., at the Corn Exchange. Professor Macfarren's Oratorio, *St. John the Baptist*, was the work selected for performance, the principal parts being sustained by Miss José Sherrington, Miss Butterworth, Mr. Henry Guy, and Mr. Wadmore. In every respect the rendering of the Oratorio reflected the highest credit upon the conductor, Mr. Diemer; indeed it was one of the best concerts yet given by the Society.

BENHILTON.—The last concert of the Choral Society was given on the 2nd ult., when Macfarren's *May Day* was performed with great success. One of the gems of the evening was C. E. Stephens's Duo for Pianoforte, played by two of the members of the Society. The concert was under the conductorship of Mr. E. M. Lott.

BIRKENHEAD.—A musical Recital was given on Saturday, April 29, in the Music Hall, by Mr. J. C. Bond-Andrews, assisted by Mr. C. de Wolfe-King, vocalist. The programme contained selections from the works of Beethoven, Mozart, Schumann, Liszt, Bach, Chopin, and some compositions by the concert-giver which were well received. Mr. A. E. Tozer accompanied the vocal music.

BLECHINGLEY.—The New Organ recently erected by Messrs. J. W. Walker and Sons in the Parish Church of St. Mary, was opened on the 26th of April by the Rev. Sir F. A. Gore Ouseley, Bart., Mus. Doc., &c. The service was fully choral. The responses were Tallis's, and the Proper Psalms, xlvii., xcviii., and cl., were sung to chants by Sir F. Ouseley, E. Lake, and Humphreys. The Te Deum and Jubilate were Dykes's Service in F, and Monk. Sir F. Gore Ouseley preached the sermon, and played a varied selection of music upon the new organ. The service was accompanied by Mr. Geo. Ernest Lake, the organist and director of the choir, who also played an original prelude on the Processional Hymn, and for Recessional Mendelssohn's *Athalie* March. The organ is the gift of Sir George MacCleay, K.C.M.G.

BOX, WILTS.—The Choral Society gave an excellent Concert on the 11th ult. The principal singers were Mrs. Gardiner, Miss Collins, and Messrs. Helmore and Hewlett. The first part (sacred) consisted of selections from *Judas Maccabæus* and the *Creation*. The solos were well rendered, and the chorus-singing reflected much credit upon Mr. Hewlett. The second part was miscellaneous, the most noticeable features being Leslie's trio, "Memory," excellently sung by Mrs. Gardiner, Miss Collins, and Mr. Hewlett, and Mr. Hewlett's "My Queen," given with great taste and feeling. Mr. John Foote, of Bath, played two pianoforte solos with decided success. Conductor, Mr. C. Hewlett; pianist, Mr. A. F. Perren.

BRISTOL.—On Tuesday evening, the 2nd ult., a Concert was given in the Colston Hall by Signor Paggi, assisted by Mdlle. Paggi, pianist; Mdlle. Anita Paggi, flute; Mdlle. Josephine Paggi, violin, and Master Paggi, violoncello. Mr. Harper Kearton and Mr. H. J. Dyer were the vocalists, and Herr Janeck contributed a pianoforte solo. The programme was rendered in a manner which effectively displayed the talent of the performers.——On Thursday evening, the 4th ult., the Bristol and Clifton Orchestral Society gave the second subscription Concert at the Colston Hall, before a large audience. The band, which consisted of about sixty performers, with Mr. A. W. Waite as leader, was most ably conducted by Mr. George Riseley, and the programme was rendered in a faultless manner. Miss Julia Wigan and Mr. Lawford Huxtable were the vocalists.——The first open rehearsal of the choir engaged to sing at the approaching musical festival took place at the Colston Hall, on Thursday evening, the 18th ult. The choir numbers 300 vocalists, and the precision and finished expression with which they rendered the various parts reflect the greatest credit on the able conductor, Mr. Alfred Stone. Mr. George Riseley accompanied on the organ.

BUXTON.—The Concerts at the Pavilion, under the direction of Mr. Julian Adams, increase in popularity. The programmes are excellently selected, and notwithstanding the smallness of the band, the pieces are invariably performed with an effect and precision reflecting the highest credit both upon the artists and their indefatigable conductor.

CHELTENHAM.—Mr. J. A. Matthews's Choral Society gave its third and last Concert for the present season in the Pump Room, Pittville, on the 9th ult., before a large audience. The works selected were Spohr's Cantata, *God Thou art great*, and Mr. W. H. Cummings's Cantata, *The Fairy Ring*. The solos were sung by Miss Julia Jones, Miss Clarke, Miss Spackman, Miss Karn, and Messrs. Twining, A. Bruton, and Courteere, who acquitted themselves in a praiseworthy manner. Miss Jones also sang with excellent effect "In native worth" (Haydn). The instrumentalists were Messrs. H. Bruton, Bartlett, Williams (violin), Pollock (harp), and J. A. Matthews. Mr. Matthews conducted as usual.

CLIFTON.—On Thursday, the 4th ult., Mr. Douglas Pomeroy gave his second Pianoforte Recital at his large room in Regent-street. The programme included selections from Beethoven, Bach, Handel, Heller, and Chopin, concluding with the performer's own compositions, "Allemande, in D minor," and "Grand Valse," No. 2, "Elf Dance." Several of the pieces were encored, and the concert was a complete success. There was a crowded audience.——On Friday evening, the 12th ult., Mr. James C. Daniel brought his winter entertainments to a close for the present season with a Pianoforte Recital by Mdlle. Marie Krebs. The programme contained selections from the works of Beethoven, Bach, Handel, Mendelssohn, Sir Sterndale Bennett, Schumann, &c. The performance gave the greatest satisfaction.

COCKERMOUTH.—The members of the Harmonic Society gave their sixteenth concert on the 2nd ult., in the new Public Hall, Station Street, to a large audience, it being the occasion of the opening of the above hall. The first part was devoted to songs, duets, part-songs, &c., and the second to Sir S. Bennett's Cantata, the *May Queen*. The solo parts were very ably filled by local amateurs, Miss A. Robinson taking the "Queen," Miss S. Frostick the "May Queen," Mr. Wilkinson the "Lover," and Mr. C. J. Lewthwaite "Robin Hood." Mr. P. T. Freeman conducted, and Miss Cooper presided at the piano.——On the 16th ult. a tea and Concert was held in the practice-room, Station Road, when a well-selected programme of vocal and instrumental music was provided. The vice-president, Rev. Canon Hoskins, gave an address, in which he reviewed the history of the Society since its commencement, and concluded by presenting, on behalf of the Society, a handsome testimonial to Miss Cooper for her valuable services at the piano. This Society was formed some ten years ago, mainly through the efforts of its treasurer, Mr. C. J. Lewthwaite, and has done much in educating the musical taste of the town and neighbourhood.

DISS.—The last Concert of the season was given by the Choral Society on the 4th ult., when a selection from Costa's *Eli* formed the first part of the programme. The band was augmented on this occasion by several instrumentalists from Norwich, led by the Rev. T. S. Shaw. The solo vocalists were Mrs. Pullen, Mrs. Shalders, Masters Cross and Watts, Rev. E. J. Alvis, Messrs. Burton, E. W. Abbott, T. Pullen, and F. Aldrich. The second part opened with a Motett composed expressly for the occasion by Mr. H. Hill, Mus. Bac., Cantab., which was highly successful. Mr. H. Hill conducted, and Mr. Hemstock presided at the organ.

FROME, SOMERSET.—A very successful performance of the *Creation* was given on the 26th of April, by the Frome Musical Union, numbering about eighty performers. Mr. J. Davis Cox conducted, and Mr. J. F. Reed led the band.

GREAT YARMOUTH.—The concluding Concert of the season in connection with the Great Yarmouth Musical Society was held at the Drill Hall, on Thursday evening, the 11th ult. The principal vocalists were Miss Agnes Larkcom, Miss Coyte Turner, Mr. Kenningham, and Mr. Pyatt. Mr. H. Stonex conducted; Mr. Wilkins was leader of the band; and Mr. Tunbridge presided at the harmonium. The Oratorio selected was Handel's *Judas Maccabæus*, which was exceedingly well rendered, and the concert was one of the most successful the Society has held.

HAMMERSMITH.—The last Concert of the Choral Society for the season took place on Tuesday, the 16th ult., when a selection of anthems, choruses, and part-songs was performed. Some new compositions from the pen of the conductor, Mr. E. Cympson, were also introduced in the programme and received with much favour.

HARPENDEN, HERTS.—The last Concert of the third season was given on the 8th ult., in the National School-rooms, by the Harpenden Harmonic Society. The programme consisted of part-songs, duets, solos, and instrumental pieces. The soloists were C. B. Lawes, Esq., Miss A. Coles, Miss Norton, and Dr. and Mrs. M'Clean. The part-songs were sung with accuracy and expression, reflecting credit on the tuition and conductorship of Mr. C. B. Kay. Mr. A. Anscombe and Mr. C. B. Kaye were the accompanists.

HAWICK, N. B.—The Choral Society (Mr. Charles Taylor, conductor) gave its second annual Recital on Thursday, April 27, in the large Exchange Hall, which was filled to overflowing. The first part consisted of selections from the *Messiah*, the soprano solos being taken by Miss Agnes Blair, from Glasgow, the tenor by Mr. MacGowan, and the bass by the conductor, Mr. Taylor. The choruses were rendered with much effect, and reflected the highest credit on the members of the Society and their conductor. Miss Andersen presided with skill and judgment at the pianoforte.

ILFRACOMBE.—On Thursday evening, April 27, a performance of the *Messiah* was given by the Choral Society at the Oxford Hall. The band and chorus numbered about seventy performers, and was under the able conductorship of Mr. T. C. Webb, organist of the parish church. The professional singers engaged were Mdlles. Carina and Edith Clelland, Mr. George Cox, and Mr. W. H. Phillips. The choruses were sung with spirit, reflecting great credit on the conductor of the Society.

LEICESTER.—The first Concert of the new Choral Society took place in the Temperance Hall on the 25th of April. The works selected for performance was Handel's *Samson*, the principal singers being Madame Lemmens-Sherrington, Madame Patey, Mr. Guy, and Mr. Patey. The band was numerous, and the choir did full justice to the choruses. Mr. H. Ellis assisted at the harmonium, Mr. W. H. Barrow at the pianoforte, and Mr. C. Hancock, organist of St. Martin's, conducted the performance.

MACHYNLLETH, NORTH WALES.—Dr. Sloman opened the organ and gave a Recital on Friday, the 5th ult. The organ, which is a very choice instrument, was built by Messrs. Walker, of London.

MANCHESTER.—A Concert was given in the Hulme Town Hall, in aid of the funds of St. John's Choral Society, on Monday evening, the 1st ult. The choral music was well rendered under the conductorship of Mr. A. U. Henn. Mr. De Jong gave two solos on the flute which were enthusiastically encored. The solo vocalists were Miss Standen, Miss Tyson, Mr. Wm. Dumville, Mr. A. Smith, Mr. C. Ross-Nuttal, and Mr. J. Scales; pianoforte, Mr. J. Wrigley; solo violin, Mr. Wm. M. Allen. The concert was very successful.——On Tuesday evening, the 9th ult., an Organ Recital was given at St. Peter's church, by Mr. J. Kendrick Pyne, organist of the cathedral. Mr. Pyne is the son of the esteemed organist of Bath Abbey Church, and was placed by his father under the care of his friend, the late Dr. Wesley, to whose teaching he does the utmost credit. On the present occasion he performed a thoroughly classical selection of music in masterly style, and fully succeeded in establishing his high artistic qualifications before a Manchester audience.——The third of the Prestwich Subscription Concerts was held at St. Margaret's School by the Choral Society on the 9th ult., the principals being Mrs. Isherwood, Messrs. Fairhurst, W. Edgar, and Agard. Special mention is due to Mrs. Isherwood for her rendering of "I know that my Redeemer liveth;" to Mr. Fairhurst for "He was despised," and to Mr. Edgar for "Thus saith the Lord." The second part was secular. Mr. Gault conducted with ability, and Mr. Cooper presided at the pianoforte.

NEWPORT, ISLE OF WIGHT.—The members of the Newport Sacred Harmonic Society gave a Concert on the 18th ult., at the Queen's Rooms, under the able direction of Mr. J. T. Read, organist of Carisbrooke church. The first part of the programme consisted of Barnby's sacred Idyll, *Rebekah*, and the second part of secular songs, duets, glees, and instrumental pieces. Mrs. Morton as "Rebekah," and Mr. Roche as "Isaac," proved themselves excellent amateur singers. The choruses went steadily, the parts being fairly balanced. In the second part the instrumen talists gained deserved applause for their effective rendering of Haydn's Minuet and Finale from a Symphony, and several vocal pieces were well sung and much applauded.

PAISLEY.—A highly successful Concert was given by the members of the Paisley Tonic Sol-fa Association, in the Abercorn Rooms, on the 28th of April. Mr. Brown conducted. The part-songs were excellently rendered, and received with much favour by the audience. Miss Agnes Walker and Miss Agnes Fulton were efficient accompanists.

PEEL, ISLE OF MAN.—The recent Concert by the members of the Douglas and Peel Singing Classes, so long and so ably conducted by Miss Wood, was an extraordinary success, several concerted pieces being finely rendered by the combined classes, Miss Wood producing a marked effect in her vocal solos, and some instrumental selections being warmly and deservedly applauded. There was also a distribution of prizes to the most deserving pupils. During the evening Miss Wood received a testimonial from the Peel class, consisting of a silver inkstand with chased scroll, border and feet, fitted with two glass bottles, with silver taper, the inkstand having a suitable inscription, and at the final meeting of the Douglas class she was presented on behalf of the members with a beautifully finished ivory *bâton* with gold mountings, enclosed in an ivory case.

REDDITCH.—The annual Concert of the Choral Society was given in the National School-room, on Tuesday evening, the 2nd ult. The choir numbered sixty performers. The solo vocalists were Miss E. Allely, Mrs. Perera, Miss Street, Miss Hirsch, Mr. King, and Mr. J. Avery. Miss Allely, who made her first appearance here, met with much success, her rendering of "Oh, for the wings of a dove" (Mendelssohn), being highly appreciated. Mr. Matthew contributed two violoncello solos and a duet for harp and piano, was brilliantly executed by Miss J. Smith and Miss Warrin. Mr. Stockley conducted, and Mr. Stratton accompanied.

RETFORD.—The second Evening Dress Rehearsal was given by the Retford Choral Society in the Town Hall, on Wednesday evening, the 3rd ult. G. A. Macfarren's Cantata *May Day* formed a portion of the first division of the programme. Mr. White conducted. A selection of part-songs and glees were well rendered, especially "There is beauty on the mountain" (Goss), and "Now by day's retiring lamp" (Sir Henry R. Bishop). Some duets for pianoforte and harmonium were played by Mr. White and Mr. Wells, and Mr. Ash sang several songs.

ROMFORD, ESSEX.—A highly successful Concert was given by the South London Choral Society, at the Corn Exchange, on the 22nd ult. The first part of the programme contained selections from *Acis and Galatea*, and the second part was devoted to Professor G. A. Macfarren's Cantata, *May Day*. All the solo parts of these works were most effectively rendered, and the chorus-singing reflected the utmost credit upon the training of Mr. Henry Regaldi, the conductor, who received quite an ovation at the conclusion of the performance.

RUNCORN.—The closing Concert of the Runcorn Madrigal Club took place at the National School, on Monday evening, the 8th ult. Prior to the commencement of the concert the Rev. Canon Barclay rose, and in the name of the members of the club presented the conductor, the Rev. Wm. Statham, with an elegant silver-mounted *bâton*, on which was the following inscription: "Presented to the Rev. Wm. Statham, B.A., by the members of the Runcorn Madrigal Club, May 8th, 1876." The rev. recipient seemed to be completely taken by surprise, and briefly tendered his thanks for the present.

SALISBURY.—A very excellent performance of Mendelssohn's Oratorio, *St. Paul*, was given by the Sarum Choral Society at the Assembly Rooms on the 26th April. The principal singers were Miss Amy Aylward, Miss Annie Butterworth, Mr. Harper Kearton, and Mr. Wadmore. Conductor, Mr. W. P. Aylward. The room was crowded in every part.

SANDHURST.—Miss Ada Goldsmith, R.A.M., gave an evening Concert at the Royal Military College on Tuesday, the 16th ult., assisted by the following artists: Miss Adela Vernon, Miss Edith Herbert, Mr. Frank Elmore, Mr. Mellor, Mr. Thorp Briggs, Mdlle. Bertha Brousil, and Mons. J. A. Brousil.

SHEFFIELD.—The last of the series of Orchestral and Vocal Concerts promoted by Mr. John Peck, the violinist, took place at the Albert Hall, on Saturday afternoon, April 29th. Madame Thaddeus Wells and Mr. Henry Nicholson were the soloists, the former appearing in the double capacity of vocalist and pianist, and the latter as flautist. The whole of the orchestral works were played very creditably, and Mr. Peck is to be complimented on the satisfactory progress which his band has made.

SHREWSBURY.—Mr. George Gaffe, Fellow of the College of Organists, and organist of St. Oswald's Church, gave his annual Classical Pianoforte Recital in the Victoria Rooms, on Tuesday, the 2nd ult. Mr. J. M. Hayden, of St. Andrew's choir, Wells-street, London, was the vocalist, and Mr. G. E. Blunden accompanied. The programme was well selected and highly appreciated.

SPILSBY.—The fourth Concert of the Spilsby, Burgh, and Wainfleet Choral Society was given on the 2nd ult., in the National School-room, before a large and appreciative audience. The first part of the programme was devoted to Mendelssohn, and the second, which was miscellaneous, included G. A. Macfarren's Cantata *May Day*, the part of the May Queen being admirably sung by Miss Rose Maddison. Miss Talfourd, Mr. Dyer and Mr. Dunkerton were also highly efficient in their solos. Mrs. Cholmeley and Mr. Wakelin presided at the pianoforte. At the close of the Concert the Rev. R. W. Cracroft, president of the Society, paid a high compliment to Mr. Keller, the conductor.

STRATFORD.—The West Ham Philharmonic Society concluded the eighth season, on Tuesday evening, the 16th ult., by a performance of Cowen's Cantata, *The Rose Maiden*, in the Town Hall, under the conductorship of Mr. John S. Bates. The principal vocalists were, Miss Annie Sinclair, Miss Marion Severn, Mr. A. Kenningham, and Mr. J. A. Latta. The choruses of the Cantata, and the part-songs in the second part of the programme were exceedingly well sung; Mr. Fred. C. Kitson accompanied. At the last rehearsal of the Society, previous to the Concert, Mr. J. S. Bates was presented by the members with an ivory *bâton*, handsomely mounted with silver, and an elegant cruet-stand, as a mark of their respect and esteem.

SURBITON.—Mr. R. S. Hart's annual Concert took place on the 16th ult. at the Christ Church Schools, when he was assisted by Miss Mary Davies, Miss Dones, Mr. Stedman, M. Victor Buziau, Herr Rudersdorff, and Mr. H. F. Frost. Miss Davies pleased much in her singing of Rubinstein's "Thou art like unto a flower;" she also joined Mr. Stedman in the duet "Maying," which was one of the successes of the Concert. Miss Dones's admirable contralto voice was heard to advantage in her three songs, and Mr. Stedman was recalled for his singing of "Love's request." The instrumental portion of the programme, including Beethoven's Trio, Op. 1, No. 2, &c., was done full justice to by Messrs. Buziau, Rudersdorff, and Hart, who played in their usual masterly manner, and we must not omit to recognize the good service rendered by Mr. Frost as accompanist Mr. Hart was supported by the *élite* of the neighbourhood.

UTTOXETER, STAFFORDSHIRE.—The parish church has just been fitted with a new set of chiming machinery, designed and manufactured by Mr. Smith, Midland Clock Works, Derby. Seven appropriate tunes are played one for each day of the week.

WARMINSTER.—The concluding lecture of the session at the Athenæum was by the Rev. J. H. Pearson, on Mozart. The lecturer gave a very lucid sketch of the life of the composer, and vocal and instrumental illustrations, which were excellently rendered and rapturously applauded, lent much interest to the entertainment. The stringed instrument players were Mr. J. Calkin, Dr. Alcock, Rev. J. H. Pearson, and Mr. John Alcock, and the pianoforte was entrusted to Miss Pearson. The vocalists were Miss Pearson, Miss Hardick, and the Rev. J. L. Evans. The lecture was highly successful.

WEST BROMWICH.—Miss Emma Bailey gave an excellent Concert in the Town Hall on the 1st ult., assisted by Madame Thaddeus Wells, Mr. Henry Nicholson, Signor Ronzi, and Miss Barbara Bailey. Miss Emma Bailey was highly successful in Ronzi's Romanza, "Non m'ami piceì!" (accompanied by the composer), and Barnby's "When the tide comes in." Madame Thaddeus Wells gave a very artistic rendering of Sullivan's "Let me dream again," and the old English May-pole song, "Come, lasses and lads."

WEYBRIDGE.—A most successful Concert was given by Mr. H. P. G. Brooke, organist and director of the choir of St. James's Church, on Thursday evening, April 27, at the mansion of the Rev. T. Spyers, D.D., under distinguished patronage. An excellent programme was provided, and the part-songs were well rendered. "It was a dream" (Cowen), was effectively sung by Madame Ashton. Mr. Henry Ashton, Mr. C. L. Morgan, Mr. R. Burns, and the Rev. W. Money also contributed songs and duets. Miss Alice Wilks (pupil of Mr. H. P. G. Brooke) played a violin solo, accompanied by Mrs. Wilks, with taste and expression. Mr. Walter Fitton, R.A.M. (Silver Medallist, Potter Exhibitioner at the Royal Academy of Music, &c.), played Beethoven's "Sonata in A flat," Op. 110, and pieces by Schumann, W. Macfarren, and Weber, in the most brilliant manner. Mr. Brooke conducted, and accompanied on the pianoforte with his usual skill and ability.

WORCESTER.—The Philharmonic Society gave a performance of *Elijah*, in the Music Hall, on the 23rd ult. The vocalists were Miss Jessie Jones, Miss Bertha Griffiths, Mr. I. A. Smith, and Mr. Brandon, who gave their respective solos with much success. The band and chorus were both efficient. Mr. Done conducted.

WORTHING.—Handel's Oratorio, *Samson*, was performed by the local Sacred Harmonic Society on the 3rd ult. The vocalists were Miss Jessie Jones, Miss Jenny Pratt, Mr. Bernard Lane, and Mr. Thurley Beale. The orchestra consisted chiefly of members of the string band of the Royal Marine Artillery, from Portsmouth, and local amateurs. Mr. John Winterbottom and Mr. W. H. Waterman kindly gave their services. The concert was highly successful. Mr. Carnell presided at the organ; Mr. A. H. Collet, the Hon. Sec., played the trumpet obbligato in "Let the bright Seraphim;" and Mr. L. S. Palmer conducted.

ORGAN APPOINTMENTS.—Mr. William E. Neck (St. Mark's College), Organist and Choirmaster to All Saints' Church, Caledonian-road, N.——Mr. Charlton Speer, A.C.O., to All Souls' Church, South Hampstead, N.W.——Mr. S. H. Bellowes, Organist and Choirmaster to St. Mary's, Speenhamland, Berks.——Mr. G. F. E. Reynolds, Organist and Choirmaster to Lymm Parish Church, Cheshire.——Mr. E. Minshall, to the City Temple.——Mr. Arthur W. Huff, to the Parish Church, St. Mary, Bathwick, Bath.——Mr. G. R. Fletcher, Organist and Choirmaster, to St. John's Church, Whetstone, Middlesex.——Mr. W. R. Pemberton, to St. Mark's, New Ferry, Cheshire.——Mr. C. Stanley Wise, Organist and Choirmaster, to the Parish Church, Petworth.

CHOIR APPOINTMENT.—Mr. J. Harris, Alto, to St. James's, Westbourne-terrace, Paddington, W.

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DURING THE LAST MONTH.

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The ANNUAL GENERAL MEETING will take place on Friday, July 14th, at 3 o'clock, P.M.

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College, Durham, 3rd June, 1876.

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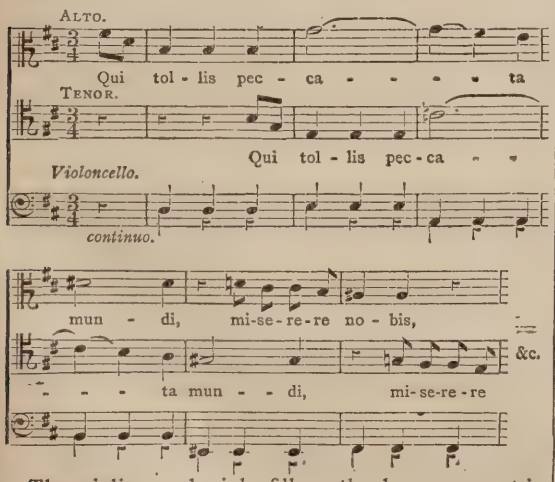
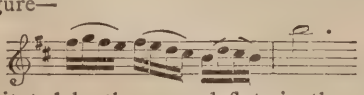
THE MUSICAL TIMES
AND SINGING-CLASS CIRCULAR.
JULY 1, 1876.

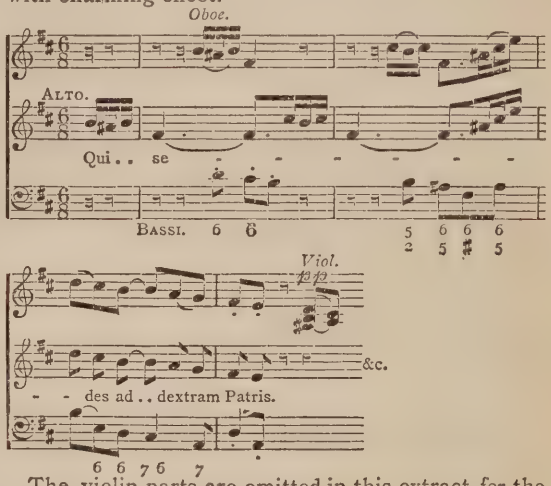
BACH'S MASS IN B MINOR.

BY EBENEZER PROUT, B.A.

(*Continued from page* 490.)

THE next number, "Domine Deus," a duet in G major, for soprano and tenor, is more interesting than the solo pieces which have preceded it. The orchestration is of much novelty, the accompaniments being for a flute solo, the two violins and viola *con sordini*, and the basses *pizzicato* throughout. The employment of the *pizzicato*, common enough in our days, was much more rare in the time of Bach and Handel; it is only very occasionally to be found in their scores. Twice in this duet we find a semibreve written on the bass line; as it is of course impossible that it could have been sustained without the bow, the probability is that it was held by the organ—a probability strengthened by the "*Tasto solo*" written on each occasion over the note; for this term could have no reference to a stringed instrument. The voice parts are almost throughout the duet written either in sixths and tenths or in passages of imitation, with a florid polyphonic accompaniment such as is to be found only in Bach. No quotation of any reasonable length would be of service in giving a fair idea of this interesting, though rather lengthy, movement, for which readers must be referred to the work itself. The duet closes, not in G, but in B minor, thus leading immediately into the chorus, "Qui tollis," which is in that key. This extremely fine movement, the themes of which are taken, as already mentioned, from one of the Church Cantatas, is remarkable for the boldness of its harmonies, and the great prevalence of suspensions and passing dissonances. The first bars (the voices and bass only are quoted) will show the character of the movement.

The violins and viola fill up the harmony, not in unison with the voices, but with quite independent parts. At the seventh bar, the first flute enters with a new figure—

freely imitated by the second flute in the next bar; and as the voices and strings are all pursuing their separate course, the greater portion of this chorus is written in ten real parts; and the extraordinary thing is that, nevertheless, the effect, in spite of all the passing discords, is perfectly clear. Like the last movement, the present leads directly into the next number.

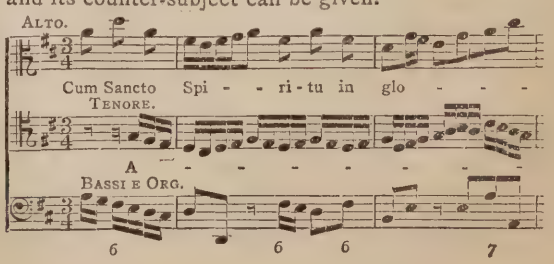
"Qui sedes" is an alto air, in B minor, accompanied by string quartett and an *oboe d'amore* obbligato. This is one of the most beautiful solos in the work, of a plaintive and devotional expression, the oboe alternately accompanying and answering the voice with charming effect.

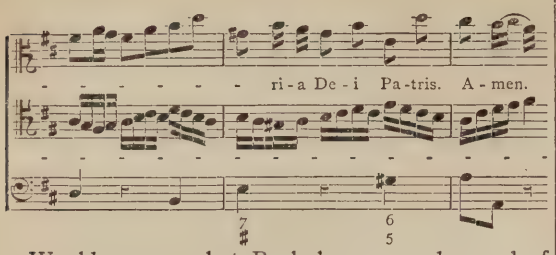


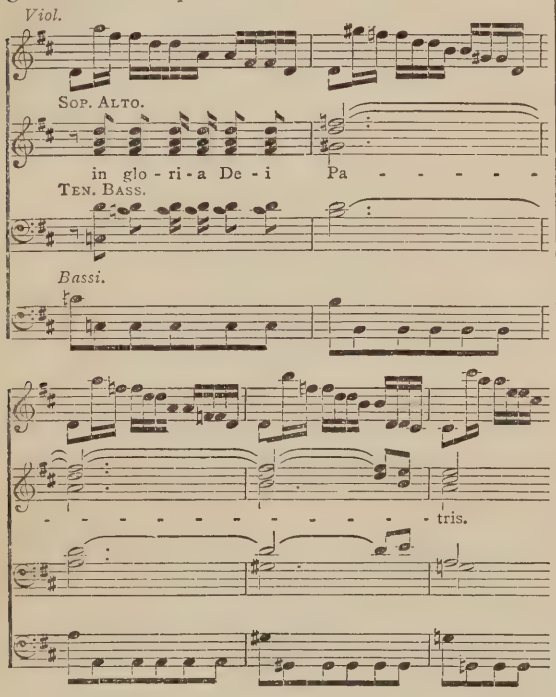
The violin parts are omitted in this extract, for the sake of clearness; they fill up in quavers the harmonies indicated by the figured bass. The style of the opening is maintained throughout the air, which abounds in fine sequences and points of imitation.

The following movement—the bass air, "Quoniam tu solus"—is in strong contrast to its predecessor. Musically, it is one of the weakest numbers of the Mass; its chief interest lies in its peculiar accompaniment, which is for one horn, two bassoons, and the "continuo." The horn part is certainly one of the most difficult ever written for that instrument; and the fact that all the acuter instruments of the orchestra are suppressed gives a very singular tone-colour to the song. It is very long, and somewhat tedious in performance. Like several other pieces, it leads without interruption to the following movement.

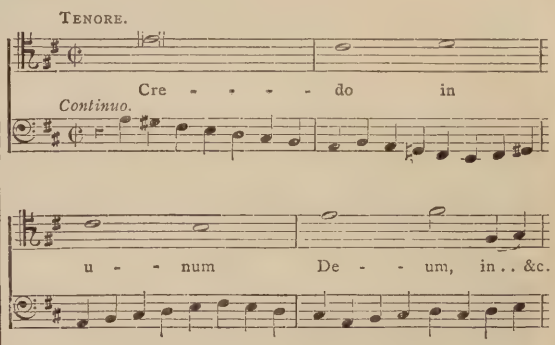
The "Cum Sancto Spiritu," which forms the finale of the "Gloria," is not only the greatest inspiration we have yet met with in the Mass, but also, from a technical point of view, one of the most stupendous pieces of music ever written. It consists of a very brilliant introduction, and a magnificent fugue in five parts. From the former, it is impossible to make any adequate extract; but the theme of the fugue and its counter-subject can be given.

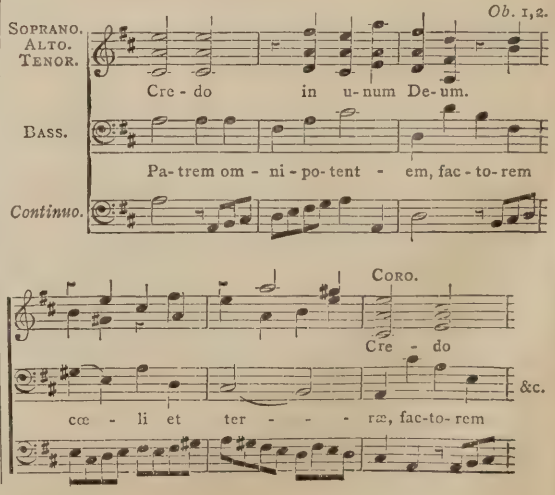




Would any one but Bach have ever dreamed of writing a choral fugue on such subjects as these? The effect when all five voices are in "full swing" is enormous, while the episodes, which are frequent in the course of the music, contribute much to heighten the interest. Only one short, but magnificent, progression can be quoted.

In addition to what is here given, the two flutes and two oboes have independent parts, while trumpets and drums strike the first crotchet of each bar. A brilliant peroration, ending quite abruptly, as is frequently the case with Bach's choruses, concludes this section of the Mass.

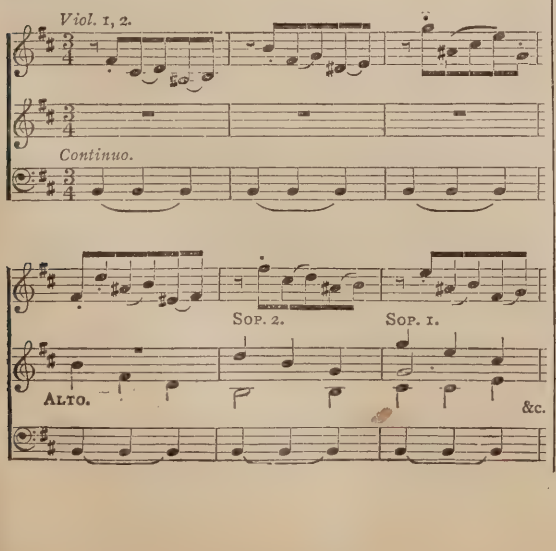
It would appear almost impossible to any one who knows merely the first part of the present Mass to imagine that Bach could surpass it; it is nevertheless true that certain parts of the "Credo," which we now reach in the course of our analysis, are even more stupendous in their effect, as well as more astonishing in their technical mastery of musical resources, than anything that has preceded them. It was mentioned last month that there is every reason to believe that the latter half of the Mass was written at a later date than the first; the composer would seem to have felt that he had produced a masterpiece, and to have completed it simply from love of his art. We know that, apart altogether from any question of its length or difficulty, the portion of the work from the "Credo" to the end was not available in Bach's own church, neither was a performance in any of the Catholic churches at all probable. Bach doubtless wrote, as did Schubert nearly a century later, because his genius impelled him to do so, and without the slightest expectation of ever hearing the effect of the elaborate combinations which he was putting on paper.

Like the "Gloria," the "Credo" consists of eight movements. It commences with a very striking chorus, differing altogether in style from anything as yet met with in the Mass. This "Credo in unum Deum" is a fugue in seven real parts, with a free counterpoint for the *Continuo* throughout. It is evidently founded upon an old Ecclesiastical *Canto fermo*, and is written in what is called the "Mixolydian" mode, being in the key of A without a G sharp, though this note frequently occurs as an accidental. The theme of the chorus is the following :—

At the last bar of this quotation the bass takes up the answer, being followed by the alto, and later by the first and second trebles. When all the voices have been introduced, the first and second violins are added, still in strict fugue, and from this point to the end of the chorus—in all 49 bars—we find some most masterly eight-part writing, the instrumental bass continuing its stately progression of crotchets without intermission to the close. A plagal cadence, with a pause upon the last note, leads immediately into the following number, "Patrem omnipotentem."

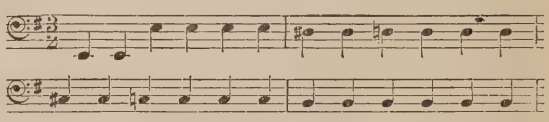
This chorus is strongly contrasted in style with the preceding. It is a fugue with only four voice parts (the two trebles singing in unison), but it is much less strict in style than the last movement. It might, indeed, almost be called a fugue with free vocal and instrumental accompaniments. This will appear from the opening bars :—

Ob. 1,2.
Soprano. Alto. Tenor.
Cre - do in u - num De - um.
Bass.
Pa - trem om - ni - po - tent - em, fac - to - rem
Continuo.
Coro.
Cre - do
cœ - li et ter - - - - ræ, fac-to- rem
&c.

In this extract, we are met by the old difficulty of condensing any of Bach's scores on a few staves. The above quotation is incomplete, as there should also have been given a violin figure of crotchets accompanying the first bars, similar to the oboe passages which will be seen in the latter half of the extract. The subject of the fugue, it is almost superfluous to point out, is announced by the bass voices. Like the last chorus, the present commences in the key of A; the sequel of the music, however, shows us that the key of the movement is really D. Bach, no doubt, began with the dominant for the sake of a closer connection with the preceding number. A fine effect, similar to that already noticed in the "Gratias," is met with in the middle of this chorus, where a solo trumpet gives out the theme in the upper octave high above everything else. The whole piece has a wonderful swing and freedom about it, and the introduction of the three trumpets and drums gives great brilliance to its close.

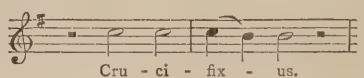
A long but interesting duet for treble and alto in G major, "Et in unum Dominum," succeeds, which is accompanied by strings and two *oboi d'amore;* these latter instruments, however, instead of having, as usual with Bach, independent parts, simply double the first and second violins in the symphonies, and occasionally also in the accompaniments to the voice parts. An effect of especial beauty should be noted toward the close of this duet in the modulation to G minor, at the words "Qui propter nos homines, et propter nostram salutem." The appropriateness of the change of mode at the reference to the Incarnation and Passion will be obvious at once. In this key the voice parts close; but as the succeeding movement is in B minor, Bach returns in the final symphony to G major, to avoid too harsh a sequence of keys.

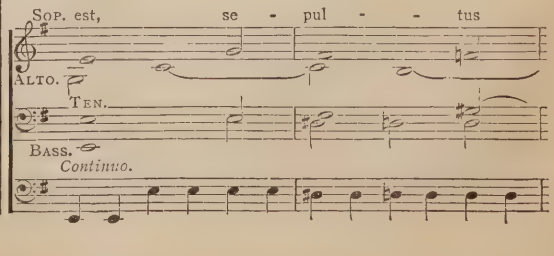
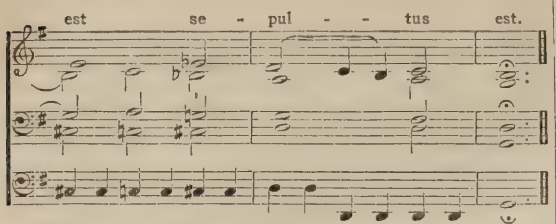
The three numbers which come next in order, all choral, surpass anything which has yet been met with in the Mass. In them Bach rises to a height of which it is difficult either by description or quotation to give any adequate idea. The "Et incarnatus" (B minor, $\frac{3}{4}$) is for five voice parts, accompanied only by the first and second violins, which until the fifth bar from the end play in unison, and by the *continuo*. A figure in which dissonances on the accented quavers, quite in the modern style, form an important feature is maintained throughout the movement, the voices entering successively in free imitation. The first six bars will give an idea of the character of the music.

To save space the words "et incarnatus est" are omitted. The great rarity of marks of expression in Bach's scores is worth noting here. It is almost self-evident that this passage should be given *piano*, but not the least indication of this is to be found in the music. Even where a *piano* is met with, it is frequently not subsequently contradicted at all. The correct reading was probably given by the conductor at rehearsal. In the case of the present work, an experienced musician would find little difficulty in deciding upon the proper method of performance from the internal evidence of the music. The first part of this beautiful chorus ends with a full close in F sharp minor; and after two bars for the orchestra the subject is resumed in that key, the lead being now taken by the tenor. The music returns to the original tonality of B minor, and after another full close a short *coda* on the words "et homo factus est," which is full of beauty, ends the movement with a half cadence on the chord of B major.

There are few pieces more often referred to, and at the same time less generally known, than the sublime "Crucifixus" which we have now reached in the course of our analysis. In truth a more marvellous instance of the combination of profound science with the deepest and most heart-felt expression is not to be found in the whole range of music. The chorus (E minor, $\frac{3}{2}$) is constructed upon a "ground bass" four bars in length, repeated thirteen times with a varied accompaniment. The bass is the following—

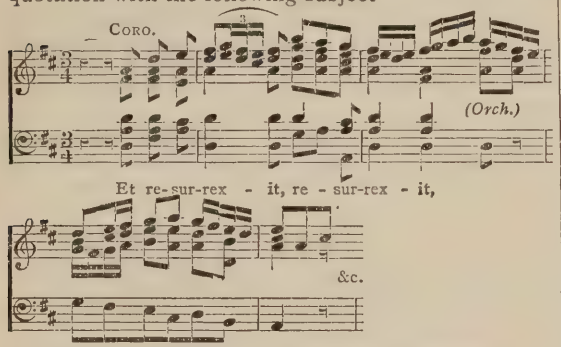


It is curious to note, in passing, that this bass bears a strong resemblance to one found in Purcell's *Dido and Æneas*, while it is almost identical with that which Handel uses in the opening chorus of his *Susanna*, "How long, O Lord." The coincidence is doubtless accidental, as the movements differ widely in their treatment. The present chorus is for four voice parts, accompanied by the strings and two flutes. The usual difficulty as to quotation meets us here again, as the music is nearly all in ten real parts, all of which are of equal importance. After four bars of prelude the voices enter one by one with the simple phrase—

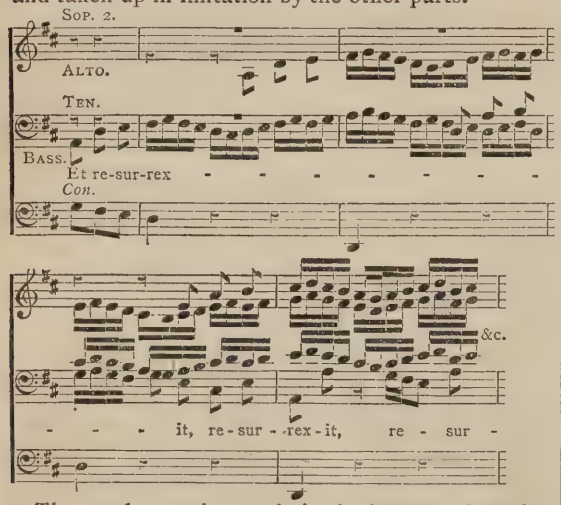


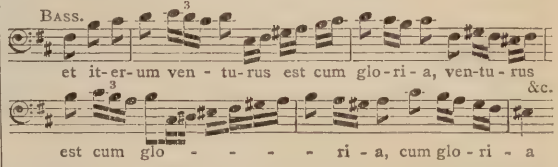
At each fresh return of the bass to its starting-point new vocal features are introduced, the progressions of the harmony, which is largely chromatic, being truly wonderful. The close of the chorus is perhaps the finest part of all; the bass is here varied, so as to end in G major; the instruments, except the organ, are hushed, and the chorus, *piano*, ends thus—



After the two grand and solemn movements just noticed, the jubilant "Et resurrexit" (D major, $\frac{3}{4}$) bursts forth with a brilliance that is truly overpowering. The full orchestra and chorus commence immediately after the last notes of the previous quotation with the following subject—



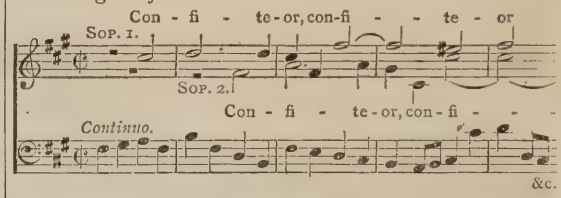
In this extract only an imperfect condensation of the score is attempted; to indicate clearly the progressions of the parts would require too much space. The same joyful tone characterizes the whole movement; after a close for the orchestra four bars later in A a new theme is announced by the basses, and taken up in imitation by the other parts.



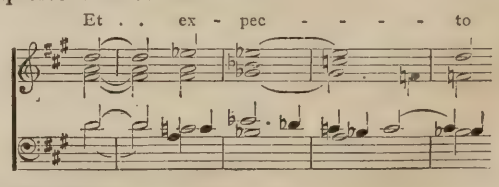
The words are given only in the bass, as the other voices have nothing but "divisions" on the word "resurrexit." At the next bar the first subject returns with a different continuation to that previously given. One of the most generally prevalent erroneous ideas on the subject of Bach's music is that it is "deficient in melody." Indeed this charge has been seriously brought against the composer by more than one writer on music. Such choruses as the present or (it may be said without exaggeration) dozens of others from Bach's works which might be named furnish a most conclusive answer to the objection. There is nothing in the whole of Handel more thoroughly melodious, nor more readily intelligible on a first hearing, than this "Et resurrexit." At the recent performance of the Mass at St. James's Hall, it must have come as an absolute revelation to those who then made its acquaintance for the first time. In the course of the movement a remarkable episode in B minor occurs, in which a florid melody, founded on the chief theme, is given with great effect to the bass voices alone—

and accompanied by the strings in detached chords. It ends in F sharp minor, after which the first subject returns at once in D, with full orchestra, for the words "cujus regni non erit finis." The first part of the movement is repeated, with little alteration, and a rather long symphony, with very florid and difficult trumpet passages, ends this magnificent chorus.

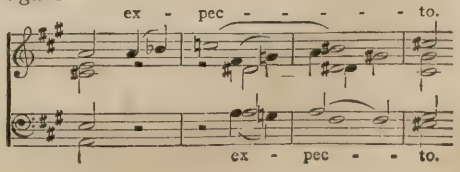
The following bass solo, "Et in spiritum sanctum" (A major, $\frac{6}{8}$), though interesting enough in itself, suffers from its proximity to the wonderful movement that has preceded it. It is accompanied by two *oboi d'amore* and *continuo*, and is more vocal in style than several of the solo numbers of the work. There is, however, nothing in it which calls for special remark.

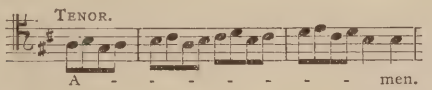
It is far otherwise with the succeeding chorus, "Confiteor unum Baptisma," which ends this portion of the Mass. This movement begins with a long and strictly-written fugue for five voices in F sharp minor, accompanied by the organ only, upon the following subject—



worked in the grave and severe style suggested by the opening for 120 bars. The time (which, by the way, has not been previously indicated, but which is evidently *alla breve*) then changes to *adagio*, and at the solemn words "et expecto resurrectionem mortuorum," we find some harmonies so extremely modern in character that one knows not whether to feel more astonished at their extraordinary effect, or at finding them in a work written nearly a century and a half since. Two short extracts will give an imperfect idea of them—



And again—

Both these enharmonic transitions are of such surprising boldness that, in performance, their effect is absolutely startling. It would be an interesting question for the musical antiquarian whether Bach was the first to discover their use. Without professing to have sufficient acquaintance with the works of the early composers to speak with any authority on the subject, I can at least say that I know of no parallel passages to those just quoted in any of the older music that I have met with. A half close on A leads to the last movement of this very remarkable chorus, *vivace e allegro*. Here the full orchestra enters for the first time, with an effect all the greater from its previous suppression. The music, too, is in strong contrast with what has preceded, being of a simplicity somewhat unusual with Bach. The melodies have a swing about them, which might almost be characterized as "jovial," and there is a prevalence of tonic and dominant harmonies which at times reminds one of Handel. Towards the close a short and effective *fugato* is heard on the following theme :—



and the chorus ends in that abrupt manner so often adopted by the composer. This "Credo" is, perhaps, as a whole, the greatest work which Bach ever wrote.

(*To be concluded next month.*)

THE PURCELL SOCIETY.

WE are glad to find that Mr. Cummings's efforts to awaken an interest in the works of Purcell have been responded to as they should be in the land of his birth, and a Society, having the twofold object of publishing his compositions, most of which exist only in manuscript, and of meeting for the study and performance of his works, is now in existence, some of the most eminent musical professors being on the committee, and a large number of artists and amateurs enrolled as members. A perusal of the prospectus must astonish all who have deluded themselves into the belief that the general public really knows much of the genius of a composer who has at least earned the distinction of being spoken of with reverence by his countrymen. He is known to have written music for nearly fifty Dramas; and since Novello's edition of his sacred works, many new compositions have come to light. His Odes and Welcome Songs, chiefly in manuscript, are extremely numerous, and the volume of manuscripts in his own handwriting, lately discovered, contains Anthems, with Symphonies and instrumental parts, Odes and miscellaneous Songs. To place all these treasures before the world is no doubt a heavy task; but knowing those under whose direction it will be undertaken, we may rest assured that it will be a labour of love. That the sympathy and support of the musical public may be confidently relied upon scarcely admits of a doubt; for as it is truly stated in the prospectus, the object is not only to enrich the available treasures of English art, but to wipe away a national reproach by doing justice to one of whom the nation has abundant reason to be proud.

IT is gratifying to see that the majority of English musical critics have spoken out plainly upon the pretentious "Dramatic Symphony" of Rubinstein's, recently performed by the Philharmonic Society. But to prove that they do not stand alone in their estimate of its real place in musical art, we quote the following from a notice of the work in *Dwight's Journal of Music*, published in Boston: "The third Symphony Concert of Theodore Thomas was chiefly remarkable for an exceedingly long (a whole hour) and an exceedingly fantastical, extravagant, spasmodic, incoherent, and chaotic symphony (so, at least, we found it on a single hearing), called 'Dramatic,' by Rubinstein. There was beauty and continuity of melody in the first half of the *Adagio*, but the rest seemed like the improvisation of a mad orchestra in Bedlam; brilliant and dazzling *effects* in detail, wonderful difficulties splendidly executed, but tending nowhere, leaving nothing in the mind; and yet we doubt not it is all grammatically written, and in the highest degree ingenious—but to what end? Why it should be called dramatic we could not see. Traverses the whole range of human passions and emotions? Heaven save us from some of these passions, these emotions, if there be any like them!"

WE scarcely imagined, when we made a few observations in our last number upon "Art at the Mansion House," that another banquet of the kind would so soon follow. Nearly three hundred guests, however, we find by a report in the newspapers, accepted invitations for this second gathering, during the past month; and Mr. J. C. Horsley, R.A., in his speech, expressed a hope that "he might be permitted to observe that while all due attention should continue to be paid to sculpture and architecture, the city of London might bestow a little more attention upon the poor painters." With this proposition we cordially agree, and it might also be suggested that the "poor musicians" should come in for some small share of civic honour. Perhaps, however, we should not complain, since, although music was not even mentioned during the evening, a number of followers of the art were duly in waiting upon the guests, for we are informed that "a choice selection of music was given between the toasts."

THE insertion of the letters respecting the notation of a chord in Mr. Alfred Allen's "Gavotte," will sufficiently prove our desire that opinions shall be freely ventilated in our columns. As the correspondence on the subject must be brought to a close with the present number, we take the opportunity of saying that we had no intention of raising a point in theory at all, but merely stated what we imagined to be an admitted fact, that the root being the same, whether the chord resolved to a triad or a 6-4 on the dominant, the notation in both cases should be alike. Mr. Allen's reply that the E♯ and F♯ "seems more natural" than F♮ and F♯, simply ignores the question of a root altogether. As some interesting communications, however, concerning this much disputed chord have been called forth from accredited musicians, we do not regret the space we have devoted to this friendly controversy.

WE have been particularly requested to state that Mrs. Weldon's concert, which was given at St. James's Hall on the 17th ult., was for the purpose of obtaining funds to increase the number of orphans adopted by her, the intention being not to train these children as professional vocalists, but to have them taught some useful trade, so that their musical acquirements shall merely occupy their leisure time. We are glad to find that, in furtherance of this

laudable object, a long list of patrons had been secured; for, considering that six out of nine pieces in the first part of the programme were by a "late member of Gounod's choir;" that "Tommy and Jackie" (aged between 3 and 4 years) were advertised to play a minuet; "Katie" (2 years and 1 month old) was to recite a nursery rhyme; and "Walter Rawlings" (10 years old) to sing "Lullaby," by his brother Alfred (14 years old)—we can scarcely imagine, in spite of the attraction of Gounod's "Jeanne d'Arc," that the appeal to musical people could be largely responded to.

IF Professor Blackie has been somewhat roughly handled since his letter to the *Scotsman* respecting the concert given by Professor Oakeley, we cannot but believe that he has brought it upon himself; for with all his natural yearning towards Scotch music, there was no occasion to talk about "wretched foreign affectations," under which title he must know—if he know anything at all about it—that he includes some of the greatest works that ever were given to the world. Our readers will see that we have now given a champion on each side of the question a hearing; but both the attacker and defender unfortunately imitate the irate Professor by using expressions which injure the cause; for "M.H." talks about bringing "truth home to the ignorant," and "J.B." says that when Englishmen attempt to deal with anything Scotch, "their logical faculties become clouded and unfit for any other use than making Scotchmen laugh." However Professor Blackie may have committed himself, it must be remembered that he is a man of cultivated intellect. He has, of course, a right to expect that his letter would give rise to a controversy; but the correspondence at present has scarcely strengthened or weakened his argument, and it appears to us that he should pray as much to be delivered from his friends as from his enemies.

ŒDIPUS AT COLONOS.

THE success which attended the production of the "Antigone" of Sophocles, with Mendelssohn's music, at the Crystal Palace in December last, prompted the directors of that establishment to place on the stage, for the first time in this country, the same author's "Œdipus at Colonos," to which, as is well known, Mendelssohn has also written incidental music. This Tragedy is the second of a triad on the same subject—Œdipus, the King, Œdipus at Colonos, and Antigone. The music is, on the whole, broader and more rugged, although perhaps less melodious, than that of "Antigone," and no doubt Mr. Gadsby's forty chorus singers found it even more exacting to sing from memory, as the performance was on the whole hardly so satisfactory. The fine chorus, "Thou comest here to the land," was, however, redemanded, and the grand storm chorus was warmly applauded. The accompaniments were admirably played by the orchestra, under the direction of Mr. Manns, at times, during the dialogue, however, overpowering the speakers. It is, perhaps, hardly our province to notice critically the acting of the Tragedy, but we cannot avoid expressing our regret that, with the exception of the two principal personages, a more competent company should not have been selected. It has rarely been our lot to listen to so poor a display of—shall we call it—elocution. Miss Genevieve Ward and Mr. Herman Vézin, however, were admirable in their impersonations of *Antigone* and *Œdipus*, the latter earning a well-deserved tribute of applause for his delivery of the curse—powerful, yet utterly devoid of rant. Mr. Vézin's elocution was a lesson alike to audience and to his brother actors.

HER MAJESTY'S OPERA.

No novelty has been produced at this establishment during the past month; nor indeed is it likely that the lessee will do more than pass creditably through the period to which his subscription extends. "Don Giovanni," with an exceptionally strong cast—*Donna Anna*, Mdlle. Titiens; *Elvira*, Madame Nilsson; *Don Juan*, M. Faure; and *Leporello*, Herr Rokitanski—has been a powerful attraction to the lovers of classical music; yet we cannot but think that the casting of the part of *Zerlina* to Madame Trebelli-Bettini, well as she sang the music, was a mistake. The *Don Ottavio* of Signor Stagno was scarcely a performance to advance him in public estimation, yet we scarcely know where a more efficient substitute could be found in the company. The manifest improvement of Signora Varesi must be mentioned as one of the principal events of the season, and there can now be little doubt that her re-appearance at the new Opera-house next year will be confidently looked for. The house has been uniformly well attended.

ROYAL ITALIAN OPERA.

IF Verdi ever had a style, it is thoroughly certain that he has changed it; but it is a great question whether he did not commence and acquire his fame as a successful imitator of the styles of others. True it is that, with an innate perception of dramatic effect, he was constantly struggling to be something else than a mere slave of the popular vocalists; and when therefore he had, as much as his nature would allow it, shaken off his allegiance to the purely Italian composers, he began to found himself upon Meyerbeer, which resulted in that pretentious work "Don Carlos;" and then upon the great prophet of the future, Wagner, which has resulted in the Egyptian Opera "Aïda," presented for the first time in this country on the 22nd ult. It is not likely that the inventive power shown throughout "Il Trovatore" and "Rigoletto"—which, as long as the destinies of Italian Opera are ruled by the vocalists, will unquestionably maintain their place—could be so trammelled by the composer's restless desire to escape from himself as not to make itself felt in the gorgeous spectacle which he undertook to "set" for the delight of the Khedive of Egypt; but certain it is that these reminiscences are somewhat few and far between, and that although the Oriental magnificence which gladdened the hearts of a Cairo audience may have thrown dust in the eyes of Egyptian critics, it is a fact that neither in Italy nor in Paris has its production caused much excitement; nor do we believe that in England it will obtain a permanent hold of the musical public. It is a very common error to suppose that quaint strains, with certain tonal peculiarities, must represent ancient music, simply because it is not modern; and that the more ugly it is, the stronger is it characteristic of the days of barbarism; but this may be carried to an extreme; and although Signor Verdi no doubt has exclusive means of knowing the kind of music which was sung and played in the Egyptian temples in the time of the Pharoahs, we may be at least excused for saying that he has used his "local colour" somewhat too thickly. In the impassioned scenes he is certainly most successful, yet in some of his more quiet music—as for instance in the Romance for the tenor, "Celeste Aïda"—there is much to admire; and in several of the concerted pieces in which the dramatic action is carried on, occasional writing, both for voices and orchestra, occurs which convinces us how legitimately he can command the resources of his art. He has certainly striven hard to give due effect to every phase of the story supplied him. We have picturesque music for the dances and processions, heart-broken phrases for the principal characters—not one of whom experiences even a brief pleasurable sensation throughout the Opera—and sacred strains for the Priestesses in the Temple; but to infer from this that "Aïda" resembles "Tannhäuser" or "Lohengrin" is sheer nonsense. Wagner illustrates his music by a spectacle; Verdi illustrates a spectacle by his music.

The plot of the Opera is extremely simple. Aïda, an Ethiopian slave, is in love with, and beloved by, the Egyptian General, Radamès, but the King's daughter, Amneris, who also loves the General, extracts her slave's secret from her by pretending that Radamès has been killed. He returns, however, and as a reward for his services, the King offers him the hand of the Princess. Radamès is faithful to Aïda, and his love impels him to reveal to Amonasro (Aïda's father, whom he has brought home as a captive) his plans for the conquest of Ethiopia. As the lovers are about to fly from Egypt, they are intercepted, through the jealousy of Amneris, and Radamès is condemned to be buried alive. Aïda contrives to secrete herself in the dungeon, and the Opera ends with their death. It will be seen that the story is of a most gloomy character, and certainly, were it not for the many spectacular effects introduced, it would be simply unendurable. Many situations, however, are highly dramatic; and although, as we have already said, everybody is intensely miserable, the music is in several places thoroughly sympathetic with the stirring events of the plot. As instances, we may especially mention the duet, "Amore, amore," for *Aïda* and *Amneris*, many portions of the duet in which *Aïda* beseeches *Radamès* to fly from Egypt, and the final duet in the subterranean dungeon, which is replete with passages of the utmost tenderness. Much of the music in the King's Palace and in the Temple is extremely effective, a good use being made of the Egyptian long trumpets; but the ear becomes often wearied with the weight of the score, for not only do all the principal characters sing their loudest, but the whole of the chorus as well; the brass instruments, both on and off the stage, most zealously contributing their share to the general noise. Every praise must be given for the manner in which the work is rendered. Madame Patti, in the character of *Aïda*, was simply perfection, whether considered vocally or histrionically. Her extraordinary command of the somewhat difficult music enabled her to give the deepest significance to the minutest shades of feeling, and the impulsive energy she displayed aroused the enthusiasm of the audience in every scene. A *débutante*, Mdlle. Ernesta Gindele, in the part of *Amneris*, evidenced the possession of an excellent mezzo-soprano voice and good style, and she won her way gradually, but surely, to the favourable verdict of a somewhat critical and impassive jury. Signor Nicolini, as *Radamès*, sang his very best, exerting himself occasionally even perhaps beyond the necessary limits; Signor Graziani did the utmost justice to the music of *Amonasro*, and Signor Capponi and M. Feitlinger, the former as the high priest *Ramfis*, and the latter as the King, were of essential service in securing the general efficiency of the work. The audience being released from the fear of any German interference with British vested rights, became as noisy and troublesome as usual. A few indeed there were who attempted to preserve the notion that they were in an artistic atmosphere and not at a show; but the occupants of the gallery and amphitheatre were too strong for them. And so one of the most impassioned scenes was suspended in order that a comic dance of male slaves (more suitable for the opening of a pantomine) should be repeated; the principal singers were yelled and screamed for until they appeared, shaking each other by the hand, immediately after they had mutually avowed the most violent hatred; and huge bouquets were tossed about the stage, gracefully acknowledged by the curtseying vocalists, and thrown out at the wing with a disregard of any continuity of the dramatic action which needs to be witnessed to be believed. The most sanguine enthusiasts can scarcely hope that high-class works can ever be adequately represented amidst such inartistic surroundings.

PHILHARMONIC SOCIETY.

It was no doubt a compliment to Herr Rubinstein to perform his "Dramatic Symphony" at the sixth Concert of this Society; but it must be placed on record that it was given by the directors at the cost of the subscribers; for to take an hour's attention from an audience which might be bestowed upon the great works in art was indeed to exact from them an expensive testimonial to our distinguished guest. The word "Dramatic" is an exceedingly useful one for a composition so fantastic and incoherent, for it covers a multitude of what might be considered defects in a production of more regular construction. There is both melody and beauty of treatment in the "Adagio," but the less that is said of the other movements the better; indeed the feeling of regret was widely spread that so much labour should be spent with so small a result. At the seventh Concert Sterndale Bennett's Overture to "The Merry Wives of Windsor" was a welcome item in the programme. Written at the age of 18, when the composer was a student in the Royal Academy of Music, the work unmistakably shadows forth the power which was afterwards shown; and the only wonder is that it should still remain in manuscript. At the same Concert Mdlle. Anna Mehlig won well-deserved applause for her artistic rendering of Beethoven's Concerto in E flat. The morning concerts have been well attended, the only novelty introduced being Rheinberger's "Wallenstein's Camp," a movement displaying much clever instrumentation and many catching bits of melody.

FESTIVAL OF TRINITY COLLEGE, LONDON.

On Thursday evening, the 1st ultimo, a Choral Festival, celebrating, we understand, the fourth anniversary of the above institution, was held in Westminster Abbey. The choir, numbering about 170 voices, was selected from the various district Associations in union with Trinity College, the solos and verse-parts being undertaken by Master Pitt (treble), Mr. Hodges (alto), of the Chapel Royal, Mr. Stedman (tenor), and Mr. Thurley Beale, of St. Paul's Cathedral. The service was very ably intoned by the Abbey Precentor, the Rev. S. Flood Jones, M.A., and the choir sang the responses to the five-part arrangement of Tallis. The "Magnificat" and "Nunc Dimittis" (E. J. Hopkins in F) we have never heard more perfectly sung; and the rendering of the verse, "He remembering His mercy," sung by the quartett above mentioned, was equally worthy of praise. We regret that we cannot say quite as much for the performance of the Anthem. It was a rather lengthy and elaborate composition by Edward Dearle, Mus. Doc., Cantab., on the well-known "Wilderness" subject, commencing "The desert shall rejoice," this verse being set as a short recitative, sung with great finish and sweetness of voice by Mr. Stedman. Next came a chorus on the words, "Strengthen ye the weak hands," given by the choir with commendable energy and precision. There was a slight uncertainty about the succeeding quartett movement, "The eyes of the blind," leaving the impression that the two upper parts were being read at sight. The bass solo, "For in the wilderness," a truly Handelian bit of writing, was delivered with much force and spirit by Mr. Thurley Beale; but the concluding chorus which followed it was partially marred at the commencement by the too hurried attack of the choir, which cannot be said to have fairly righted itself until it reached the *stretto* of the short fugue which terminated the anthem. The want of communication between the conductor (Mr. E. H. Turpin) and the organist (Dr. Bridge) would fully account for this temporary unsteadiness, for which indeed it would not be fair to blame a choir that showed throughout an elaborate service both reading, efficiency, and a discipline which does great credit to the conductor. Of Dr. Bridge's accompaniments it would be impossible to speak too highly; they were at once subservient to the voices and full of delicate colouring. Bishop Claughton preached the sermon, and an offertory was collected on behalf of the College Building Fund, which, we understand, is in the charge of the Warden, Mr. H. G. Bonavia Hunt, Mus. Bac., Oxon, of the Middle Temple. On the whole we have seldom heard a better "festival service" at the Abbey.

We are requested to announce that Dr. Llewelyn Thomas, of the Central London Throat and Ear Hospital, has been appointed honorary consulting physician to the Royal Academy of Music.

An excellent Concert was given by the choir of St. Thomas's Church, at Westbourne Hall, Westbourne-grove, on the 7th ult., under the able conductorship of Mr. H. R. Eyers. We have before had occasion to call attention to the classical nature of the programme provided by Mr. Eyers; and when we say that on the present occasion it included Spohr's Twenty-fourth Psalm, "The Earth is the Lord's," a Motett by Ferdinand Hiller, "Oh! weep for those" (performed for the first time in this country), Mendelssohn's Ninety-eighth Psalm for a double chorus, "Sing to the Lord a new-made song," and Flotow's Serenade, "Still slumber the leaves to-night" (the violin obbligato most artistically played by Miss Gabrielle Vaillant), it will be seen that the conductor had undertaken no easy task either for himself or his choir. The principal vocalists—Miss Amy Aylward, Miss Reimar, Miss Thekla Fischer, Mrs. J. France Collins, Miss Kate Brand, Madame Patey, Mr. Henry Guy, Mr. Harry Seligmann, Mr. Robert George, and Mr. Gordon Gooch—acquitted themselves to perfection; and the instrumentalists—Miss M. Bucknall (pianoforte) and Mr. Lazarus (clarionet)—elicited the warmest applause. The choral singing was uniformly good throughout the evening, and in every respect the Concert was a genuine success.

The Lower Rhenish Festival commenced on Whit Sunday with a performance of Handel's Oratorio "Solomon," the solo vocalists being Mdlles. Meysenheym (Soprano) and Amalie Kling (Contralto), Herren Ernst (Tenor), Adolf Wallnöfer (Baritone), and Herman Pfeiffer (Bass). The band and chorus numbered over 500, and the excellent training of Herr Ferdinand Breunung was evidenced by the uniformly perfect rendering of the choruses. The Oratorio was given as originally scored, but with the addition of Mendelssohn's Organ part. At the second concert, on the following day, Beethoven's "Eroica" Symphony and the Overture to "Euryanthe" were finely performed by the band. Schumann's Cantata, "Des Sängers Fluch," and Mendelssohn's Finale to "Loreley" again gave the choir an opportunity of displaying its powers, Mdlle. Kling, in the solo parts, also gaining high honours. The other important work selected was Brahms's "Triumphlied," for a chorus of eight parts. The third day was devoted, as usual, to the "Artists' Concert," when a most interesting programme was provided. Madame Essipoff was the pianist, and for her admirable rendering of Liszt's Etude in D flat received two encores, both of which she responded to. Herr Breunung played Mendelssohn's Sonata No. 1 upon the organ, in order to exhibit the new instrument recently erected by a local builder. Every credit is due to Herr Breunung, who in the capacities of pianist, organist, and conductor proved himself thoroughly competent.

At Mr. Henry Leslie's third subscription Concert on the 1st ult., a very excellent selection of part-music was given, the encores being for Sir W. S. Bennett's Part-song "Come, live with me;" R. L. De Pearsall's Madrigal, "Lay a garland on her hearse;" Morley's "Now is the month of maying;" and Walter Macfarren's Part-song, "Shepherds all and maidens fair." A new and melodious Part-song, by the concert-giver, entitled a "Dream of calm," was enthusiastically received, and Mr. Abercrombie, who supplied the place of Mr. Sims Reeves, absent from indisposition, elicited warm applause. The instrumentalists were Madame Varley-Liebe (violin) and Mr. Charles Hallé (pianoforte). The closing concert of the season was in every respect highly attractive, for in addition to the truly refined singing of the choir, Mr. Sims Reeves appeared and sang his very best throughout the evening.

A performance of Oratorio and Mass music was given in St. George's Centenary Chapel on the 7th ult. by the members of the Singing Class, assisted by professional soloists. "Let the bright seraphim" (Samson) and "I know that my Redeemer liveth" (Messiah) were sung with great care and taste by Miss Grahame; "O rest in the Lord" (Elijah) by Miss Alice Berton; and "If with all your hearts" (Elijah) by Mr. Sheldrich. The Bass solos were sustained by Messrs. Brazier and Barns. Mr J. S. Nimkey presided at the organ, and Mr. Hodd (of the Lime-house Choral Society) conducted. At the commencement of the second portion of the Programme an Introduction and Andante from an Organ and Pianoforte Duet in E flat, composed by Mr. Nimkey, was most ably played by the Composer at the Organ, and Mr. James Fairbairn (of the Sacred Harmonic Society) at the Pianoforte.

Sir John Goss and Mr. Arthur Sullivan received the honorary degrees of Mus. Doc. at Cambridge on the 1st ult. They were accompanied in the senate house by Professor Macfarren, and were presented to the Vice Chancellor, the Rev. Dr. Phear, Master of Emanuel, by the public orator in a laudatory Latin speech loudly cheered by the undergraduates in the galleries.

The Fourth Festival of the London Sunday School Choirs was held on the 14th ult., at the Crystal Palace, when the Handel orchestra was filled with 5,000 pupils and their teachers. The majority of the pieces were suitable for a body of juvenile singers; and a large amount of credit is due to the conductor, Mr. Luther Hinton, and his coadjutors for the success of the festival. We would, however, suggest that it would be preferable to dispense with basses and tenors altogether, unless they can be procured in sufficient numbers to balance the enormous body of trebles and altos. The notion of one or two hundred men singing against twenty times their force of trebles is absurd. It would be far better to sing in unison, with a free organ accompaniment. We must also protest against compositions such as Gounod's "Nazareth" being adapted for such occasions. These matters are worthy of consideration; for with some slight revision of minor details this should become one of the most popular of the annual Palace festivals.

Mr. Ch. J. Bishenden has been presented by the inhabitants of Hemel Hempstead with a musical scholarship and a handsome ivory *bâton*, mounted in solid silver, richly chased, and bearing an appropriate inscription.

The seventh trial of new compositions by the Musical Artists' Society took place in the concert-room of the Royal Academy of Music on the 27th May, when several interesting works were produced, amongst the most important of which were String Quartetts by Messrs. C. J. Read, J. L. Summers, and C. Lehmeyer. The vocal pieces were received with much favour; and special mention must be made of the performance of an organ solo by Miss Mary Butterworth. Mr. Eaton Faning and Mr. Arthur O'Leary presided as accompanists at the pianoforte.

Mr. Charles Salaman, who gave his Concert at Willis's Rooms on the 9th ult., has earned the right to present a selection of his own compositions before a public audience; for as our reviewing columns have often attested, they are infinitely above the average of the pianoforte music of the day. Mr. Salaman elicited unanimous applause by his performance; and several vocal pieces—amongst which were his poetical settings of two of Horace's Odes—were received with marked favour. The vocalists were Miss Alice Salaman, Miss D'Alton, Mrs. Sicklemore, and Signor Rizzelli.

A Festival in aid of the Choir Benevolent Fund will be held at St. George's Chapel, Windsor, on Thursday the 27th inst., when there will be two services, the choir of St. George's Chapel being strengthened for the occasion by members of various cathedral choirs, and numbering over 60 trained voices. The morning service will be interesting from the fact that the anthems will be arranged in historical order; while the afternoon service will be rendered exceptionally attractive by the addition of a small but efficient orchestra of professional instrumentalists. The musical arrangements will be under the direction of Sir George Elvey. Many of the local clergy and gentry have given their names as stewards; and we hope that a successful gathering will reward the effort of the managing body of this admirable Society.

Mr. Charles Gardner gave a Concert at Willis's Rooms on the 17th ult., which was attended by a highly appreciative audience. The programme, which was exceed-

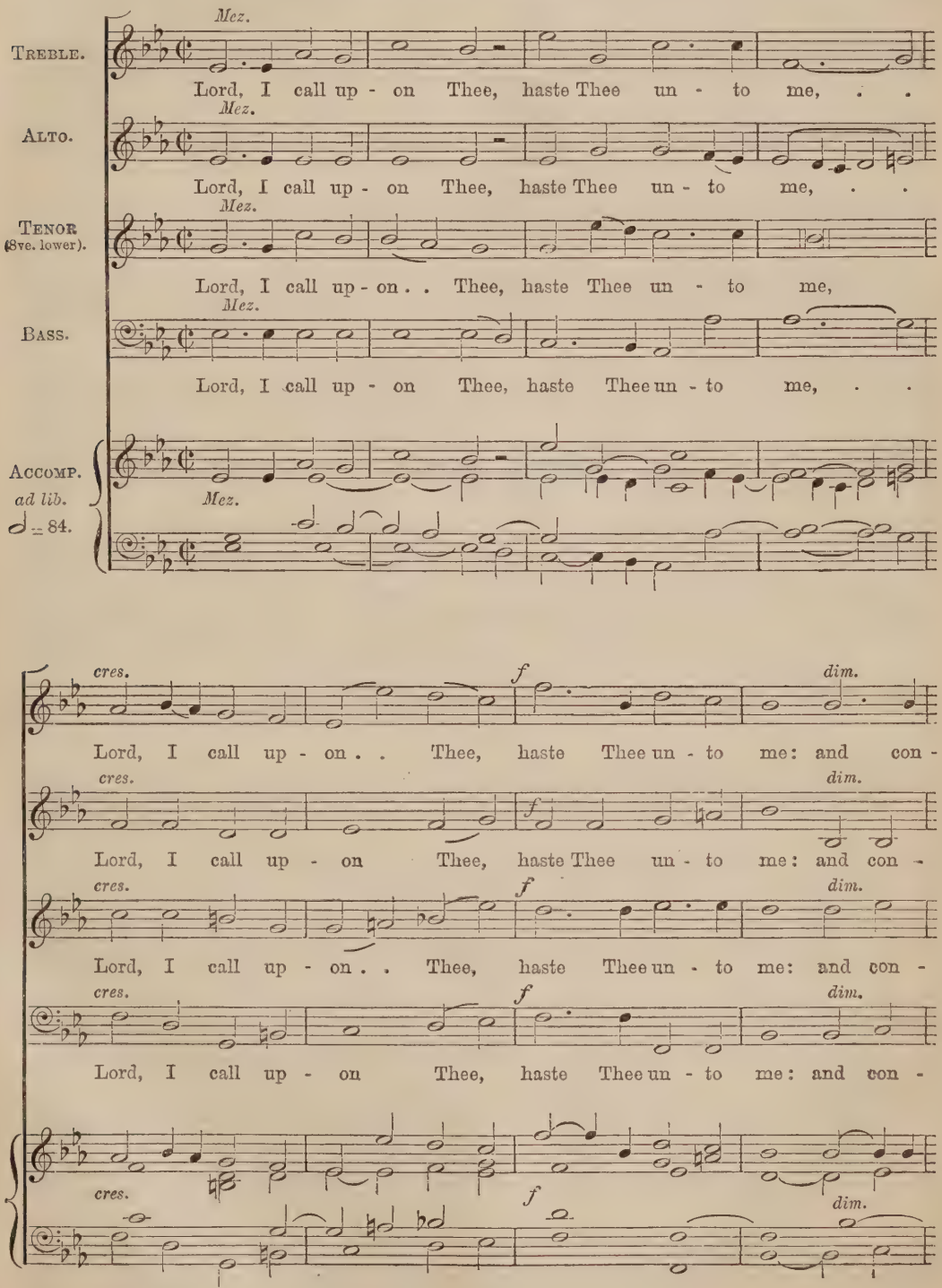
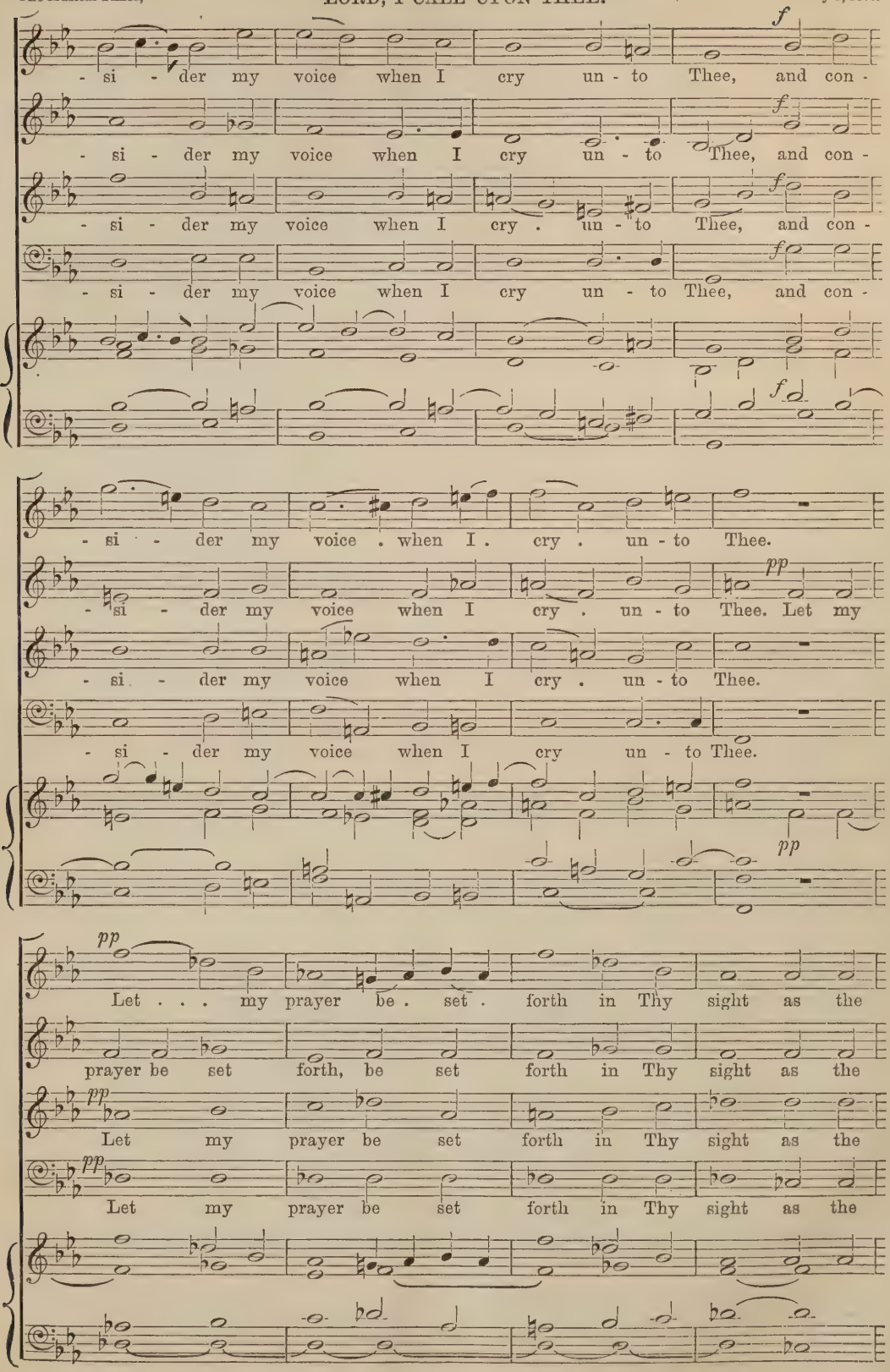
Lord, I call upon Thee.

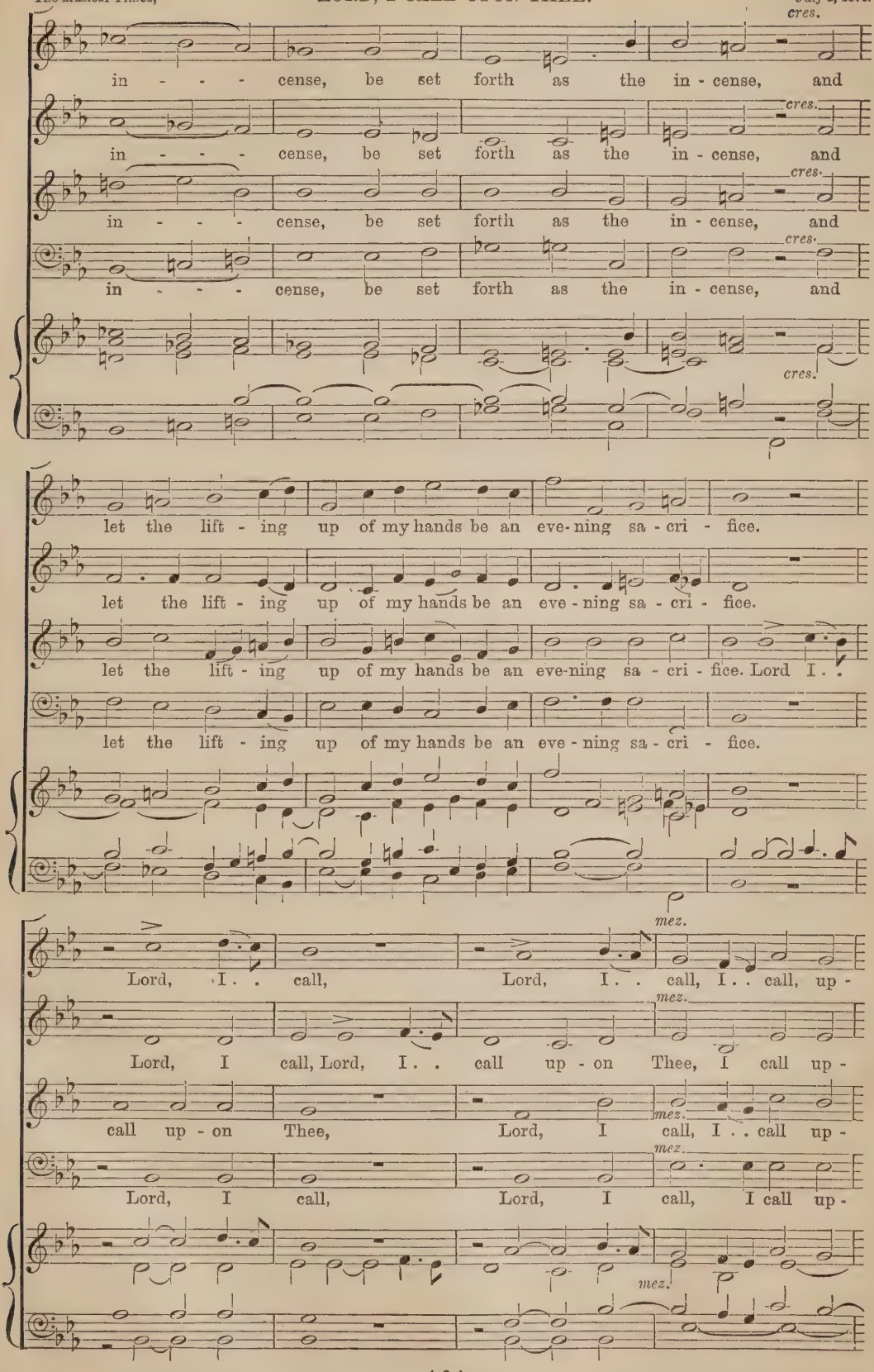
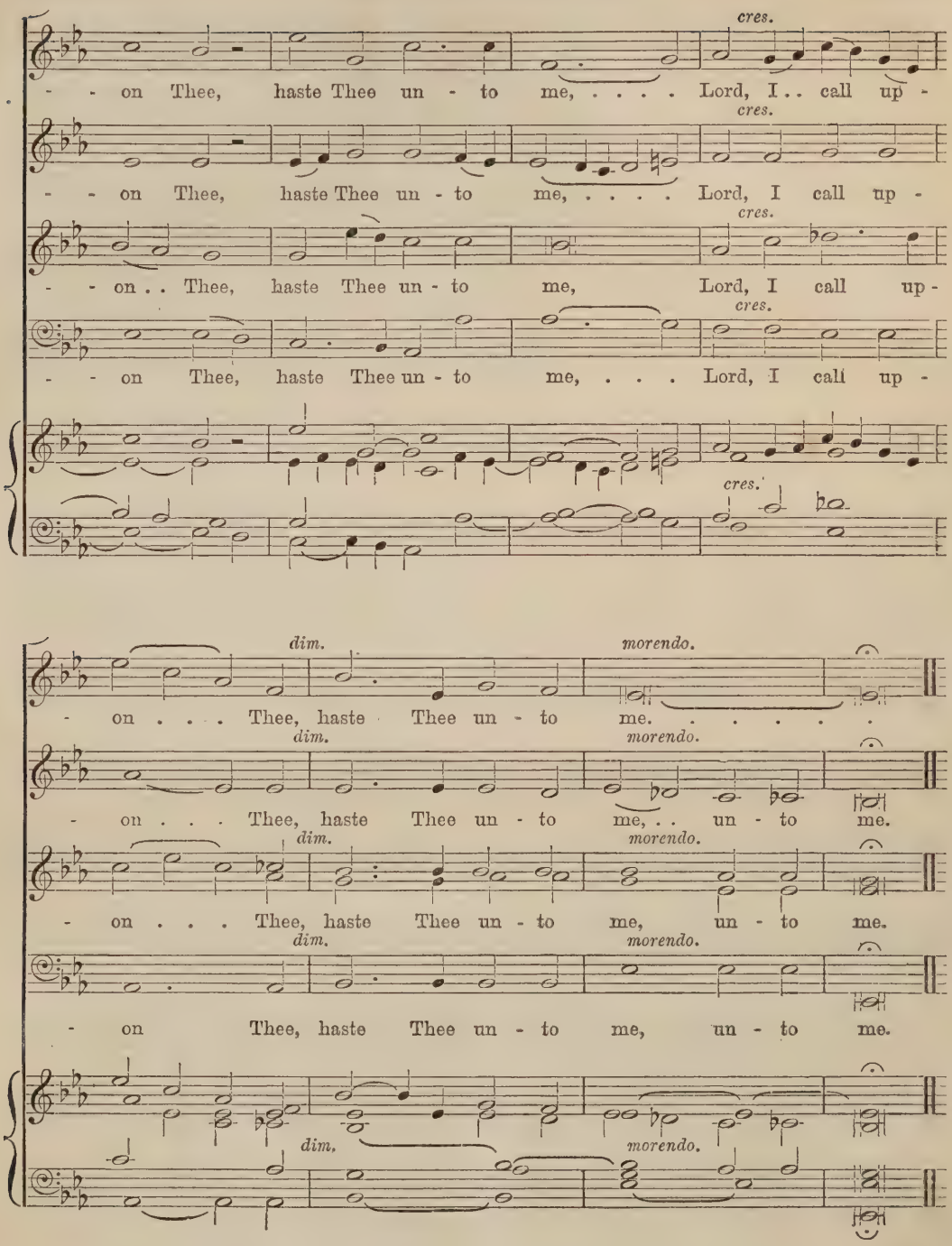
FULL ANTHEM FOR FOUR VOICES.

Psalm cxli., vv. 1, 2.

Rev. Sir F. A. G. Ouseley, Bart.

London: NOVELLO, EWER & CO., 1, Berners St. (W.), and 80, 81, Queen St., Cheapside. New York: J. L. PETERS, 843, Broadway.


Treble.
Alto.
Tenor (8ve. lower).
Bass.
Accomp. ad lib.
♩ = 84.
Mez.
Lord, I call up - on Thee, haste Thee un - to me, . .
Lord, I call up - on . . Thee, haste Thee un - to me,
cres.
f
dim.
Lord, I call up - on . . Thee, haste Thee un - to me: and con -
Lord, I call up - on Thee, haste Thee un - to me: and con -

f
- si - der my voice when I cry un - to Thee, and con -
- si - der my voice when I cry un - to Thee, and con -
- si - der my voice when I cry . un - to Thee, and con -
- si - der my voice when I cry un - to Thee, and con -
- si - der my voice . when I . cry . un - to Thee.
pp
- si - der my voice when I cry . un - to Thee. Let my
- si - der my voice when I cry . un - to Thee.
- si - der my voice when I cry un - to Thee.
pp
Let . . . my prayer be . set . forth in Thy sight as the
prayer be set forth, be set forth in Thy sight as the
Let my prayer be set forth in Thy sight as the
Let my prayer be set forth in Thy sight as the


cres.
in - - - - cense, be set forth as the in - cense, and
let the lift - ing up of my hands be an eve-ning sa - cri - fice.
let the lift - ing up of my hands be an eve-ning sa - cri - fice. Lord I . .
Lord, I . . call, Lord, I . . call, I . . call, up -
Lord, I call, Lord, I . . call up - on Thee, I call up -
call up - on Thee, Lord, I call, I . . call up -
Lord, I call, Lord, I call, I call up -
mez.

cres.
- - on Thee, haste Thee un - to me, ... Lord, I . . call up -
cres.
- - on Thee, haste Thee un - to me, ... Lord, I call up -
cres.
- - on . . Thee, haste Thee un - to me, Lord, I call up -
cres.
- - on Thee, haste Thee un - to me, . . . Lord, I call up -
cres.
dim.
morendo.
- on . . . Thee, haste Thee un - to me. . . . . .
dim.
morendo.
- on . . . Thee, haste Thee un - to me, . . un - to me.
dim.
morendo.
- on . . . Thee, haste Thee un - to me, un - to me.
dim.
morendo.
- on Thee, haste Thee un - to me, un - to me.
dim.
morendo.

ingly attractive to the lovers of high-class music, was well rendered throughout, Mr. Gardner's pianoforte playing—especially in three solos by Sir W. S. Bennett, and in the pianoforte part of Bach's Sonata in B minor, for violin and pianoforte—being, as might be expected, an important feature in the concert. The stringed instrumentalists were Herr Josef Ludwig (violin), and Herr Hugo Daubert (violoncello), and the vocalists Madlle. Sophie Löwe, Miss Mary Davies and Mr. W. H. Cummings.

THE usual monthly Concert of the St. George's Glee Union was given at the Pimlico Rooms, on Friday, the 2nd ult. The choral pieces consisted of well-known glees, including Mendelssohn's "Hunting Song," the "Nightingale," and "Farewell to the Forest." Miss Bessie Spear, Miss White, Miss Jeannie Irons, Miss Livermore, Mr. R. T. Roberts, Mr. Page Hannant, and Mr. C. Strong were the solo vocalists. Mr. G. F. Smith gave an excellent performance of Mendelssohn's "Andante and Presto Agitato," and the duet "Allegro Brillante," by the same composer, in which he was assisted by Miss Secretan. Messrs. T. Garside and Jos. Monday were the conductors.

THE opening of the new organ, built by Messrs. Bevington and Sons, for Christ Church, South Hackney, took place on Thursday the 8th ult. The instrument comprises two manuals and seventeen stops, and is of very peculiar construction, being erected in a triangular chamber. The sermon was preached by the Rev. Gordon Calthrop, M.A., vicar of St. Augustine's, Highbury, and the choral portions of the service were most efficiently rendered by the choir. Mr. George Legge, organist of St. Thomas's, Regent-street, ably presided at the organ.

THE funeral of the late Mr. Angel, for many years organist of Exeter Cathedral, took place in the new cemetery on the 30th May, and was attended by a large number of professional and private friends. The ceremony was of a choral character, the Cathedral Choir being well represented on the occasion.

A COMMEMORATION Concert in honour of the late Alfred Holmes is about to be given in London, the programme to consist exclusively of his compositions. An influential committee has been formed to carry out this undertaking; and subscriptions to meet the current expenses are earnestly invited.

MR. WILLIAM LEMARE, of Brixton, who has recently been appointed Organist and Choirmaster to St. Mary's, Newington, has been presented with a handsome Silver Centre Piece, of chaste and elegant design, bearing the following inscription—"Presented to William Lemare, Esq., on the occasion of his resigning the appointment of Organist of St. Saviour's, Camberwell, by the members of the choir, in friendly recognition of his kindness and courtesy, and as a slight tribute of their lasting esteem, 1876." The Testimonial was accompanied by a beautifully-illuminated scroll, to which the autographs of the presenters are attached.

MRS. G. M. GREEN'S Evening Concert took place on the 14th ult., at the Langham-hall, when she was assisted by Madame Edith Wynne, Miss Marion Severn, Messrs. G. Perren, Henry Holmes, and Walter Pettit, and several of her own pupils. The programme was well selected and excellently rendered, a feature of the evening being a quartett for four pianofortes (Czerny), well played by the concert-giver and her pupils. Mr. John Roe was the accompanist.

MR. and MRS. GERMAN REED have produced a new entertainment during the past month entitled "The Wicked Duke," which was excellently supported by Mrs. German Reed, the Misses Holland and Braham, and Messrs. Corney Grain, A. Bishop, and A. Reed. The music, written by Mr. German Reed, is light and sparkling. "A Musical Bee," a sketch by Mr. Corney Grain, also forms part of a most enjoyable evening's amusement.

THE third Concert of the Amateur Philharmonic Society was given at the Assembly Rooms, St. John's Wood, on Thursday evening the 8th ult. The members were most effectively supported by Miss Webster, who was highly efficient in Mendelssohn's "Hear my prayer," Miss Erica, in a song of Signor Scuderi's (the violin obbligato played by the composer), Signor Adelmann and Mr. J. Williams. Miss Kate Griffiths's pianoforte playing was excellent. The band was ably conducted by Mr. William Beavan.

THE Grosvenor Choral Society gave its fifty-second monthly Concert on Friday the 23rd ult., at the Grosvenor Hall, Buckingham Palace-road, when Cowen's Cantata, "The Rose Maiden," was performed. The soprano and tenor solos were effectively sung by Miss Marie Duval, R.A.M., and Mr. A. Lawrence Fryer, the duet for soprano and tenor being redemanded. The other solos were divided between Miss Kate Reed, Mrs. Smyth, Mr. Cutler, and Mr. T. Nettleship. The choir, consisting of about eighty voices, sang the choruses with precision, "The Wedding Chorus" being so well given as to elicit an enthusiastic encore. The pianoforte accompaniment was efficiently played throughout by Mrs. Alfred Dye. The second part included Campana's new song "The Two Worlds," by Miss Turner (encored), a pianoforte duet, played by Mrs. Dye and Mr. J. G. Callcott, and some part songs. Mr. J. G. Callcott conducted.

REVIEWS.

NOVELLO AND CO.

Bide with us. (Bleib bei uns.) A sacred Cantata, composed by J. S. Bach.

A stronghold sure. (Ein feste Burg.) A sacred Cantata, composed by J. S. Bach.

(The English translations to both works by the Rev. John Troutbeck, M.A.)

IN none of Bach's works is the versatility of his genius more remarkably shown than in his "Kirchencantaten." Of these at least two hundred are in existence, out of a much larger number which he is believed to have written. They were mostly composed for the service at the Thomaskirche in Leipzig, at which he was organist, and are not only extremely varied in style, but laid out for nearly all possible (and in our days, unfortunately, sometimes impossible) combinations of instruments. In length they vary from three or four to ten or eleven movements; some are written for one voice, others for full chorus with three or four solo parts in addition; here we find a cantata with an accompaniment of strings and organ only, and in another a full orchestra with three trumpets, or, as likely as not, four trombones. Nor are the works less different in style than in such external features as we have mentioned. Bach never loses sight of the fact that it is sacred music that he is writing; but with the limitation that we find no approach to the secular in any of these pieces, there is scarcely any form of music known at the time at which Bach wrote of which examples may not be found in them, from the severest ecclesiastical and contrapuntal style down to the freest and most florid harmony and melody. There are, it may be at once admitted, many detached movements, especially in the solos, which in the present day attract little sympathy, and which are objects of curiosity rather than of love; but after making every deduction there remains a mass of most glorious music, which only needs to be studied to be appreciated as it deserves.

That these splendid cantatas are absolutely unknown to the great majority even of well-read musicians is due to the fact that until within the last few years they have remained in manuscript; even at the time we write barely half of them have been published. It is true that there exists an old German edition of some nine or ten, but this is so imperfect as to give but an inadequate idea of the music. It was not until 1851, when the Bach Society issued the first volume of the magnificent edition of the composer's works, which is still in progress, and likely to be at its present rate for twenty years to come, that an opportunity was really afforded of making acquaintance

with these masterpieces. Up to the present time one hundred cantatas have been published by the society, and anyone who will take the trouble to examine them will feel that nothing that has been said in their praise is in the least an exaggeration.

The two cantatas now lying before us are specimens of two very different styles. The former, "Bide with us," begins with a very quiet chorus in the key of C minor, accompanied by strings, two oboes, and *oboe di caccia*, a now obsolete instrument, the modern representative of which is the *Corno inglese*. The tranquil beauty of this first chorus, which is by no means of remarkable difficulty, will impress itself at once on the mind of the hearer. It is followed by an alto air, "Thou whose praises never end," accompanied by an elaborate *obbligato* for the *oboe di caccia*, in a style frequently adopted by the composer, but which is more interesting from its skilful counterpoint than from its intrinsic beauty. The third movement of the cantata is even more characteristic of Bach. It is a treatment of the old choral "Ach, blieb' bei uns, Herr Jesu Christ" for soprano (whether solo or chorus is not stated in the score), with florid accompaniment and interludes for the violoncello. This piece is identical with an arrangement of the same choral for the organ, which will be found in the sixth volume of Griepenkerl's complete edition of Bach's organ works. It is, however, more effective in the form in which it appears here, as the choral is given to the voice instead of to an organ stop. A bass recitative and a tenor song, "Lord, to us Thyself be showing," accompanied by the string quartett, follow the choral, and the cantata concludes, according to Bach's custom, with a verse of a choral harmonized for full choir, with unison accompaniment for the orchestra. The choral which the composer has chosen here is Luther's fine old melody "Erhalt' uns, Herr, bei deinem Wort."

"A stronghold sure" may most unhesitatingly be pronounced one of the very finest of all the cantatas which Bach has written. The choral upon which it is founded is one of the best known both in Germany and in this country. It is almost needless to remind our readers that it forms the basis of the finale in Mendelssohn's "Reformation" Symphony, and also plays an important part in Meyerbeer's *Huguenots*. In this cantata it forms, so to speak, the keystone of the entire composition, appearing in four out of its eight numbers. The opening chorus, "A stronghold sure our God remains," accompanied by a large orchestra, including three trumpets and drums, is one of those masterly pieces of writing which are peculiar to Bach. Each phrase of the choral is treated separately, in free fugue by the voices, and towards the close of every section the choral is introduced on the high notes of the trumpet, above everything else, answered in canon at one bar's distance by the double-basses and the pedal reeds of the organ, the latter being expressly indicated in the score. The effect of the combination would be magnificent, could we but hear it as Bach intended; but, as recently noticed in the article on the Mass in B minor, his trumpet parts are unplayable at the present day. Even with the voices and a good organ accompaniment, the chorus would be very grand, though much would of course be lost in the absence of an orchestra. In the following duet for treble and bass, "Our utmost might is all in vain," the second verse of Luther's hymn is treated in a totally different manner to the first. The choral is now sung, with many florid embellishments, by the treble voice, while the bass has an entirely different, and even more florid, melody of its own. The two movements which come next, though interesting, are hardly equal to the preceding; but the unison choral (No. 5), "If all the world with fiends were filled," is of enormous power. Here the whole chorus in unison and octaves sings the third verse of the hymn, accompanied by the full orchestra with trumpets and drums in the freest and most varied counterpoint. A tenor recitative leads to a very charming duet for alto and tenor, "How blessed then are they," with accompaniment for violin and *oboe di caccia;* and the last verse of the choral, "That word shall still in strength abide," is then sung in conclusion in plain four-part harmony. The whole cantata is worthy of the attention of some of our choral societies. The necessary additions and modifications in the orchestral parts could be made with comparative ease by an experienced musician; and if adequately performed there can be no question as to its great popularity. It is one of the most readily appreciable and enjoyable of Bach's compositions.

Praise God in His holiness. Anthem for four voices. Composed by Berthold Tours.

THERE has been of late years an evident tendency on the part of our younger composers to emancipate cathedral music from the somewhat stereotyped form, which, until recently, appears to have been considered alone appropriate to it; and while there is some danger lest in the attempts to obtain freshness and variety a secular tinge should be given to the music, there is no reason why this need be the case. Indeed the present author furnishes a decisive proof that it is possible for a composer to avail himself of the modern developments of harmony without overstepping the limits of what is considered sacred music; though, by the way, it is far easier to feel than to define exactly what those limits are. No one who heard Mr. Tours's anthem, without knowing the composer's name, would for a moment attribute it to Croft or Boyce. It is unmistakably modern in tone and feeling, but there is nothing in it which can be pronounced inconsistent with the requirements of divine service. It opens with a broad chorus in G major, introduced by four bars of prelude for the organ, which instrument has an independent part throughout. As an instance of the unconventional yet effective style of treatment of the harmonies adopted may be cited the passage on the second line of the third page, where chromatic chords are introduced with good judgment, yet without too great a tax on the singers. The second movement, "Young men and maidens," an *andantino quasi allegretto* in E minor, $\frac{6}{8}$ time, pleases us less than the first, because $\frac{6}{8}$ is a peculiarly difficult rhythm to treat with dignity; and at the *tempo* marked ($\dot{\text{♩}}. = 63$) the music falls into a swing which seems hardly in keeping with what has preceded. With all deference to the composer, we would venture to suggest that we think the movement would gain considerably if taken at a slower pace than that indicated. The final movement of the anthem, "Let the saints be joyful with glory," is again excellent throughout. The whole work is by no means difficult, and not being very long, will be found useful for festival services.

Six short and easy Full Anthems for Parish Choirs. By Frederick Iliffe, Mus. Bac., Oxon.

THESE six little anthems are decidedly superior to many of their class. In attempting to write down to the ability of an average parochial choir, many composers seem to think that to be easy it is also necessary to be commonplace. Into this error Mr. Iliffe has not fallen. His melodies are pleasing, and his harmony worthy of a "Mus. Bac., Oxon." He seems to have a partiality for beginning with the dominant rather than the tonic chord, as we find this peculiarity in three out of the six anthems before us; the effect, however, is by no means unpleasant. The anthems show real musical feeling, and may be recommended for general use, especially as they are quite within the reach of any choir making the least pretensions to musical efficiency.

The Te Deum, easily arranged for Parochial Use, with Single and Double Chants. Composed and selected by Alexander S. Cooper.

THE present collection of twenty-one different settings of the Te Deum to various chants requires no detailed notice. In many churches where chants are used instead of more elaborate music for the canticles, there is a want of variety in this portion of the service. Either the same chant is used for the whole Te Deum, or at best, the same set of chants is used on nearly all occasions. Mr. Cooper's various arrangements will be found useful in relieving the monotony existing in such cases. The chants are well selected, with due regard both to unity of effect and to variety. Each setting is provided with at least two: the first for verses 1 to 18, 24, 25, and the last verse; the second for verses 19 to 23, and 26 to 28. In some cases a third chant, or, to speak more accurately, a variation of the second, is provided for the last verse.

Sonata in D major, for the Pianoforte. Composed by Julian Edwards.

As the name of this composer is new to us, we know not whether he has tried his "'prentice hand" upon smaller works before venturing upon one which requires not only exceptional powers, but a maturity of judgment which can only be gained by an earnest study of the compositions of the great masters, and a self-criticism to which, we fear, but few writers subject themselves. An "Allegro," "Andante," and "Rondo" knitted together so as to form one continuous work may assuredly be termed a "Sonata;" but those who have to review a composition with so classical a title, can only do so according to a higher standard of art than would be demanded in noticing an ordinary piece; and Mr. Edwards must not be surprised, therefore, if we do not award warm praise to the ambitious production now submitted to us. If we except the progression of the subdominant and dominant chords, which move upwards in fifths, six bars from the conclusion of the Sonata, we have no grammatical errors to complain of; indeed the whole work shows that its composer has been a careful student. But neither by the interest of the themes nor by their development are we gradually led onwards through the seventeen pages to which the composition is extended. The principal theme of the first movement is sufficiently marked, and the second subject, in the dominant, is melodious, although somewhat common-place. The passages, however, are feeble, and there is but little vigour in the treatment of the motives. The second movement is better, and the finale decidedly the best, a good point occurring in the latter, where a subject, in A minor, with a triplet accompaniment, leads through an *agitato* passage to the return of the principal theme. One feature in the Sonata is the linking together of the three movements without a break; and we may also mention that an attempt is made to give an effect of continuity of idea throughout the composition by concluding with the opening subject of the first movement. All these points show the result of earnest thought; and if our strictures be taken in good part, Mr. Edwards may some day thank us for reminding him that, although he has undoubted talent, the requirements of a Sonata are at present beyond his grasp.

Harvest Thanksgiving March, for the Pianoforte. Composed by J. Baptiste Calkin.

HERE is a really good and moderately difficult March, written for the pianoforte, and consequently infinitely more satisfactory than the "arrangements" from orchestral Marches which we are constantly called upon to notice. The theme is not only bold and spirited, but, as it should be, more coloured with the feeling of the corn-field than the battle-field. The placid second subject is extremely tuneful; and the coda, ending with an unexpected plagal cadence, concludes the piece with excellent effect.

Six Songs. Composed by Ferdinand Hiller. The English translation by the Rev. J. Troutbeck, M.A.

1. Eyes of Spring.—*Frühlingsaugen.*
2. Departure from the loved one.—*Abschied von der Geliebten.*
3. Inconstancy.—*Flattersinn.*
4. The Pilgrimage of the Virgin.—*Maria, die wollt' wandern Geh'n.*
5. Two voices.—*Zwiegesang.*
6. A parting Prayer.—*Behüt' dich Gott.*

THE name of the composer of these songs is a sufficient guarantee for their musical excellence; but the majority of them are so exceedingly simple in construction and so winning in melody as to recommend themselves most strongly to vocal amateurs who desire something higher than the conventional drawing-room ballad. No. 1, in F major, with a charming and unexpected modulation into A minor, is an absolute gem, the melody being throughout in most perfect sympathy with the words, which—as in all the songs under notice—appear as good in the English translation as in the original German. No. 2, in F minor, has a character in the accompaniment which gives much pathos to the theme; and the song cannot fail to become a favourite with singers who can make an audience feel as well as hear their words. No. 3, although scarcely to our taste, has many excellent points; and No. 4 is somewhat eccentric, the poetry tempting the composer, perhaps, to more elaborate word-painting than may be appreciated by many listeners. No. 5 is in every respect a charming composition, although exception may be taken by some to the very point we like—the fall of the diminished third between the two words "lovely night,"—and to some changes of key, which to us appear as spontaneous as they are beautiful. No. 6 has a remarkable progression in the melody of the short preliminary symphony, from the leading note to the fifth of the key, to which we confess we have not yet reconciled our ears. The song, however, is one of the best of the set, and will well repay study. We can scarcely doubt that this group of vocal pieces will find a cordial welcome wherever they are heard; and shall be glad if our few remarks upon their merits assist in making them more extensively known.

Ten Vocal Duets. Composed by Franz Abt. The English translation by the Rev. J. Troutbeck, M.A.

1. O come ye flow'rets.
2. All seek for rest.
3. Lovely violet.
4. In the distance.
5. In the forest.
6. Sabbath on the sea.
7. A Spring greeting.
8. The bird's question.
9. Longing for home.
10. On the blue sea.

IT can scarcely, perhaps, be expected that these ten vocal duets should be of equal merit, even when composed by so accomplished and successful a musician as Franz Abt, but those who really want some effective and easy music for two equal voices will find a mine of wealth in this collection. No. 1, a simple and graceful melody, with a flowing semiquaver accompaniment, is unquestionably one of the best of the series, and we confidently recommend it as a most attractive duet for amateur performance. No. 2, written in 6-4 rhythm, would, perhaps, be more generally acceptable in 6-8, but it is a charming vocal composition, melodious, and in moderate compass for both voices throughout. Nos. 3 and 4 are somewhat more conventional in character, but the latter, especially, will please a mixed audience. No. 5 may be cited as a highly characteristic duet, the feeling of the poetry being well reflected in the music, and the voice-parts flowing amicably together. Passing over Nos. 6 and 7, with a word of commendation, we are arrested by an exceedingly quaint number, "The Bird's Question" (No. 8 in the list), which certainly must find its way to popularity. The theme is extremely pleasing; it is excellently harmonized, and some good effects are gained by the answering of the voice-parts. Of Nos. 9 and 10, we prefer the latter, which has a placid subject, with a waving accompaniment, well expressive of the words. Again, we must compliment the translator for the excellent manner in which he has performed his task; for the poetry is not only flowing and easily versified, but truly musical.

LONGMANS, GREEN AND CO.

Notation: Brief Directions concerning the Choice, Adjustment, and Formation by hand of the Characters constituting the Musical Alphabet. By John Hullah.

THIS useful little book may be confidently recommended to those who either copy or compose music; for, as the author truly says, "The copying of a page of music, to the tyro in 'phonography,' is notoriously a tedious and even painful operation; and even for many who have become more practised in the art it is neither an easy nor a pleasant one." Apart from the plain directions for writing clearly and expeditiously all the signs used in music, the student may glean a great deal of valuable information concerning the proper grouping of the notes in the various rhythms; for on this important subject it is notorious that much ignorance prevails. We quite agree with Mr. Hullah, for instance, that a measure of 6-8 time is incorrectly, though often, expressed by a dotted minim, this notation being obviously indicative of triple not duple rhythm; and there can be no doubt that when thought on this matter becomes more logical such false writing must disappear. We can quite endorse our author's observation that the *appoggia-*

tura " is generally understood to represent a note of half the value of that which it precedes," but can scarcely understand what he means by saying " however written," for as nothing whatever is mentioned about the *acciaccatura*, which should have a line drawn through it, there is much danger of an inexperienced writer mistaking one for the other. We should prefer, too, that the mark which divides music into measures should be termed a " bar-line" instead of a " bar ;" for assuredly a " bar" in a composition signifies the music contained within two bar-lines and not the bar-line itself. These, however, are merely gossipping observations, called forth by a careful perusal of what may truly be termed an extremely thoughtful little treatise, and, if considered by the author of any value, may be pondered before issuing a second edition.

WEEKES AND CO.

The Southport Hymnal. Composed by Mrs. Frederick Ellis.

IF anything is calculated to turn sour the milk of human kindness in the breast of the reviewer, it is to have to wade through a large collection of amateur psalm-tunes. One almost always knows what to expect—a dreary platitude of chords, varied by a not unfrequent reminiscence of some well-known melody, and perhaps occasionally by some crudeness of harmony that makes the hair stand on end. Of course, if people choose to amuse themselves and waste music paper by writing psalm tunes there can be no possible objection to their doing so, but why do they publish them, and why, alas! will they send them for review?

These remarks have been forcibly suggested by the present Hymnal, which contains forty-two tunes. Mrs. Ellis has carefully dated each tune, and it appears that the spirit first moved her to compose in the year 1872, and that the movements continued at intervals during the following year. In 1874-5 she appears to have been suffering from a very aggravated attack of the complaint, and the result lies before us. We confess that after going through the first half-dozen tunes we felt a strong inclination to put the book into our waste paper basket, but we persevered, feeling that it would be, perhaps, scarcely fair to Mrs. Ellis to dismiss her in so summary a fashion, and also hoping, though somewhat against hope, that the later tunes might be better than the earlier ones. We were doomed to disappointment. Excepting when the melody is not original, it is as dull as it can well be, and the occasional clumsiness of the harmonic progressions only renders the general effect more uncomfortable. Perhaps the best tune in the book is the last, and of this the first line is note for note identical with the opening of Mozart's " Batti, batti," the third is a descending scale, the fourth ascends the scale from G to C, and then comes back again; the fifth line is from Beethoven's first romance for the violin, and sixth from a German choral by J. H. Knecht.

We have spoken strongly on the subject of this collection because we think a protest ought to be made against publications of this kind. We cannot for a moment suppose that such tunes would find acceptance in our churches—it would be a bad thing for church music if they did; and people have no right to rush into print unless they really have something to say that is worth hearing.

EVANS AND CO.

Valse Fantastique. Morceau de Salon. Pas des Sylphes. Morceau Elégant. Par Edouard St. Pierre.

WHY the first of these pieces should be termed " Fantastique" and the second " Elégant " we are at a loss to understand, for certainly either word would as aptly describe one as the other. We shall be glad to see the day when composers will allow their works to speak for themselves, for they may rest satisfied that if they have any character at all, " fantastique," " élégant," or otherwise, performers and listeners will be quite able to find it out. The tunefulness of the " Valse " will ensure it a welcome in a drawing room, although it has but little else to recommend it; but the " Pas des Sylphes " is a well-written and effective piece throughout, if we except the *arpeggios* in the last page, which are out of tone with the rest of the composition. We are especially pleased with the opening theme, the simplicity and grace of which is never obscured by unmeaning ornaments. Judging from this trifle, we should imagine that M. St. Pierre might be successful in music of a somewhat higher class.

DUNCAN DAVISON AND CO.

Dreaming and Waking. Song. Words by Mrs. Pfeiffer. Composed by Mrs. Mounsey Bartholomew.

A SONG so deeply sympathetic with the poetry as this rarely comes before us; and we are certain that the authoress of the words, to whom it is dedicated, will fully appreciate the graceful compliment of her sister artist. The changes of key are most felicitous throughout; and amongst the many beautiful points which strike us, we may mention the two phrases—the first in E flat major and the second in E flat minor—to the words, " Shamed is the golden head, And the magic smile is fled." The ascent to the upper D, whilst the voice is holding the low key-note at the end, is also extremely beautiful. Singers should lose no time in possessing themselves of this highly attractive composition.

ORIGINAL CORRESPONDENCE.

PROFESSOR BLACKIE AND PROFESSOR OAKELEY.

TO THE EDITOR OF THE MUSICAL TIMES.

SIR,—We on this side of the Border have, as a rule, great respect for the opinions and critical abilities of Englishmen. In fact, when they speak or write on things that they know something about (which of course often happens), we are completely upset with awe and admiration at the exceeding brilliancy and accuracy of their discriminating powers. But, clear as their mental vision is in all other directions, no sooner do our English friends attempt to deal with anything Scotch than their usual clear-sightedness takes its departure. They are on such occasions invariably seized with a—what shall we call it?—a sort of *scotomy*, or dizziness in the head, and as a natural consequence their logical faculties become clouded, and unfit for any other use than making Scotchmen laugh. The letter of your correspondent " M. H." on Professor Blackie and the students' concert in Edinburgh is a very fair sample of what one might expect from one labouring under the influence of a slight attack of the above-mentioned complaint. " M. H.," when he wrote his letter, seems to have set out in a very hopeful if not pompous style. It is rather amusing, however, to notice how soon the Scotch mist begins to take effect upon him, and by what an abrupt and extraneous transition he betakes himself to a more congenial atmosphere. He starts jauntily with Professor Blackie for his subject, but soon finds it advisable to make a sudden decampment, to accomplish which, instead of returning gracefully home to " merry England," as one would have expected, he takes flight across the German ocean, and halts not until he is safe in Wagner's bosom, where he wags and warbles away, making us hold our breath with wonder at the familiar way in which he handles foreign languages, and finally winds up by telling us that he has written a disjointed letter—a statement which will be universally recognized as an indisputable truth.

" M. H." is just like the majority of Professor Blackie's critics—he appears not to have read the Professor's protest, or has misunderstood it if he did read it. The greater number of those who have taken up arms against Professor Blackie seem to have laboured under the delusion of supposing that he meant to dictate to Professor Oakeley regarding the class of music he ought to use in the training up of youths in the way they should go in order to become musica lexperts. Now, if I understand Professor Blackie aright, he does not concern himself about the method or tools employed in the cultivation of professional

dexterity. What Professor Blackie is interested in is the educational use of music amongst the people generally. He believes, too, that there is no kind of music so well adapted to this purpose as that which is national. It was, therefore, I think, scarcely so barbarous a proceeding, after all, of Professor Blackie to complain of the total omission of Scottish national music in a concert given by an educational institution in the heart of Scotland—a country overflowing with national lyric gems. But the criticisers of Professor Blackie, notwithstanding the clear way in which he explained himself, appear to have totally misunderstood the aim of his protest, and have construed it into an attack upon Professor Oakeley. Now, the fact is Professor Blackie expressly exempted the Professor of Music from any blame in the matter, for he said "it had fundamentally more to do with a diseased state of public feeling in certain Scottish circles than with Professor Oakeley's academical position." That there is an epidemic prevalent among us here of the kind described by Professor Blackie is only too true—a disease that manifests itself in a hankering after things foreign, and a perfect hatred of anything home-born. It is also certain that something of the same kind exists in England, else why are English composers led to print the titles of their productions in a foreign language? or why do native artists find it advantageous to Italianize their names? It is gratifying to notice that the MUSICAL TIMES is not blind to such affectations, nor fails to do battle with them; and I hope that Professor Blackie will not yield an inch of the ground he has taken up, but will continue to use his powerful pen against our idolatrous worship of French and Italian (stucco) images.

Yours truly,

Jedburgh, N.B., May 26. J.B.

VOCAL AND DRAMATIC ARTISTS' PROTECTION SOCIETY.

TO THE EDITOR OF THE MUSICAL TIMES.

SIR,—I see a notice in the MUSICAL TIMES of a meeting on the Musical and Dramatic Copyright question, which informs your readers that a resolution was passed to establish an office, where all information upon copyrights can be obtained; but I can see no information as to where such office is to be found, or who to apply to for particulars.

I shall be glad to subscribe to and assist in any way, if you will kindly inform me who and where to apply to. I know several concert givers who would do the same, but, like myself, can find no name or address of the proper parties to apply to. I constantly engage vocalists for my concerts, and they have always selected the music they wish to sing; but in future I shall not allow any copyright music to be given at my concerts, if I know it, and this I shall make known to vocalists and instrumentalists before I engage them.

I am, Sir, yours truly,

Buxton, Derbyshire, June 3rd. JULIAN ADAMS.

[We willingly give the information desired by Mr. Adams. The address is—Messrs. Gordon & Jennings, 8, Oxford Street, W.

We cannot but think, however, that our correspondent has formed his resolution not to perform "any copyright music" at his concerts in future somewhat rashly; for not only have many music-publishers issued a long list of copyright works, which may be given in public *without payment*, but the object of the establishment of the office he so approves of is to afford every facility for ascertaining who are the holders of copyrights, and of negotiating with them for the rights of performance.—ED.]

"GOD SAVE THE KING."

TO THE EDITOR OF THE MUSICAL TIMES.

SIR,—Were you, or any of your readers, ever under the impression that the air of "God save the King" was composed by the celebrated musician Lulli? because I first became acquainted with this piece of intelligence in an article entitled "Madame de Maintenon," by J. C. Morison, in last month's *Fortnightly Review*. The reader is given to understand that Madame de Maintenon founded the Convent of St. Cyr, and when it was completed she persuaded the King, Louis XIV., to see it. The article then goes on to say: "The young ladies and their superiors received him, it need not be said, with all the grave pomp which became such a community. A Te Deum was sung, the damsels defiled before him, and each in passing made a profound reverence to his Majesty. Then, according to a tradition preserved at St. Cyr till its suppression, as he was about to enter the garden, a chorus of three hundred young voices greeted him with a hymn, of which the words were written by Madame de Brinon, the Mother Superior, and the music by Lulli. We seem to have heard the words before, though in another language:—

"Grand Dieu, sauvez le Roi!
Grand Dieu, vengez le Roi!
Vive le Roi!
Qu'à jamais glorieux,
Louis victorieux;
Voye ses ennemis
Toujours soumis.
Grand Dieu," &c., &c.

And not only the words, but the air, was exactly the same as our "God save the King." The French claim originality, and declare that Handel, who visited St. Cyr in 1721, stole the tune and took it with him to England, The English retort the charge of plagiarism. But if plagiarism there be, it seems more probable that a roving minstrel like Handel was able and willing to make the appropriation, than that a sedentary and secluded body like the ladies of St. Cyr should purloin from abroad a chant composed (on that supposition) in honour of a heretical prince, George I."

Now, Sir, I have always understood that Dr. John Bull was the original composer of the grand old tune, but after perusing the above I hardly know what to think on the matter; therefore if you or any of your readers could enlighten me on the subject, I should feel, as well as many others, greatly obliged.

I remain, Sir, yours truly,

ALFRED B. ALLEN.

June 5th.

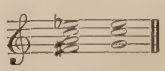
[There has been too ready an acceptance of the theory that our National Anthem was composed by Dr. John Bull, probably on account of the appropriateness of the doctor's name. The "Ayre" alluded to agrees in rhythmical construction more than in notes with "God save the King," although it is said that Bull's manuscript bears unmistakable evidence of having been recently tampered with. We do not believe that anybody has "stolen" the air. It has been truly remarked that "a national song composes itself;" and not only do many old English tunes resemble our "God save the King" (amongst which may be cited one by Purcell), but Carl Engel, in his work on "National Music," draws attention to the fact that a Swedish and a Danish song (both of which he quotes) have as much right to claim relationship with our National Anthem as Dr. Bull's "Ayre."—ED.]

ALFRED ALLEN'S "GAVOTTE."

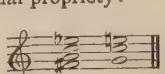
TO THE EDITOR OF THE MUSICAL TIMES.

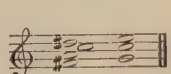
SIR,—May I be allowed to say a few words upon the theoretical question revived by Mr. Allen?

I consider that, although in C minor we must write



we may in C major use either of the following notations with equal propriety:—

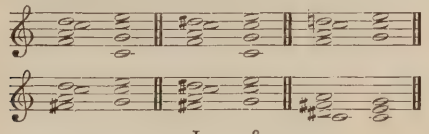




Whether the root of the first chord be D, F, or F♯; whether it be used chromatically in C, or derived from the

key of the dominant; and lastly, whether the root of the 6-4 be C or G, are questions which might be interesting if demonstration were possible in these matters, but which are, I fancy, regarded with much indifference by practical composers.

Were I obliged to choose between the two notations, I should myself prefer to write D sharp, and to explain the progression as a chromatic form of the added sixth, with its usual tonic resolution. But I confess I should hardly care to defend this perhaps obsolete theory, except on the ground that it admits of our grouping under one head several progressions which must otherwise receive separate explanations or be classed as licences. I subjoin a few of these, including the one under discussion :—



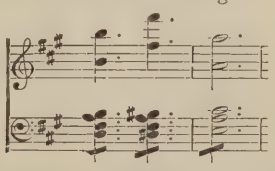
I am, &c.,
CLEVELAND WIGAN.

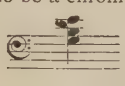
TO THE EDITOR OF THE MUSICAL TIMES.

SIR,—Respecting your reviewer's answer to my letter in this month's MUSICAL TIMES relating to my "Gavotte," I write to say that I have received a note on the subject from a professional gentleman—with whom I am not personally acquainted, but whose name is not unknown to me—who kindly gives me free permission to publish it, on condition that only his initials be given. I therefore, sir, enclose you a copy of the letter, and should feel obliged by your courtesy in allowing it to appear in your next number.

I remain, Sir,
Yours truly,
June 8th. ALFRED B. ALLEN.

[COPY.]

"Dear Sir,—The writer of the notice on your 'Gavotte' does not seem to be aware that great composers like Mendelssohn have used the same notation as you have for the chord in question. I will only point out in Mendelssohn's 'Andante' and 'Allegro,' Op. 16, No. 1, the following two bars towards the end of the 'Allegro':—

I consider your chord to be a chromatic one derived from



"Yours faithfully,
"Alfred B. Allen, Esq." "E. S."

P.S.—I notice the same notation for the chord in question in Meyerbeer's opera "Il Crociato."

A. B. A.

"WHEN SHOULD 'BENEDICITE' BE SUNG?"

TO THE EDITOR OF THE MUSICAL TIMES.

SIR,—My best thanks are due to your correspondent, Mr. Richings, for his courteous reply to my inquiry.

I was aware that in the Prayer-Book of 1549 the "Benedicite" was ordered to be sung during Lent; but as the rubric was rescinded soon after (in 1551), of course it would not be binding now. The old Sarum custom of using it from Septuagesima to Easter, in the week of Pentecost, and on the Sundays of Advent, is much more reasonable; and the only amendment which I could suggest upon this, would be to make it from Septuagesima to *Lent* instead of Easter, and to include Saints' Days.

The Canticle is certainly a noble one, and quite worthy as a Song of Praise to take its place by the side of the "Te Deum." That it is not used more frequently is owing, I imagine, not to its inferiority, or to its being less jubilant in character, but to the "Te Deum" being specially addressed to the Three Persons of the Trinity, and therefore more suitable for festival use.

This is one of the questions which, I trust, Convocation will take into consideration ere long. In the meantime, let me commiserate with your correspondent that he has no opportunity of hearing the "Benedicite" in his own cathedral, and remind him that "great wheels move slowly." This is not the case, I believe, in our metropolitan cathedral, where "Benedicite" is often sung, I am told, and with great effect.

Believe me, yours faithfully,
A. S. C. (Choirmaster).

THE "MACBETH" MUSIC.

TO THE EDITOR OF THE MUSICAL TIMES.

SIR,—My attention has just been called to Mr. Cummings's interesting and valuable letter on the "Macbeth" Music which appeared in a late number of *Concordia*.

Some years ago I read an essay written by Dr. Rimbault, which convinced me that this music was in all probability brought to its present state of perfection by Henry Purcell.

My theatrical experience enables me to supply one link to the chain of Dr. Rimbault's argument, but the point to which I am about to allude is evidently familiar to Mr. Cummings.

In Drury Lane and Covent Garden there is always a musical director whose business it is not only to compose the music if required, but to modify any existing scores when an old piece is revived. When Mr. Macready revived "Acis and Galatea," he was not satisfied with its commencement at the rural festival, but brought Galatea from the sea, led on by Cupid in the air, while a company of Tritons sang from beneath the waves. This involved an addition to the libretto, and a good deal of new music, which was composed by Mr. Tom Cooke. If "Acis and Galatea" had existed at that time only in MS., and had then been published anonymously, we might now be attributing to Mr. Tom Cooke the whole of Handel's composition.

In the various editions of the "Macbeth" Music there is evidence of frequent change, and, unless I am much mistaken, of gradual progress. I recollect that at Drury Lane there was a variation made from Dr. Boyce's version in the chorus "Put in all these." The treble was made to leave off alone, instead of all the voices coming in together.

My belief is that the "Macbeth" Music went through a process of alteration and improvement for many years, till it was finally fixed in its present state by Henry Purcell.

I think that some instrumental music by Locke to "Macbeth" is still extant, and if this was written after Purcell's vocal music, it would be quite in rule to attribute the whole to Locke. Sir Henry Bishop put his name to "Who is Sylvia," but he preceded his own name by the words, "Adapted and arranged from Ravenscroft and Morley," and he added the dates 1614 and 1595. But no one seems to have put his name to the "Macbeth" Music.

Mr. Julian Marshall, in his very temperate letter on the other side, asks if Mr. Cummings can point out a resemblance in any of Purcell's music to the music in "Macbeth."

I beg respectfully to call his attention to the similarity between the termination of the chorus in "King Arthur," "Brave souls to be renowned in story," and that of the "Macbeth" chorus, "We fly by night, 'mong troops of spirits."

If I recollect rightly, this similarity, which is very striking, is pointed out by Dr. Rimbault in his preface to an edition of the "Macbeth" Music, published, I believe, by Addison.

I remain, Sir,
Your obedient servant,
C. D. COLLET.

Sunny Bank, Highgate Hill,
June 18, 1876.

TO CORRESPONDENTS.

*** *Notices of concerts, and other information supplied by our friends in the country, must be forwarded as early as possible after the occurrence; otherwise they cannot be inserted. Our correspondents must specifically denote the date of each concert, for without such date no notice can be taken of the performance.*

Our correspondents will greatly oblige by writing all names as clearly as possible, as we cannot be responsible for any mistakes that may occur.

Correspondents are informed that their names and addresses must accompany all communications.

We cannot undertake to return offered contributions; the authors, therefore, will do well to retain copies.

Notice is sent to all Subscribers whose payment (in advance) is exhausted. The paper will be discontinued where the Subscription is not renewed. We again remind those who are disappointed in obtaining back numbers that, although the music pages are always stereotyped, only a sufficient quantity of the rest of the paper is printed to supply the current sale.

H. R.—"*The History of the Pianoforte*," *by Edgar Brinsmead; published by Cassell, Petter & Galpin, Ludgate Hill.*

JOB WALTERS.—*Apply to the Professor of Music at either of the Universities.*

BRIEF SUMMARY OF COUNTRY NEWS.

We do not hold ourselves responsible for any opinions expressed in this Summary; as all the notices are either collated from the local papers, or supplied to us by occasional correspondents.

BEDFORD.—The second concert of the tenth season of the Amateur Musical Society was given on Tuesday evening the 13th ult., in the New Corn Exchange. Mendelssohn's music to the *Midsummer Night's Dream*, with occasional extracts from the play, and portions of *Loreley*, formed the principal items of the programme. The band was materially assisted by a number of professional players, conducted by Mr. Diemer. The solos were well sung by Miss Sophie Ferrari and Mrs. Skipwith.

BIRMINGHAM.—The Camp Hill Amateur Musical Society gave a performance of *Judas Maccabæus*, in the Presbyterian Church, on Tuesday evening, May 30. The principal vocalists were Miss Mary Plant, Miss Adeline Lawrence, Mr. H. G. Coleman, and Mr. W. Pountney. Miss Rosa Plant accompanied on the organ, and Mr. T. G. Locker conducted.

BRIXTON.—On Tuesday, May 30, the St. Matthew's Choral Society gave its concluding Concert of the season in the schools, Church Road, the vocalists being Miss Agnes Larkcom, Miss Adelaide Bliss, Mr. Alfred Pitman, and Mr. Robert Pakeman. Mr. J. B. Gaunt and Mr. S. Fisher accompanied, and Mr. George Shinn conducted.

BUXTON, DERBYSHIRE.—The opening Concert of the season, under the direction of Mr. Julian Adams, took place on Thursday evening the 22nd ult., when the excellence of the programme well warranted the very large attendance. The vocalists were Madame Sinico, Madame Demeric-Lablache, and Signor Campobello, all of whom met with their usual success. One of the principal features of the evening was the performance of Beethoven's Concerto Op. 56 in C, the solo parts being played by Messrs. Adams, Witte, and Walton in a manner which was highly appreciated by lovers of the artistic. Mr. Julian Adams, who loses no opportunity to reciprocate the confidence reposed in him by his many patrons, may well be congratulated upon the great success of the first concert of the season.

CANTERBURY.—Handel's Oratorio, *Samson*, was performed by Dr. Longhurst's choir, on the 14th ult. Miss Anna Williams, Miss Joyce Maas, Mr. Cummings, Mr. Wadmore, and Mr. Rhodes were the solo vocalists. The choruses were well rendered. Mr. T. Morrow played the trumpet obbligato in "Let the bright Seraphim," and the performance altogether was highly appreciated. Dr. Longhurst conducted.

CORK.—The grand organ erected in the Church of SS. Peter and Paul was solemnly inaugurated on the 5th ult. The instrument was built by Messrs. Bryceson, of London, at a cost of about two thousand pounds. The service consisted of Pontifical High Mass and a sermon appropriate to the occasion. The vocal music selected for performance by a choir of nearly a hundred voices, trained and conducted by Mons. De Prins, and led by the quartett from the cathedral choir, consisted of the "Kyrie" and "Gloria" of Gounod's new Mass, *Angeli Custodes*, the "Credo" and "Agnus Dei" of the same composer's *Messe Solennelle*, and Webbe's *Sanctus* in G. Organ Solos by Mons. De Prins were also given, displaying the power and resource of the organ. After the first Gospel had been chanted, the Rev. Canon Coghlan entered the pulpit and preached a masterly discourse.

ENNISKILLEN, CO. FERMANAGH, IRELAND.—The last Concert of the second session was given on Wednesday evening, May 31st, in the Protestant Hall, by Mr. Arnold's Choral Class. The first part of the programme consisted of Mendelssohn's 42nd Psalm. The quintett was exceedingly well rendered by Miss Bagot, Messrs. Arnold, Gunning, Black, and Cooney. The second part was secular. Mr. Arnold conducted.

ERDINGTON.—The Amateur Musical Society gave an Open Rehearsal of *Judas Maccabæus* in the Public Hall on Saturday evening the 10th ult. The whole of the solos and concerted music were given by members of the Society, and the performance of the Oratorio was most satisfactory. Mr. T. G. Locker conducted.

ERITH.—On Tuesday, the 13th ult., a musical competition, or "Bee," took place in the Public Hall, under the superintendence of Mr. Richard Lemaire. There were eight different classes for competitors, including examinations in harmony, singing, and playing at sight, &c., and a valuable collection of prizes, comprising volumes of classical music, were distributed. The judges were Mr. W. S. Hoyte, Mr. C. Warwick Jordan, and Mr. Richard Lemaire.

EXETER.—The members of the Madrigal Society gave a Concert on the 1st ult., in the Royal Public Rooms, before a large audience. Mornington's "Here in cool grot," Pearsall's madrigal "Purple glow the forest mountains," W. Macfarren's "You stole my love," Leslie's "Lullaby of life," Mendelssohn's ever welcome "Lark," Webbe's "When winds breathe soft," and Sullivan's "Hush thee, my babie" were excellently rendered. Mr. Heater conducted.——On the 20th ult. the Oratorio Society performed a new sacred Cantata, entitled *Out of the Depths*, the composition of Mr. G. W. Lyon, the Conductor of the Society. The solos were rendered by Miss Emily Moore, Mr. W. H. Cummings, and Mr. Thurley Beale, and the work was received with much favour by the audience. A selection from Rossini's *Stabat Mater* concluded the concert.

GUISBOROUGH.—The new organ erected in the parish church, built by Messrs. Harrison and Harrison, of Durham and London, was formally opened on Thursday afternoon, the 15th ult., by Mr. C. Bradley, from St. Paul's Church, and Mr. Clarke, the organist. The Archdeacon of Churchend preached an excellent sermon, and a collection was made at the conclusion of the service in aid of the organ fund. The choir sang Dr. Hayne's anthem, "The Lord descended from above," in excellent style, the duet being charmingly rendered by Miss Taunton and Miss Clarke.

ILKLEY.—A highly creditable performance of Mendelssohn's *Elijah* was given on the 14th ult., in the College Hall, by the Choral Society connected with the Institution, assisted by vocalists from Leeds, Bradford, Otley, &c. The solos were intrusted to the following vocalists: Miss Pauline Haddock, soprano; Miss Whitaker, contralto; Mr. B. Johnson, tenor; Mr. T. Law, bass. The principal instrumentalists were Messrs. G. Haddock, W. H. Cole, and T. Turner. The Principal of the College, Mr. E. Sewell, M.A., conducted.

LEEDS.—The Town Hall Organ Recitals given by Dr. Spark (the Borough organist) on Tuesday afternoons, have been uniformly well attended, and highly appreciated. On Whit Monday and Tuesday special Recitals took place, in the presence of nearly a thousand persons. The programmes, all of which were carefully selected for the display of the qualities of the instrument, have, nevertheless, appealed powerfully to the lovers of classical music.

LIVERPOOL.—A large audience assembled at the Institute on Saturday, the 10th ult., when the fiftieth open rehearsal of the Societa Armonica was given, under the conductorship of Mr. Armstrong, with Mr. Lawson as Leader. The instrumental works rendered were Mozart's overture, "Il Diretto," Haydn's Symphony, No. 12, Andre Romberg's andante "Sinfonia alla Turca," and Scotson Clark's "March aux Flambeaux." The vocalists were Messrs. Edwards and Yearsley. The various pieces were rendered in a very satisfactory manner.

MELBOURNE, AUSTRALIA.—The Philharmonic Society gave an Invitation Concert to the subscribers and their friends on the 17th February. The programme included Brahms's *Song of Destiny*, a new part song, "Night," by the Conductor of the Society, Mendelssohn's music to *A Midsummer Night's Dream*, and selections from *Samson* and *Israel in Egypt*. On Good Friday night Bach's *Passion* (St. Matthew) was performed for the second time in Melbourne. Miss Christian, Mrs. Smythe, Mr. Mavor, Mr. Newbery, and Mr. T. B. Brown were the principal vocalists. Mr. Henry Curtis played the obbligato solos. The choruses were rendered with great spirit. Mr. E. King was principal violin, Mr. G. Peake presided at the organ, and Mr. J. Summers conducted.

NEWLAND.—The Annual Festival of the choirs in this district was celebrated in the Parish church, on the 15th ult. The surpliced choirs occupied the chancel, the other choirs being placed in the side chapels and front seats in the nave. The special psalms were the eighth, eighty-fourth, and ninety-sixth, taken to single chants by Monk, Aldrich, and Barrow. Tallis's festal responses were used, the service being intoned by the Rev. H. T. Hoitt, vicar of Lydbrook, and the anthem was Mendelssohn's "Judge me, O God." The sermon was preached by the Rev. E. Machen, vicar of Staunton. The service throughout was well rendered, the responses being taken up with precision, and the pointing of the psalms being exceptionally good, reflecting much credit on the choirmaster, Mr. Brind, of Gloucester. Mr. Johnson, of Clearwell, presided at the organ.

NORTH BERWICK, N.B.—Mr. Frank Bates has lately been presented by a deputation from the North Berwick Musical Society with an exceedingly handsome writing and stationery desk combined, in Coromandel wood, with silver mountings, bearing the following inscription—"Presented to Mr. Frank Bates, by the members of the North Berwick Musical Society, as a mark of their esteem and appreciation of his services as their conductor."

NORWICH.—The tenth Concert given by the Norfolk and Norwich Musical Union took place on the 1st ult., in St. Andrew's Hall, when Dr. Bunnett's Cantata, *Lora*, was given for the first time in public, with great success. The solo vocalists were Mrs. Arthur R. Bullard, Miss Emily Harcourt, Mr. H. J. Minns, and Mr. W. N. Smith. A warm reception was accorded to the aria "White waxen star of memory long ago," very expressively sung by Mrs. Bullard; and the trio, "Oh, ask me if the roses love." At the conclusion of the Cantata, the composer was enthusiastically greeted. The second part consisted of miscellaneous pieces, which were well rendered. Dr. Bunnett conducted, Mr. Wilkins was leader of the band, and Mr. Walter Lain presided at the organ.

OXFORD.—On the 16th ult. a Concert took place in the Hall of Queen's College. The first part consisted of Barnett's *Ancient Mariner*; the second part being miscellaneous. The solos were taken by Masters Cooke and Basson, Mr. R. T. Marshall, Mr. W. Pierson, Mr. C. H. Hodges, and Mr. A. T. Tuckwell. Mr. T. W. Dodds conducted. ——On the 17th ult. the University Club gave a Morning Concert in

Wadham College Hall. The programme comprised instrumental compositions by Mendelssohn, Beethoven, Mozart, &c., and vocal pieces by Brahms and Schubert. Mdlle. Sophie Löwe was the vocalist. ——The Philharmonic Society gave a Morning Concert on the 19th ult. in the Sheldonian Theatre. Schumann's *Paradise and the Peri* formed the first part; the second part comprising Mendelssohn's Overture *Hebrides*, Weber's Jubilee Overture, &c. The soloists were Mdlle. Sophie Löwe, Mrs. H. Blake, Miss Enriquez, Mr. W. Shakespeare, and Mr. H. S. Howell. Mr. Taylor conducted. The Concert was very successful.

PARKSTONE, near BOURNEMOUTH.—On Wednesday, the 14th ult., an Organ Recital, in aid of the funds for the permanent Organ for the church, was given by Mr. Alfred J. Eyre, organist of S. Peter's church, Vauxhall, London. The Instrument built by Mr. Pulbrook for Captain F. Sandys Dugmore, of the 64th Regiment, is erected on a platform at one end of the large Parish School Room, and can thus be made available for Recitals, Concerts, &c. The programme consisted of selections from the works of Beethoven, Schubert, Heller, Molique, Bach, Smart, Mendelssohn, Rink, and Spohr, all of which were well rendered, Bach's Prelude and Fugue in D being re-demanded.——On Monday the 19th ult. an Instrumental Concert was given in the same room by several local amateurs; the violin playing of Mr. Sanders, of Poole, and the performance of Mendelssohn's *Ruy Blas* Overture being specially worthy of praise. Mr. Eyre contributed several solos on the organ.

PHILADELPHIA.—At the last Concert of the Orpheus Club, which was given at the Musical Fund Hall, the selection consisted of English and German Glees. The club was assisted by Mr. Richard Hoffman, the pianist, of New York, who created a great sensation, playing Mendelssohn's "Capriccioso," Chopin's "Polonaise," Op. 53, and his own admired composition, "Solitude," and brilliant Rondo "Cascarilla." The concert was a decided success.

RIPON.—On Monday evening the 29th May, the members of the Musical Society held their second Public Rehearsal in the Town Hall. The solo parts were sustained by Mrs. Eckersley, Master Cattle, Miss Empsall, and Mr. J. Thursfield. The Rev. J. R. Lunn, of Martin-cum-Grafton, presided at the harmonium, and rendered very efficient service. The programme opened with Mendelssohn's *Athalie*, which was very creditably performed. The second part consisted of glees, part-songs, duets, and solos. The Misses Robinson presided at the pianoforte, and Mr. E. J. Crow conducted.

SITTINGBOURNE.—On Thursday the 15th ult., the new Organ in the Wesleyan Chapel was opened with a Recital by Mr. E. G. Meers, of London. The instrument is by Hunter, of Kennington Road, and has two full manuals and pedal organ. In the evening the choir sang a selection of choruses, &c., from the *Messiah* and *Creation*. Mr. S. Neal Mobbs conducted, and Mr. Meers presided at the organ.

STAFFORD.—Mr. Inglis Bervon, organist and choirmaster of St. Mary's Church, gave a Concert in the Shire Hall on Tuesday evening the 30th May. The programme was varied in character, and carried through in a satisfactory manner. The vocalists were Miss Catherine Pickering, Mrs. Inglis Bervon, Mr. Senior, and Mr. Inglis Bervon. Part-songs were given by members of the Amateur Choral Society, and operatic selections by the band of the Society, under the leadership of Mr. H. Deakin.

TEDDINGTON.—A sacred concert was given on the 6th ult., when the first part of the programme was devoted to selections from the Oratorio *Ruth*, by G. Tolhurst; and the second part to selections from Handel's *Samson*. The Soloists were Mrs. Tucker, Miss Lizzie Dunham, Mrs. Neale, Mr. Bennett, Mr. Joseph Neale, and Mr. Sear. The solos were well rendered; and the choruses throughout gave great satisfaction. Mr. Dunham was the leader; and Mr. George Tolhurst conducted.

WEYBRIDGE.—An Instrumental quintett and vocal Concert was given at the mansion of W. B. James, Esq., Heathfield, on Saturday morning the 24th ult., for the benefit of Mr. H. P. G. Brooke (Organist and Director of the Choir of St. James's). The programme was well selected, and the various pieces were excellently rendered. The vocalists were Mrs. Alexander Wilson, Miss Churchill, the Misses Vickers, Doyne C. Bell, Esq., and C. Lloyd Morgan, Esq.; and the instrumentalists, Herr Deichmann (first violin), J. A. Morgan, Esq. (second violin), J. H. Wallis, Esq. (first tenor), Herr Borschchitzky (second tenor), and W. B. James, Esq. (violoncello).

WREXHAM.—The fourth Festival of the Deanery Choral Union took place in the Parish Church on Monday afternoon the 19th ult. The number of choirs was less than at previous festivals, but a large body of the Nave Choir, from the Cathedral at Chester, and some of the lay clerks were engaged to help them through the service. Mr. Cuzner conducted, and Mr. Armstrong, organist of Gresford, officiated at the organ. The sermon was preached by the Very Rev. the Dean of St. Asaph. At the conclusion of the service a collection was made in aid of the expenses of the Choral Union.——The Art Treasures Exhibition, under the patronage of Her Majesty, and for which gigantic preparations are being made, will be opened early in the present month. The organ, which is being erected by Messrs. Gray & Davison, is a very large one, consisting of 5 claviers, 50 stops, and 2,500 pipes. Mr. Edwin Harris, Organist of St. Mark's, Wrexham, and St. Mary's, Bersham, has been engaged to give two organ recitals each day during the three months the Exhibition will be open. Mr. John Thomas, Harpist to Her Majesty, is the Musical Director. The orchestra will hold 500 persons.

ORGAN APPOINTMENTS.—Mr. J. Austin Meen, to St. Andrew's, Stoke Newington.——Mr. W. Fouracre, to St. John's, Wembley, Middlesex.——Mr. H. Bennett, organist and choirmaster, to St. Mark's, Wrexham.——Mr. Frank Barton, organist and choirmaster, to the Parish Church, Brighton.——Mr. James Whitmore, to St. Mary, Monken Hadley, Middlesex.——Mr. T. S. Beswick, Organist and Choirmaster to All Saints' Church, Horton, Bradford.

CHOIR APPOINTMENT.—Mr. F. Langhorne Powell, alto, to All Saints', Cheltenham.

DURING THE LAST MONTH.

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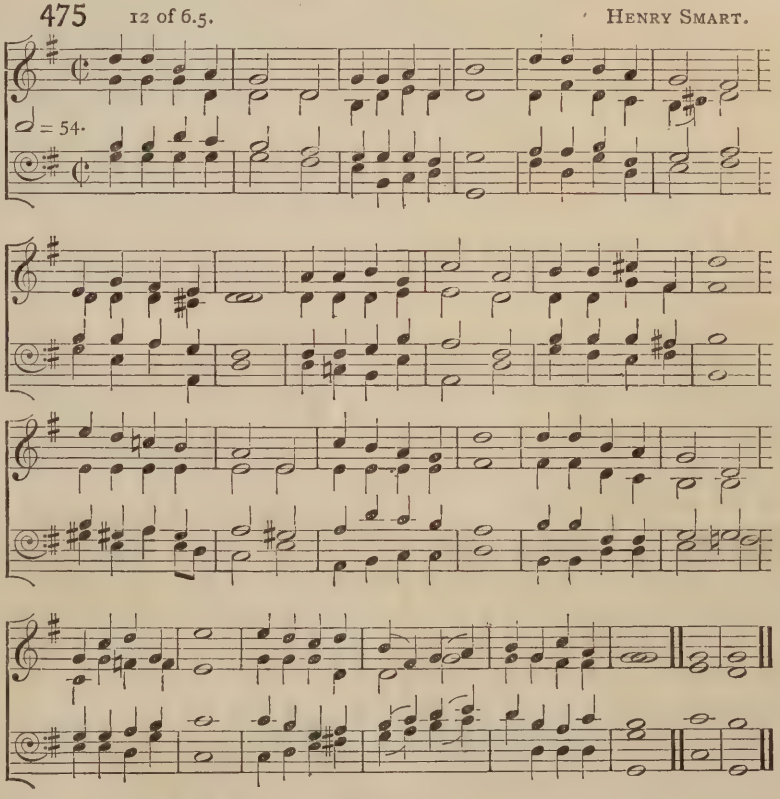

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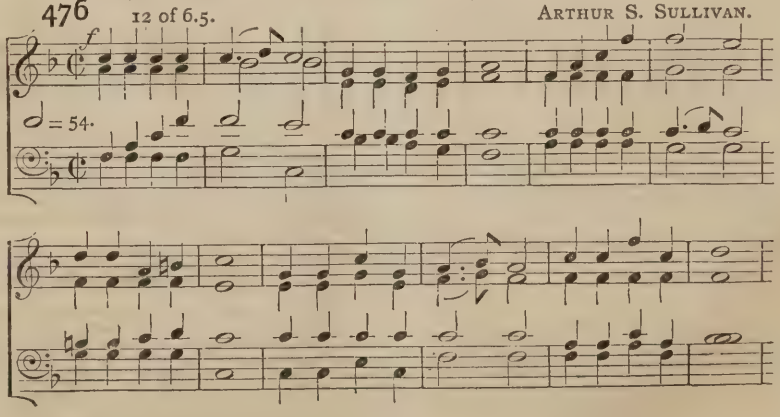

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THE MUSICAL TIMES
AND SINGING-CLASS CIRCULAR.
AUGUST 1, 1876.

THE LONDON MUSICAL SEASON.

BY HENRY C. LUNN.

No greater proof of the change which has taken place in the musical feeling of this country could be adduced than the fact that at one period the Italian Opera almost exclusively absorbed the attention of so-called lovers of the art, and that in the present day, although we have two establishments devoted to the lyrical drama, the progress of music is rather impeded than assisted by their existence. That the blind worship of the vocalists has mainly led to this result can scarcely admit of a doubt, the feeble operas written for the display of certain voices having so far supplanted the artistic creations which depend for their effect upon a perfect representation of the entire work that tickets are eagerly purchased, when established favourites warble, at an advanced price, without even a thought of the opera to be performed; and persons who used to frequent the pit are crowded out of their seats by the accession of aristocratic stalls, and compelled to look from a height at the brilliant assemblage which represents the "musical season." It can be no matter of wonder, therefore, that as the standard of art is lowered at the Opera-house it is raised in the Concert-room; and that the latter now takes the lead in guiding public taste is sufficiently evidenced by the circumstance of the Wagner Society having forced on lessees the necessity of producing "Lohengrin" and "Tannhäuser," in spite of the well-known opposition of some of the principal vocalists. Such a reform, once commenced, is not likely to stop; but if classical operatic works are to be adequately presented in this country, we are convinced that a wholesome and well-organized opposition must be commenced; for although, like all despots when sorely pressed, those in present power may yield occasional concessions, it is not to be expected that they will ever disregard a rich but inartistic majority in order to conciliate a poor but artistic minority.

At the Royal Italian Opera we certainly have had two productions which reflect credit upon the lessee; but both may be said to have been wrung from him by the pressure of public opinion. The performance of "Tannhäuser" in an establishment devoted to the glorification of *prime donne*, and with a chorus more accustomed to Italian than German Opera, received as much justice as could be expected under the circumstances. Most of the solo parts were cast to competent vocalists, and the scenery—with the exception of the "Hill of Venus," about as conventional a pantomime ballet scene as can possibly be imagined—may fairly be praised throughout. We can scarcely believe that this will be a favourite opera with the singers; but if it should become a favourite with the public, there can be little doubt that it will be frequently given, and vocalists will thus receive their first lesson in humility. Wagner may be a tyrant, but it must be remembered that composers have too long been ruled over by those who should be their loyal subjects; and if he teach them their real place in the artistic kingdom, we can readily forgive him for a little excess of zeal in carrying out so salutary a reform. We have already expressed our opinion upon Mr. Gye's other production, Verdi's "Aïda," a gaudy spectacle which, as it belongs to no recognized school, we may presume to be Egyptian. With such a heroine as Madame Patti, this work may form an occasional attraction next season, but we doubt whether it will be anxiously inquired for either by the subscribers or the public. There is little else to record of any importance at this establishment during the season. No first appearance has been more than a tolerable success; but Mdlle. Albani has materially advanced in public favour, whilst Mdlle. Thalberg, who has been most perseveringly put forward in the best parts, is still considered as merely "promising."

If the report circulated last autumn that Mr. Mapleson had taken Drury Lane Theatre for this year be true, the lessee must have had wonderful power in foretelling the coming "winter of very great severity," which, as he stated in his prospectus, "completely put a stop at times to building operations," and had much to do in preventing the completion of his "Grand National Opera House." Under these circumstances he may perhaps be excused for introducing no novelty, and falling back upon a *répertoire* which is always safe. We cannot but think, however, that in selecting from the programme he materially underrates the taste of the public, else why should he persistently keep such a work as Beethoven's "Fidelio" out of the bills until he is urged to perform it in consequence, as he frankly admits, of "numerous applications." If the patrons of the Opera know better what they want than the lessee, we shall be glad if they will occasionally make known their wishes in this manner; and it may then be possible that, in deference to "numerous applications," next year Cherubini's "Medea," which is constantly promised but never given, may be revived. To compensate for the absence of any novelty, however, we have had some stock operas very finely cast, "Don Giovanni" more especially, and M. Faure has proved a tower of strength in the company. Mdlle. Titiens has returned to England with her voice increased in power and certainty, and Mdlle. Varesi has been received with marked favour during the season. Madame Christine Nilsson has again been a powerful attraction, her singing being as satisfactory as ever, especially in the parts of *Alice*, in "Robert le Diable," and *Elsa*, in "Lohengrin." The gap in the tenor department is not likely to be filled by Signor Stagno, who has merely creditably passed through the season, and will be probably heard of no more.

We could readily forgive the Philharmonic Society for ignoring the claims of our native composers, if strenuous efforts had been made, as in the olden times, for procuring the highest-class works of foreigners; but when we find that the season has been chiefly occupied in reproducing compositions which are already known, or in presenting such an elaborate and pretentious work as the "Dramatic Symphony" of Rubinstein, we cannot but believe that the Society has abandoned its true mission and entered the lists as a mere concert-giving Association without any definite notion save the idea of making the performance pay. Even if it be found necessary to exhibit a "lion" pianist, it by no means follows that compositions not written for his instrument should occupy an important place in a programme hitherto presumed to be devoted to the creations of genius; and we shall be glad indeed to find in the prospectus for next season that the Directors have resolved, at least partially, to resume that policy which shed such a lustre upon the Society in its early days both at home and abroad.

Nothing need be said of the Sacred Harmonic Society, save that the usual number of concerts have been given, and the usual number of works performed. But little appeal is made by this institution to the general public; and if the subscribers, therefore, are satisfied with the reproduction of the same compositions year after year, there can be no just cause for complaint. The Crystal Palace, as our columns have testified, has honestly fulfilled the promises in the prospectus; and if Mr. Manns would only discountenance any attempt to meddle with the intention of composers, by adapting and re-arranging works the form of which has been stamped by its author, we should have nothing but praise for his laudable efforts to promote the spread of really good music. The Alexandra Palace has made a rapid stride in the right direction during the season. The revival of Handel's two almost unknown Oratorios, "Esther" and "Susanna," would alone have entitled the directors, and especially Mr. Weist Hill, upon whom has devolved the heavy responsibility of producing such elaborate works, to the thanks of all music-lovers; but, apart from these compositions, the programmes have latterly been in the highest degree interesting, and we may now confidently anticipate a brilliant future from an establishment which has manifested both the will and the power to produce the great works in art.

As we by no means expected that any musical benefit would accrue from the establishment of the Westminster Aquarium, we confess to feeling no astonishment at the result. On the opening day, as we have already recorded, the coldness of the audience during the concert was something remarkable; and although attempts have been made since then to attract the musical public to so unfavourable a locality, the real success will no doubt be the adjoining Theatre and the Skating Rink, with a "promenade concert" in the building for those who wish to walk about and see the fish. Meantime, we believe that we are correct in asserting that Dr. Sullivan has resigned his post as Musical Director.

During the season two works have been produced —one representing the old and the other the new German school—each with adequate interpreters, both vocal and instrumental, and each conducted by an artist whose heart was in the cause he advocated. We allude to the "Mass in B minor" of Bach, and the "Legend of St. Elizabeth" of the Abbé Liszt. Now, what was the result? On the first representation of Bach's Mass an enthusiastic audience applauded every number of the work as if it were a revelation in music; on the second performance every seat in the hall was filled, and the excitement could scarcely be repressed within reasonable bounds. The "Legend of St. Elizabeth," on the contrary, fell flatly upon a large body of listeners fully prepared to receive with favour a composition which had been lauded by its admirers as one of the choicest specimens of the "higher development" of creative art. If we are to draw a moral from this fact, it is that works which represent form and power are ever fresh, and that neither apathy nor opposition can crush them; whilst those which have the negative merit of abolishing the old models without creating new ones, can gain but the suffrages of those who, fancying it an age of art revolution, are content, as in political revolutions, to accept the most prominent opponents of law and order as the most enlightened apostles of the coming creed.

Some time ago, in mentioning the concert of one of the sworn disciples of the modern German school, we drew attention to the fact of his analytical programmes instructing the critics as to what should and should not be said respecting the compositions performed. On the appearance of Herr Rubinstein during the past season the principle seems to have been followed by many of the critics themselves, the admirers of the impulsive eccentric school not being content with recording the effect produced upon themselves, but deeming it necessary to strengthen their remarks by casting slurs upon all those who do not agree with them. That hero-worship should partially blind the judgment of those who consider themselves the elect is scarcely to be wondered at; but those who have preserved their freedom of thought are not to be ridden over by any art Juggernaut; and it is well that a protest should at once be made against a system which is aimed at the very root of free and independent criticism. Herr Rubinstein is a representative man, and with many faults has genius enough to command a hearing wherever he appears. Were his perfect mechanism and consummate mastery over every gradation of tone controlled by that reverence for his mission which places the art above the artist, he would be everything that his most earnest admirers claim for him; but when we find that many portions of the works he performs are simply used as vehicles for the display of the executant, and that his "new readings," as they are termed, derive much of their novelty from their flatly contradicting the expressed intentions of the composer, we cannot but feel that the wonder called forth by his playing is often created at the expense of the art, and that the eulogistic criticism of those who are carried away by his exaggerated style too much resembles the praise of the courtier, who is not only in ecstacies with the virtues of his lord and master, but even in his vices sees something to admire. That in spite of the meteoric appearance and temporary adoration of sensational artists, however, there is a public to admire the less demonstrative school is sufficiently evidenced by the large attendance at the Monday Popular Concerts, and at the many unpretending musical entertainments given by well-established professors during the season, the quiet but, in their way, perfect performances of Mr. Henry Leslie's Choir having been, as usual, amongst the most enjoyable concerts of the year.

The "Musical Association for the Investigation and Discussion of Subjects connected with the Art and Science of Music" seems to have been given over to the mathematicians. Papers involving much thought have been read; but we scarcely think that the Society appeals forcibly to either creative or executive musicians. No doubt it is interesting to inquire into our "perception of the direction of a source of sound," or to listen to a discourse on the "vibrations and resonance of columns of air," but all this has in reality nothing to do with music; and if the Council of the Society think with us that some practical result should be achieved by these meetings, a vigorous course of action will be at once necessary. The Association has already enrolled the names of several eminent men; and if papers on really useful subjects be desired, there are many, we think, who would be both ready and willing to be something more than mere ornamental members.

The opening of the "National Training School for Music" must be mentioned as one of the events of the season; and as it can no longer be spoken of as a foe to the Royal Academy of Music, we presume it must be spoken of as a friend. It is difficult indeed to understand why a separate establishment should

be organized for the reception of those very scholarships which the older Institution has been for years endeavouring to obtain; but as some of the most influential professors of the Training School are also attached to the Royal Academy, the amicable working of the two seminaries may be confidently relied upon. Meantime, we hope that the eloquence of the Lord Mayor and other speakers at the Mansion House Meeting on the necessity of encouraging musical education in this country may draw attention to the strenuous exertions of the Committee of Management of the Royal Academy of Music, which have resulted in the building of a new Concert-room and the enlargement of those premises in Tenterden Street around which cling some of the dearest recollections of the many professors who have received their education there; for if two National Schools of Music are to be supported, it appears strange indeed that not only aristocratic patronage but money influence should be exclusively bestowed upon one.

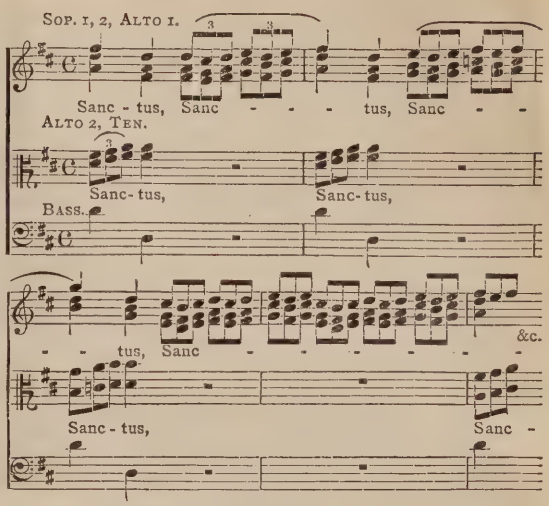
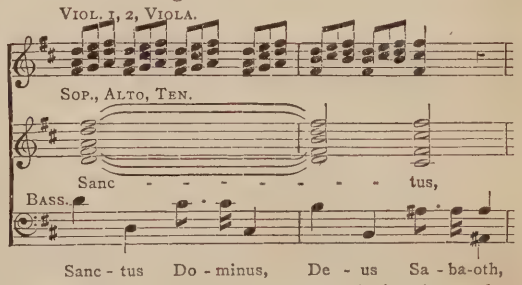
Those mongrel entertainments which used to be termed "Benefit Concerts" are now fast disappearing, their decline no doubt dating from the discovery of the fact that they were no "benefit" either to the art or to the artist. The performances of orchestral and choral works, and the Recitals of Chamber-music, which have arisen on the ruins of the former fashionable gatherings, so thoroughly represent at the present time the real place of music in this country, that both executants and composers should be watchful—if they care for anything beyond their mere personal advancement—that those to whom they submit the result of their talents should not only be amused, but, as Handel said, "made better" by what they hear. England is gradually shaking itself free from the reproach of not being a musical nation; but let us not rush to the opposite extreme, and go wild with excitement at every composer and performer—native or foreign—presented to our notice. However hyperbolical may be some criticism, whether verbal or printed, upon aspirants for our favour, there is always an under current of wholesome opinion which should at least be respected. The fashionable lounger and the impulsive enthusiast are equally dangerous elements in a concert-room. Healthy music cannot flourish save with healthy surroundings; and it will be well for the progress of the art in this, as in every other, country when the words *salon* and *virtuoso* are banished for ever from the musical vocabulary.

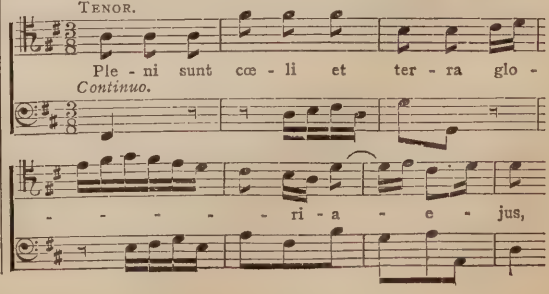
BACH'S MASS IN B MINOR.

BY EBENEZER PROUT, B.A.

(*Concluded from page* 523.)

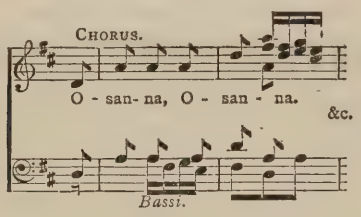
From one point of view the "Sanctus" must be considered the grandest and most wonderful portion of this stupendous Mass. Not only is it in all probability the most amply-developed setting of the words ever written—it is in three movements, which contain altogether no less than 316 bars—but it is more elaborate in its treatment of the voices than any other part of the work. The "Sanctus" and "Pleni sunt cœli" are for a six-part chorus—two trebles, two altos, tenor, and bass—while the "Osanna" is a double chorus in eight parts, with sometimes nearly as many more real parts in the orchestra.

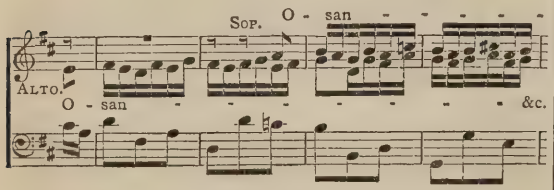
The first movement of the "Sanctus" has no *tempo* indicated; such indications with Bach are indeed the exception rather than the rule. It is evident, however, from the music that it should be an *andante maestoso*. The opening subject is the following:—

The accompaniments, which, to save space, are omitted in the above quotation, are for strings, three oboes, three trumpets, and drums; and as the three upper string-parts have mostly, and the three trumpets often, independent parts, much of the music is written in twelve real parts. A magnificent effect is produced in the course of this movement by a stately progression of the basses, with leaps of an octave against holding chords for the upper voice-parts, and moving triplets for the strings. The passage is so fine that, although difficult to compress, the first two bars must be given.

In addition to what is here quoted, the three oboes have an independent figure of accompaniment, while the trumpets and drums mark the accent on the first two crotchets of each alternate bar. This splendid passage is continued for seven bars, when it is succeeded by a scarcely less imposing sequence of sevenths. The grandeur of the whole movement will not soon be forgotten by those who have had the good fortune to hear it. After forty-seven bars, a close in F sharp minor leads to the second movement, an amply-developed fugue of 121 bars to the words "Pleni sunt cœli," &c., on the following subject:—



The other voices enter one after another, a curious point being that the first alto and second soprano are introduced simultaneously, with the entire subject given in thirds by the two voices. Thus far the chorus has been accompanied by the organ only, but when the bass, which is the last to make its appearance, enters with the theme an octave lower than in our quotation, the full orchestra is suddenly introduced with the most brilliant effect. For spirit and animation this fugue, as will be imagined from its subject, is a worthy pendant to the "Cum sancto spiritu" which concludes the "Gloria." Though less extended, it is by no means inferior in interest. Some of Bach's finest trumpet effects (now, alas! as already mentioned, impracticable) will be met with in this chorus. In several places we find sustained shakes on high notes, which would be magnificent if they could only be played; and near the end of the fugue the first trumpet imitates the soprano in the fourth above, at one bar's distance, in a masterly manner. This chorus ends with a full close in D, instead of leading, like the preceding, immediately into the next number.

It would be difficult to find a parallel in music to the eight-part "Osanna" which follows, unless it be in the "Passion according to St. Matthew," or in that wonderful though little-known double-chorus, "Nun ist das Heil," published in the tenth volume of the Bach Society's edition. Though the movement is of course not in eight real parts throughout, and the two choirs are often used antiphonally, the polyphonic writing is at times astounding, and more than one passage might be quoted, did space permit, which is in fourteen and even in sixteen parts. The chorus begins for unaccompanied voices in unison.

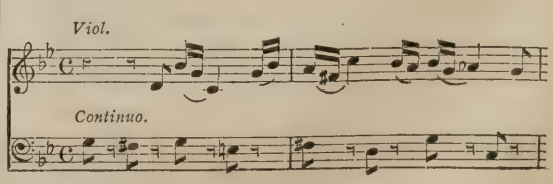


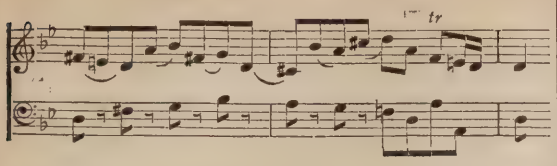
Much use is made of both the vocal and instrumental features of the above short extract. The semiquaver figure given first to the basses and then to the flutes is taken up successively by oboes, violins, and trumpets, after which the chorus enters with seven-part harmony, the first theme being now allotted to the bass voices. After a half cadence on A, a fugued subject is announced by the first alto, and taken up by the other parts of the first choir.

While the first choir continues its contrapuntal work the second enters from time to time in unison with the phrase "Osanna in excelsis" given in the last quotation but one, first in the original key of D, then in B minor, and again in G major, with splendid effect; after which the second choir takes up the fugued theme in the key of A, and the disposition of the parts is reversed, the first choir now having the unison passage in the keys of A, F sharp minor, and D successively. It is impossible to continue the analysis of the movement minutely from this point, for the interlacing and combinations of the voice parts become more and more elaborate, gradually working up to a most triumphant climax, after which a symphony of thirty-two bars ends this marvellous chorus.

The most extraordinary feature of this imposing "Sanctus" still remains to be mentioned. By those unacquainted with the music it might easily be supposed from the analysis just given that while wonderfully ingenious in its construction, the effect of so many different parts must necessarily be unclear, or at least sound laboured, and "smell of the lamp." As a matter of actual fact, however, when properly rendered, it is as distinct and intelligible—I will venture to add as melodious—as any of the lightest works of the Italian school; and herein lies the secret of its enormous power. Never was the art of concealing art more perfectly illustrated than in a great part of this Mass, and in no portion of it more than in the three movements just noticed.

The comparative inferiority, as a whole, of Bach's solo music to his choruses has been already mentioned in the course of these articles, and the tenor air, "Benedictus," suffers more perhaps than almost any other number of the present work from its close proximity to the gigantic movement which has preceded it. It is in B minor, $\frac{3}{4}$, accompanied only by a solo violin and the *continuo*. It would be little short of an impertinence to speak of the voice part as unvocal, yet it is difficult either to hear or to read this movement without feeling that the tenor singer is treated exactly as if he were another instrument added to the score. It is not necessary to dwell in detail upon this air, because it is certainly one of the weakest movements of the Mass; its chief interest lies in the opportunity it affords to the solo violinist to show a fine tone and an elevated style of performance. The "Osanna" is repeated, according to rule, after this song.

The "Agnus Dei," the last solo in the Mass, is also unmistakably the finest. It is written for an alto voice (G minor, common time), with an accompaniment, frequently employed also by Handel, of violins in unison, basses, and organ. The principal subjects, as mentioned in the first of the present paper, are taken from an alto song in the "Ascension Oratorio," and a comparison of the two settings is of very great interest. In the Oratorio the song is in A minor instead of G minor; the orchestration is the same in both works; but for the Mass not only are considerable alterations made both in the voice part and accompaniments, but the air is compressed by more than one-third—there being in the earlier version 79 bars, and in the later only 49. The violins are here employed nearly throughout in the lower part of their compass, and the harmonies, which are hinted at rather than given (the bass of this movement is not figured in the score), are of peculiar beauty and dignity. The quotation of the first four bars of the opening symphony will show the dignified style of the music:—



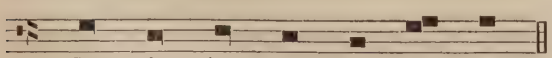


In the hands of a fine singer, this whole air is most impressive. The admirable performance of it by Madame Patey was one of the features of the evening, when the Mass was given recently at St. James's Hall.

It is not very easy to see for what reason Bach should have repeated for his "Dona nobis pacem" the chorus "Gratias agimus." The two movements are identical, with the exception of one or two very slight alterations necessitated by the difference of the words. Was there a feeling in the mind of the composer that when the divine peace was granted there was cause for thankfulness on the part of the recipient, and did Bach intend to convey this idea musically? The stately ecclesiastical style of this final fugue is certainly more suited to the text than some of the settings to be met with in the Masses of other composers, which are so lively as to suggest the idea that the worshippers are exceedingly glad to get out of church. As the chorus has been already noticed on its first appearance in the work, it is needless to repeat what was then said.

These articles have extended to far greater length than was designed in commencing them; yet, in laying down my pen, I do so with a feeling that I have done my subject most inadequate justice. Mere verbal description of music must at best be unsatisfactory; and when, as in the present instance, the music is one of the most astonishing productions of human genius, it is more than ordinarily difficult to convey any distinct idea of it to those who do not know it for themselves. To persons who are already familiar with the Mass these articles will present little or nothing that is new; my object in writing them has been to direct the attention of those who have not yet made its acquaintance to one of the most interesting and instructive works in the whole range of music. For the sake of such it may be well to add in conclusion that excellent cheap editions both of the orchestral and vocal scores are published by the eminent firm of Peters, in Leipzig.

P.S.—Since writing the above, I have received a note from a musical friend relative to the first chorus of the "Credo," noticed last month. The writer says: "The subject of the first chorus in the Creed is neither more nor less than the intonation of the Creed—note for note the plain-song music which the clergyman uses to the words 'Credo in unum Deum,' or in the English, 'I believe in one God.' I suppose the age of this intonation is as unknown as that of the music of the 'Sursum corda;' the notes, I believe, are found in the earliest MS."



My informant, whose modesty induces him to withhold his name, is no mean authority on ecclesiastical music, and the fact he has mentioned is of such interest, that it well deserves a note in concluding these articles.

Mr. Frederick Gye, of the Royal Italian Opera, Covent Garden, has, in a letter to the principal newspapers, raised a question respecting the probable success of Mr. Mapleson's "Grand National Opera House," which, it appears to us, concerns only those who have a commercial interest in the undertaking. According to Mr. Gye's calculation, the speculation cannot answer; but Mr. Mapleson, in his reply, proves the contrary; and those who take a pleasure in studying operatic statistics may amuse themselves by arriving at a satisfactory solution of the puzzle. We cannot but think that Mr. Gye was most ill advised in entering into a controversy in which he is, as he freely admits, an "interested critic." Whether there is a fashionable public to support two Italian Opera Houses may be an important problem for the lessees to solve; but artists who have long ceased to believe that either establishment has the slightest bearing upon the progress of music in this country will be tempted to exclaim with Mercutio, "a plague o' both your houses."

It is scarcely perhaps necessary to say that had we not ascertained that musical degrees were never conferred by a Foreign University, we should not have stated the fact. Mendelssohn and several other German artists were *not* Doctors of Music, although many persons supposed them to be. The author of the epistle addressed to the Musical Times, written on a post-card, and signed "Amateur," accusing us of putting forth "miserable delusions and lies," may perchance be deluded into the belief that in returning to this subject we are replying to his elegant communication, received during the past month; and therefore it is well to say that, although he may think proper, after reading these lines, to apologize for his insulting remarks, our information is solely addressed to those who have expressed their doubts on the matter in sufficiently courteous terms to receive attention.

The rehearsals for the forthcoming Festival at Birmingham are proceeding with vigour, and we understand that most of the new works are in a forward state of preparation. Professor Macfarren's Oratorio, "The Resurrection," is spoken of in the warmest terms by the principals who will be engaged in its interpretation, and the Cantatas by Gade and Cowen are expected to prove highly successful. The Hereford Festival, it is anticipated, will be one of the most remunerative ever given, for not only has an unprecedentedly large number of stewards been secured, but the Corporations of Worcester and Gloucester intend to be present, as a protest against the apology for a Festival organized last year by the Dean of Worcester. In October the Bristol Festival will take place, under the direction of Mr. Charles Hallé. No new work will be performed, but the programme will include Mendelssohn's "Elijah" and "Hymn of Praise," Handel's "Israel in Egypt" and "Messiah," Spohr's "Fall of Babylon," Beethoven's "Engedi," and Verdi's "Requiem."

MOZART'S WORKS.

Of all the great composers there can be little doubt that Mozart was the most prolific. It is indeed probable that the actual number of Haydn's works is larger; but it must be remembered that the composer of the "Creation" lived to the age of seventy-seven, while Mozart died at thirty-five. Yet during this short life he produced, as we know

from Ritter von Köchel's thematic Catalogue, at least 626 complete compositions, besides nearly a hundred more or less extensive fragments of others. It is therefore hardly surprising that of this enormous mass of music a considerable proportion should still be entirely unknown. There are more than two hundred works which as yet remain in manuscript, while a large number of those which have been published are so incorrect and incomplete that they can hardly be said to be known at all, as Mozart wrote them.

It will readily be imagined that the publication of a complete and uniform edition of the entire collection of Mozart's compositions must be a truly herculean undertaking—one, indeed, upon which none but a firm of the very first rank could enter with any chance of success. A prospectus now lies before us, issued by Messrs. Breitkopf and Härtel, of Leipzig, the largest and most eminent music-publishing house in the world, for such an edition. Messrs. Breitkopf and Härtel, as many of our readers will be aware, published some ten years ago a complete edition of Beethoven's works, and they are at present engaged upon a similar labour for the works of Mendelssohn. Both of these, though extensive undertakings—the Beethoven edition containing 264 works, while that of Mendelssohn, when completed, will comprise 157—are mere child's play in comparison with an edition of Mozart. It is not merely the number of the works but the extent of many of them which renders the task so colossal. Out of the 626 works given in Köchel's Catalogue, about 540 will be included in this edition, the remainder being either lost, not quite complete, or of doubtful authenticity. These 540 works will be divided into 23 series; and a brief abstract of the contents of each will doubtless prove interesting to our readers. The first seven series comprise the vocal music, viz.: 15 masses, 7 litanies and vespers, 31 miscellaneous pieces of sacred music, 5 cantatas with orchestral accompaniment, 21 operas, 56 airs, trios, quartetts, and choruses with orchestra, 39 songs with piano, and 20 canons. Next come five series of orchestral music, including 41 symphonies, 31 divertimenti and serenades, 21 marches and small orchestral movements, 25 sets of dances, and 21 concertos for a stringed or wind instrument, with orchestral accompaniment. We then have three series of chamber compositions—9 stringed quintetts, 31 stringed quartetts, 3 duets, and 1 trio. The pianoforte works occupy seven more series, divided as follows: 28 concertos, 11 quintetts, quartetts, and trios, 43 sonatas and two sets of variations for piano and violin, 8 pieces for four hands, 21 solo sonatas and fantasias, 15 sets of variations, and 18 smaller piano pieces. The twenty-third series contains 17 sonatas for organ with orchestral accompaniment; and in addition there will be a supplemental series containing the most important incomplete works, such as the "Requiem" and the operas *L'Oca del Cairo* and *Lo Sposo deluso*, as well as any of those at present supposed to be lost which may come to light while the edition is in progress.

From the above enumeration it will be seen at once that the task which Messrs. Breitkopf and Härtel have undertaken is an enormous one. The twenty-one operas and forty-nine symphonies alone would make a goodly collection, and these are but two series, though of course two of the largest, out of the twenty-three. It will probably be a reasonable estimate to say that the whole collection will fill some seventy or eighty volumes. In form as well as in type, it is to be uniform with the editions of Mendelssohn and Beethoven, and is to be brought out at the same extremely moderate price—about fourpence for a sheet of four pages. The publishers further guarantee that the cost of the whole edition shall under no circumstances exceed £50. Subscribers who do not wish for the entire collection can take any one or more single series. It is only contemplated at present to bring out the works in full score; but the publishers express their intention of printing also the separate parts of those which seem likely to be useful for concert purposes.

We have only to add that subscribers' names for this country will be received by the publishers of this journal.

HER MAJESTY'S OPERA.

The indisposition of Mdlle. Titiens has unfortunately compelled many alterations in the arrangements at this establishment; but we are glad to say that on her reappearance she sang as finely as ever. In proof of the classical taste of this great vocalist, she had Beethoven's "Fidelio" for her benefit, again asserting throughout this arduous work her supremacy in a line of characters too seldom presented to our notice, though (considering the crowded state of the house) it would be difficult to divine the reason. This occasion—the 22nd ult.—was announced as the last night of the season; but an extra performance was given on the following Monday for the benefit of M. Faure, who selected, most wisely, the opera "Don Giovanni," Mozart's libertine hero being, without question, one of this artist's finest assumptions.

ROYAL ITALIAN OPERA.

As we predicted, Verdi's showy opera, "Aïda," has obtained no hold upon the public; but it has been played to good houses, and may very probably be again heard of next season, if not on its own account, at least on that of Madame Patti, who sings the part of the heroine as if she really liked it. What induced the lessee to produce "Crispino e la Comare"—a weak opera with a weak cast—for one night is, like many other acts of the management, perfectly incomprehensible; nor indeed could we see the object of giving a single performance of Ambroise Thomas's "Hamlet," for it can scarcely be imagined that with Signor Cotogni as the Danish Prince any portion of the music would make its way to the sympathies of the audience. On the closing night, Saturday the 15th ult., Meyerbeer's "L'Etoile du Nord," Madame Patti in the part of *Catherine*, and M. Maurel in that of *Peter the Great*, was given.

PHILHARMONIC SOCIETY.

The ninth concert, on the 26th June, was in every respect highly interesting, but the absence of any novelty renders any notice unnecessary, save that a good word should be said for Mrs. Bodda-Pyne's singing of Handel's "Lascia ch'io pianga," though we may venture to express a doubt whether it is politic for a soprano, after an active public life, to come forward as a contralto. At the tenth and last concert of the season, Madame Essipoff's rendering of Chopin's pianoforte Concerto in E minor was an attractive feature in the programme, and we may also compliment the band (under the able direction of Mr. W. G. Cusins) upon a very fine performance of Beethoven's "Eroica" Symphony. The vocalist was Miss Emma Beasley, of the Royal Academy of Music, who replaced Madame Edith Wynne, absent from indisposition, and was warmly received.

ROYAL ACADEMY OF MUSIC.

An Orchestral Concert of the students of this Institution was given at St. James's Hall, on the 5th ult., before a large audience. Compositions by the pupils formed an important feature in the programme; and, although these were, of course, not equal in merit, enough was shown to prove the excellence of the system of instruction pursued in the Academy, for all were constructed on models worthy of imitation. Miss Oliveria Prescott's first movement of a Symphony was a creditable specimen of a solid school of writing, and the same may be said of Mr. H. W. Little's Overture. Mr. J. Ridgway's Capriccio for the pianoforte (played by the composer), evidenced the possession of decided talent in the young author; and Mr. A. H. Jackson's "Intermezzo," in C minor, gave proof of steady progress in one who has already won an honourable position in the Institution. The pianoforte performance was exceptionally good, Miss Ethel Goold (the present holder of the Lady Goldsmid Scholarship) giving so fine a rendering of Mendelssohn's Concerto in G minor as almost to make us forget that it was the performance of a student; Miss Clara Cooper (the Sir Francis Goldsmid Scholar) showing not only innate musical feeling, but the result of

careful teaching, by her execution of the first movement of Dussek's Concerto in B flat, and Mr. Deas displaying a good touch and an intelligent perception of the author's meaning in the first movement of Mozart's Concerto in C. Special praise must also be awarded to Miss Frances Thomas for her performance of the first movement of Mozart's clarionet Concerto in E flat, to Miss Julia de Nolte (Professors' Scholar) for her refined and thoroughly artistic rendering of Vieuxtemps' Reverie in E flat, on the violin, and to Mr. A. Harper, who gave the double bass *obbligato* to Vincent Novello's air, "Thy mighty power," (well sung by Miss Amy Aylward) with such a perfect command of his difficult instrument as to elicit the warmest applause, and amply to justify his position as "Professors' Scholar." Amongst the vocalists, Miss Marian Williams, in Handel's "Let the bright Seraphim" (Trumpet obbligato, Mr. T. Harper), Miss Kate Brand, in Mozart's "Deh vieni," Miss Agnes Larkcom, in "Casta diva," and Mr. Wadmore, in a clever Recitative and Air by W. Dorrell, particularly distinguished themselves; vocal compositions being also given with much success by Misses Lita Farrar, Marie Duval, and Mary Davies, Messrs. Seligmann, George, and Gordon Gooch. The concert was conducted by Mr. Walter Macfarren with his usual judgment and precision.

The annual distribution of prizes took place in the concert-room of the Institution on the 21st ult., before a large audience. The awards were given by Madame Christine Nilsson, after some music had been performed by the students, and Professor Macfarren had, in an eloquent speech, traced the rise and progress of the Academy to its present state of prosperity. The results were as follow:—

Memorial Prizes.

Lucas Silver Medal.—From a design by T. Woolner, R.A. In Memory of Charles Lucas, student, professor, conductor, and principal, for the composition of the Magnificat for one or more solo voices, chorus, orchestra, and organ. Examiners: H. C. Banister, H. C. Lunn, C. Steggall, Mus. D., Cantab., Arthur Sullivan, Mus. D., Cantab., the Conductor, and the Principal—Eaton Faning. Highly commended—Oliveria L. Prescott.

Parepa-Rosa Gold Medal. In memory of Euphrosyne Parepa-Rosa (endowed by Carl Rosa), for the singing of pieces selected by the Committee. Examiners: G. Benson, Ettore Fiori, Manuel Garcia, P. Goldberg, A. Randegger, F. Walker, T. A. Wallworth, and the Principal—Mary Davies. Highly commended—Annie Albu, Amy Aylward, Jessie Jones, Agnes Larkcom, and Marian Williams.

Sterndale Bennett Prize—Purse of 10 Guineas. In memory of Professor Sir William Sterndale Bennett, Mus. D., M.A., D.C.L., student, professor, and principal. For the playing of a composition by Professor Sir William Sterndale Bennett, selected by the Committee. Examiners: H. R. Eyers, Walter Fitton, F. B. Jewson, S. Kemp, Walter Macfarren, Arthur O'Leary, Brinley Richards, Harold Thomas, Frederick Westlake, T. Wingham, and the Principal—Kate Steel. Highly commended—Janie Burrough, Ethel Goold, Edith Brand, Margaret Bucknall, and Nancy Evans.

Annual Prizes, Female Department.

Certificates of Merit (the highest honour attainable at this Examination, awarded only to students who have previously received Silver Medals)—Singing: Mary Davies, Jessie Jones, Agnes Larkcom. Pianoforte: Edith Brand, Margaret Bucknall. Violin: Gabrielle Vaillant.

Silver Medals (to those who have already received Bronze Medals.)—Singing: Annie E. Bolingbroke, Marian Williams. Pianoforte: Alice Borton, Ethel Goold, Kate Steel, Nancy Evans. Violin: Ada Brand. Clarionet: Frances Thomas.

High Commendations (to those who have already received Bronze Medals.)—Singing: Annie Butterworth, Hannah Edouard, Marietta Phillips, Marie Duval, Mary Jane Williams. Pianoforte: Clara Cooper, Ellen Holmes, Isabel Thurgood.

Bronze Medals.—Singing: Annie Albu, Amy Aylward, Kate Brand, Thekla Fischer, Ellen Orridge, Hannah Roby. Pianoforte: Alice Heathcote, Kate Lyons, Minnie Elwell, Jessie Percivall, Emily Tate, Fanny Boxell, Julia Chute, Fanny Ellis, Margaret Robertson, Annie Frost. Organ: Mary Butterworth.

Examiners.—Harmony: H. C. Banister, H. C. Lunn, C. Steggall, Mus. D., Cantab., Arthur Sullivan Mus. D., Cantab., and the Principal. Singing: G. Benson, Ettore Fiori, Manuel Garcia, P. Goldberg, A. Randegger, T. A. Wallworth, and the Principal. Pianoforte: H. R. Eyers, Walter Fitton, F. B. Jewson, Walter Macfarren, Arthur O'Leary, Harold Thomas, Frederick Westlake, T. Wingham, and the Principal. Orchestral Instruments: F. J. Amor, H. Lazarus, Walter Pettit, F. Ralph, P. Sainton, John Thomas, A. White, and the Principal. Organ: Sir J. Goss, Mus. D., Cantab., C. Steggall, Mus. D., Cantab., and the Principal.

Male Department.

Certificates of Merit.—Pianoforte: F. W. W. Bampfylde.

Silver Medals.—Pianoforte: Tobias Matthay, Edward Morton, Lindsay Deas. Organ: Henry R. Rose. Harmony: H. Walmsley Little. High Commendation—Harmony: Arthur H. Jackson.

Bronze Medals.—Singing: Gordon Gooch, James Sauvage. Pianoforte: H. Walmsley Little, Tom Silver, Arnold Kennedy, George Elliott, Alfred Luton, Henry R. Rose. Harp: Taliesan James. Violin: George Bowron. Harmony: Eaton Faning.

Prize Violin Bow (made and presented to the Institution by Mr. James Tubbs, of Wardour-street).—Frank B. Smythies.

Second Study.—Highly commended—Violoncello: George Elliott.

Examiners.—Harmony: H. C. Banister, H. C. Lunn, C. Steggall, Mus. D., Cantab., Arthur Sullivan, Mus. D. Cantab., and the Principal. Singing: G. Benson, Ettore Fiori, Manuel Garcia, P. Goldberg, A. Randegger, T. A. Wallworth, and the Principal. Pianoforte: H. R. Eyers, Walter Fitton, S. Kemp, Arthur O'Leary, Harold Thomas, Brinley Richards, Frederick Westlake, T. Wingham, and the Principal. Orchestral Instruments: F. J. Amor, H. Lazarus, Walter Pettit, F. Ralph, P. Sainton, J. Thomas, A. White, and the Principal. Organ: Sir J. Goss, Mus. D., Cantab., C. Steggall, Mus. D., Cantab., and the Principal.

Potter Exhibitioner.—F. W. W. Bampfylde. Westmorland Scholar—Marie Duval. Sterndale Bennett Scholar—Tom Silver. Welsh Choral Union Scholar—Mary Davies. Parepa-Rosa Scholar—Clara Samuel. Sir John Goss Scholar—Ernest Ford. Lady Goldsmid Scholar—Ethel Goold. Sir Francis Goldsmid Scholar—Clara Cooper. Professors' Scholars—Violin: Julia de Nolte. Double Bass: Alfred Harper.

Several students also received presents of books.

A very successful Choral Festival, consisting of two Services, was given at St. George's Chapel, Windsor, on Thursday the 27th ult., in aid of the Choir Benevolent Fund. The choir of St. George's Chapel was augmented to about sixty voices by members of the choirs of the Chapel Royal, St. Paul's Cathedral, Westminster Abbey, and Eton College, while at both services the addition of a small orchestra was a special feature and added much interest to the proceedings. The service in the morning was Gibbons in F, the anthem being Sir George Elvey's "O be joyful in God," originally composed for the Fund. Before the conclusion of the prayers the following anthems, arranged in historical order, were sung: "Bow thine ear" (Bird); "Hosanna" (Gibbons); "O give thanks" (Purcell); "Cry aloud and shout" (Croft); "O clap your hands" (Greene); "O where shall wisdom be found" (Boyce); "Lift up thine eyes" (Sir John Goss), concluding with Handel's Hallelujah Chorus. The Evening Service commenced shortly after 5 o'clock, the Magnificat and Nunc Dimittis being sung to Stephen Elvey's arrangement of Croft in A, accompanied by the orchestra. The Anthems were Sir George Elvey's "Sing, O heavens," Mendelssohn's "Why rage fiercely the heathen," and Handel's Coronation Anthem, "The King

shall rejoice." The musical arrangements were admirably carried out under the direction of Sir George Elvey, who also officiated at the organ. H.R.H. Princess Christian was present at the Afternoon Service. The collections and donations amounted to about £90.

Mr. Walter Macfarren gave a Morning Concert at St. James's Hall on the 1st ult., before a highly appreciative audience. As may be expected, the performance of the *bénéficiare* was one of the principal attractions of the programme, although when we state that he was aided in the instrumental department by his talented pupil Miss Kate Steel (of the Royal Academy of Music) at the pianoforte, Mr. Lazarus (clarionet), and Messrs. Sainton, Amor, Burnett, Pettitt, and White (violins, viola, violoncello, and contra-basso); that Miss Jessie Jones and Mr. Cummings were the solo vocalists, and that a selection of part-music was given by a group of female students of the Royal Academy of Music, it will be seen that, with the modesty of a true artist, Mr. Macfarren did not place himself in undue prominence before his supporters. As a composer he was well represented on the occasion. His "Suite de Pièces," already most favourably mentioned in our reviewing columns, and the Second Sonata for pianoforte and violin, which we hope shortly to notice at length, were exceedingly well rendered and warmly applauded, the valuable services of M. Sainton being secured for the latter work. The programme also included Mozart's Trio in E flat, for pianoforte, clarionet, and viola, Mendelssohn's pianoforte Duet "Allegro Brillante" (Op. 92), in which Miss Kate Steel ably assisted her master, and Sterndale Bennett's Sestet in F sharp minor, which with the concert-giver at the pianoforte, and the stringed instruments in the hands of the artists already named, it is needless to say, went to perfection. Signor Randegger accompanied the vocal music with his accustomed care and intelligence.

Mr. John Thomas's Concert, at St. James's Hall, on the 22nd June, with a full orchestra and band of harps, attracted a large audience. The programme included Mr. Thomas's Cantata "Llewellyn," the principal parts of which were excellently rendered by Madame Edith Wynne, Mdlle. Enriquez, Mr. W. H. Cummings, and Mr. Lewis Thomas, the choruses being given with much care and precision by the Welsh Choral Union. The music of the Cantata is extremely melodious, and the reception of the work throughout must have been highly flattering to the composer. Mozart's MS. Concerto for harp and flute (well played by Messrs. John Thomas and O. Svendsen) was also an interesting item in the programme.

The St. George's Glee Union gave a performance at the Pimlico Rooms, on the 7th ult., for the first time in London, of a new Cantata entitled "Endymion," by Mr. E. Aspa, words by V. Amcotts, Esq. The work, which is light and pastoral in character, is one which will probably be heard frequently, the music having decided merit, and being especially available for those choral societies who cannot command the services of a band. It was well performed throughout, and received with much approval, encores being numerous to a fault. The Misses Spear, White, and A. Bliss, and Messrs. Jekyll and Thurley Beale gave due effect to the solos. Mr. E. Aspa presided at the pianoforte, and Mr. C. P. Mann at the harmonium. The incidental lyrics were recited by Mr. Wheeler. Much credit is due to Mr. T. Garside, who conducted, for the very satisfactory performance of the Cantata, at the conclusion of which enthusiastic calls were made for the composer. The hall was crowded.

Mr. Richard Blagrove's ten Concertina Concerts, the last of which took place at Langham Hall on the 6th ult., have proved in the highest degree interesting, not only as demonstrating of how much these instruments are capable in the hands of experienced performers, but as really good specimens of artistic and well-considered entertainments of chamber-music. Concertos, Septetts, Quartetts, Trios, and Duets by the best composers have been constantly included in the programmes, and these, executed by thoroughly competent players upon treble, tenor, bass, and double bass concertinas, have been received by most appreciative audiences with a satisfaction which may be accepted by the concert-giver as the best reward for his unwearied exertions in the cause. We understand that the concerts will be recommenced in January next; and that if at the conclusion of the series there should be any surplus, a Concertina Fund will be formed for the purpose of getting works written expressly for these instruments.

The Summer Evening Promenade Concerts, at the Alexandra Palace, under the direction of Mr Weist Hill, which commenced on the 11th ult., appear likely to prove in the highest degree attractive. The prospectus for the series announces an excellent selection of music, including Overtures and Operatic arrangements for the band, and Part-songs, Madrigals, and Glees for the choir, which has been augmented to five hundred for the occasion.

Messrs. A. and S. Gatti announce that the annual series of Promenade Concerts at Covent Garden Theatre will commence on Saturday the 5th inst., under the conductorship of Signor Arditi.

The fifty-third monthly Concert of the Grosvenor Choral Society took place on Friday the 21st ult. at the Grosvenor Hall, Buckingham Palace Road. The programme was miscellaneous and included part-songs, solos, duets, and pianoforte solos. The vocalists were Misses Turner, Meldrum, and Smetzer, and Mrs. A. Dye, and Messrs. A. L. Fryer, H. Baker and W. Powell; pianist, Mr. J. H. Maunder. Mr. Henry Leslie's Cantata, "Holyrood," will shortly be performed by this Choir.

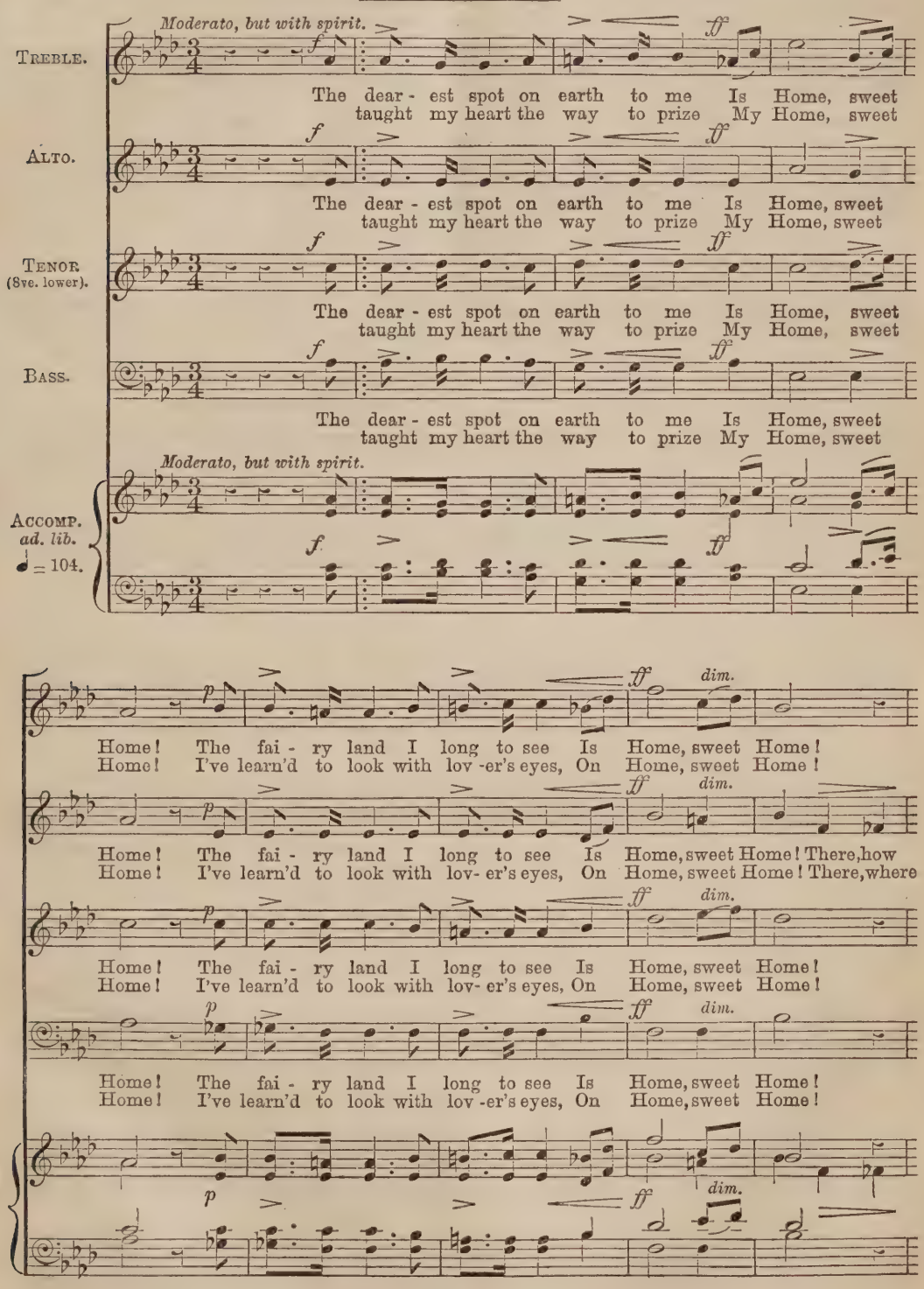
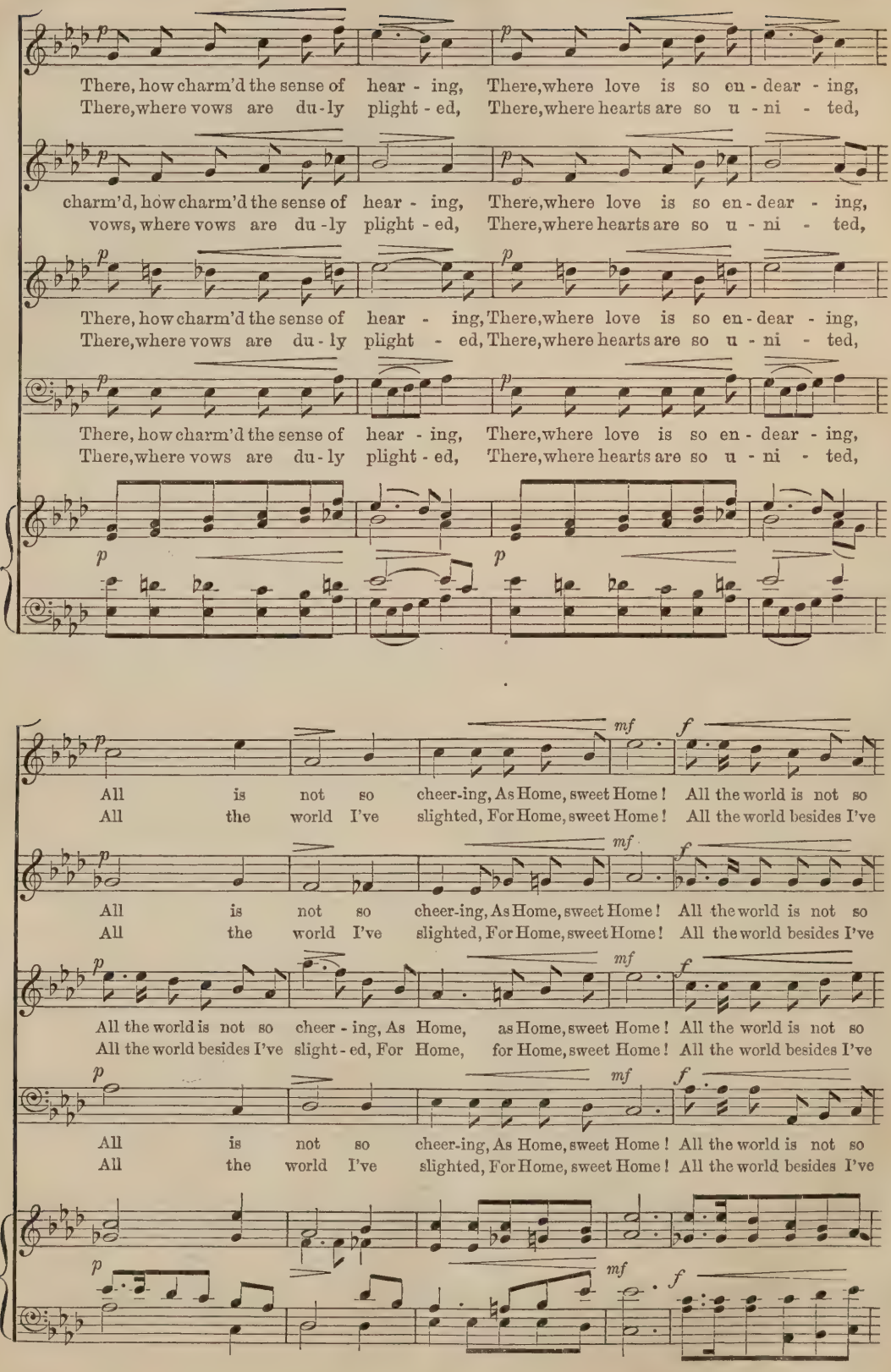
At the Midsummer Examinations at Trinity College, London, the following candidates satisfied the examiners: *Licentiates in Music*—T. R. José, Mus. B., Trinity College, Dublin; A. H. Mann, Mus. B., Oxon., Organist of King's College, Cambridge; the Rev. F. G. M'Nally, B.A., Trinity College, Dublin; W. Power O'Donoghue, Mus. B., Hertford College, Oxford; Walter Stokes, Birmingham; G. F. Smith, Royal Academy of Music. *Associates in Music*—Arthur Nelson, Vicar-Choral of Armagh; William Sherriff, Manchester; T. H. Spinney, Salisbury. *Students in Music*—F. Howard Amory, Trinity College, London; Thomas Diss, Trinity College, London; Sidney H. East, Trinity College, London; H. Ripley, Hampton-on-Thames. *Harmony Prizeman*—T. H. Spinney, Assoc. Mus. The following passed in the Preliminary Arts Examination only—P. Kelly, C. Peters, H. Stanbrook. Nineteen candidates entered, five of whom failed to obtain the positions for which they entered, and two others withdrew from the examination. The examiners in the Musical Sections were: Singing and Choir Management—John W. Hinton, M.A., Mus. D., Trinity College, Dublin; Musical History—H. G. Bonavia Hunt, Mus. B., Christ Church, Oxford; Harmony—Edward J. Hopkins, Organist of the Temple Church; Counterpoint, Canon, and Fugue—Humphrey J. Stark, Mus. B., New College, Oxford. The examiners in the Preliminary Arts Section were—Dr. J. W. Hinton, M.A., H. G. Bonavia Hunt, Mus. B., Professor W. T. Jennings, B.A., and H. Ogle Moore, B.A. The Singing Prize was not awarded.

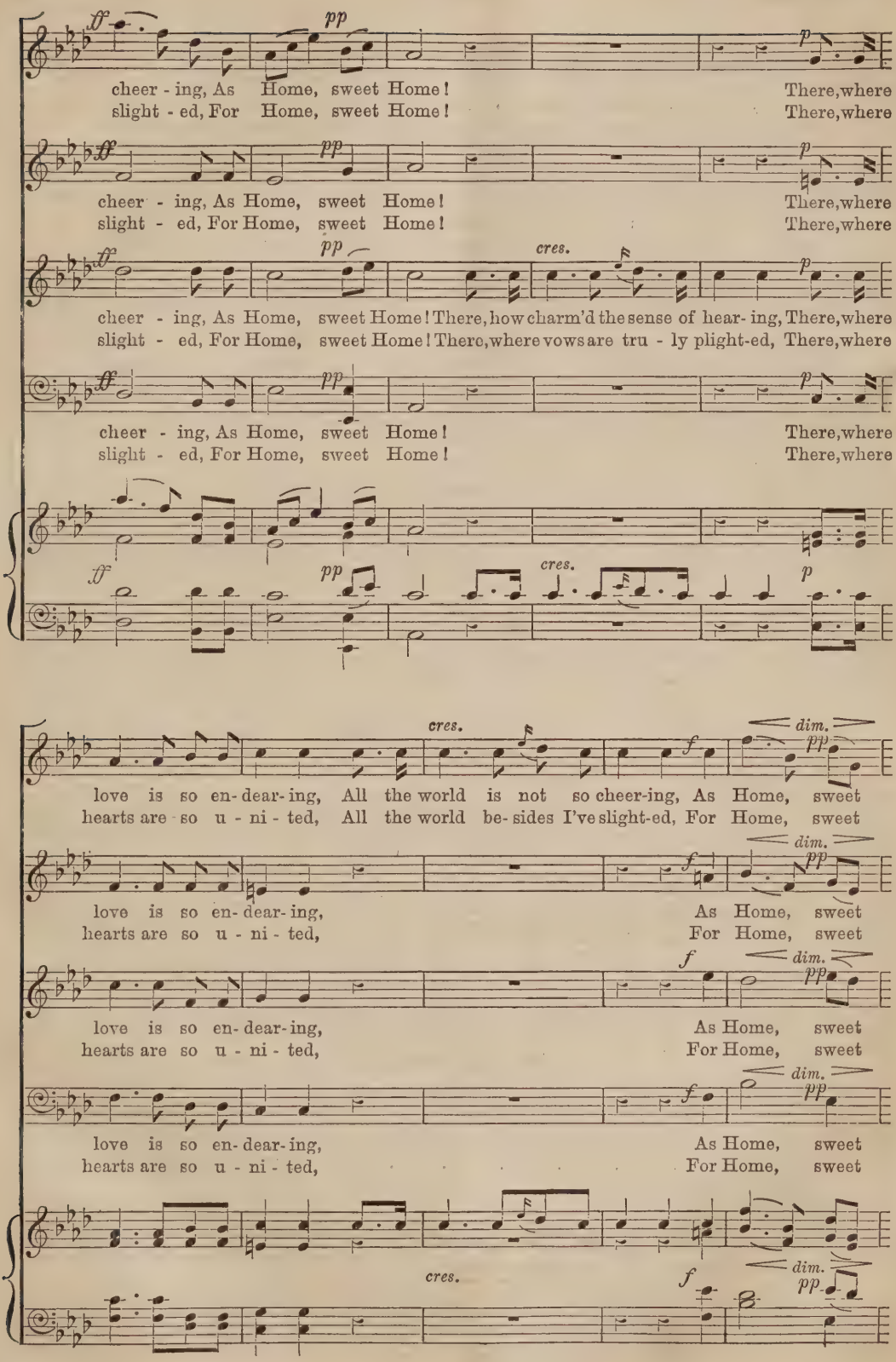
Although of opinion that "musical prodigies" should be allowed to ripen before their talents are displayed before a public audience, we must bestow a line of praise upon the little pianist, Miss Jeanne Douste, only six years of age (a pupil of M. Mortier de la Fontaine), who at her concert at Langham Hall, on the 30th June, played with much cleverness several solos, and joined her master in a Duet for two pianofortes, called "Remembrances of the Choral Symphony." If the warm applause her performance elicited do not turn her head, we may expect that her undoubted musical talent may be eventually turned to good account.

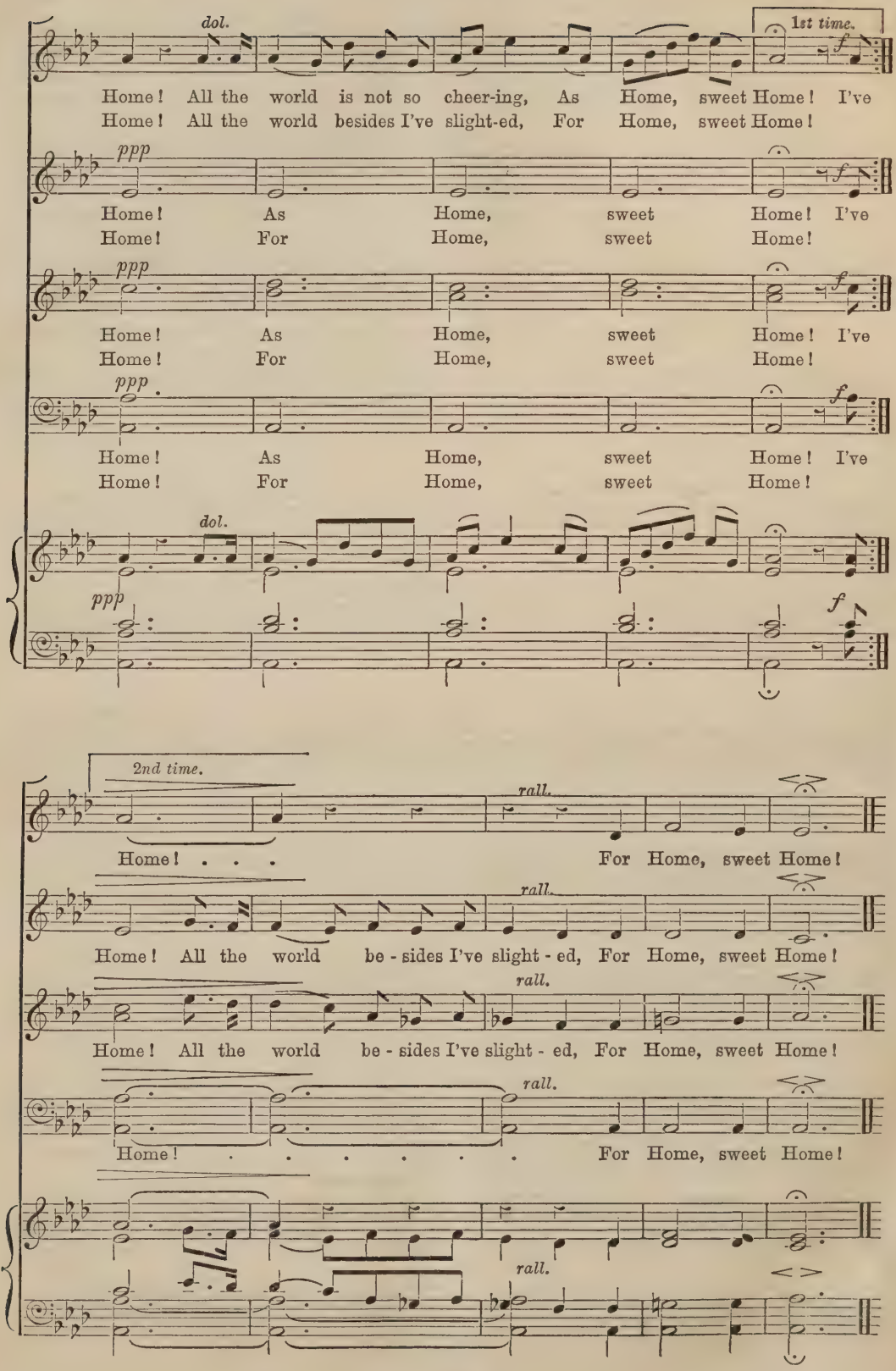
The Freedom of the City of London and the Livery of the Worshipful Company of Musicians is to be presented this day (1st August) to Mr. Charles James Freake, a member of the Council of the Society of Arts, for his munificent gift of a National Training School for Music to the

Home.

Words by KNIGHT. Composed by Sir JULIUS BENEDICT.

London: NOVELLO, EWER & CO., 1, Berners Street (W.), and 80, 81, Queen St., Cheapside. New York: J. L. PETERS, 843, Broadway.

Moderato, but with spirit.
TREBLE.
ALTO.
TENOR (8ve. lower).
BASS.
ACCOMP. ad. lib.
♩ = 104.
The dear - est spot on earth to me Is Home, sweet
taught my heart the way to prize My Home, sweet
Home! The fai - ry land I long to see Is Home, sweet Home!
Home! I've learn'd to look with lov -er's eyes, On Home, sweet Home!
Home, sweet Home! There, how
Home, sweet Home! There, where
dim.

There, how charm'd the sense of hear - ing, There, where love is so en - dear - ing,
There, where vows are du - ly plight - ed, There, where hearts are so u - ni - ted,
charm'd, how charm'd the sense of hear - ing, There, where love is so en - dear - ing,
vows, where vows are du - ly plight - ed, There, where hearts are so u - ni - ted,
There, how charm'd the sense of hear - ing, There, where love is so en - dear - ing,
There, where vows are du - ly plight - ed, There, where hearts are so u - ni - ted,
There, how charm'd the sense of hear - ing, There, where love is so en - dear - ing,
There, where vows are du - ly plight - ed, There, where hearts are so u - ni - ted,
All is not so cheer-ing, As Home, sweet Home! All the world is not so
All the world I've slighted, For Home, sweet Home! All the world besides I've
All is not so cheer-ing, As Home, sweet Home! All the world is not so
All the world I've slighted, For Home, sweet Home! All the world besides I've
All the world is not so cheer - ing, As Home, as Home, sweet Home! All the world is not so
All the world besides I've slight - ed, For Home, for Home, sweet Home! All the world besides I've
All is not so cheer-ing, As Home, sweet Home! All the world is not so
All the world I've slighted, For Home, sweet Home! All the world besides I've


cheer - ing, As Home, sweet Home! There, where
slight - ed, For Home, sweet Home! There, where
cheer - ing, As Home, sweet Home! There, where
slight - ed, For Home, sweet Home! There, where
cheer - ing, As Home, sweet Home! There, how charm'd the sense of hear- ing, There, where
slight - ed, For Home, sweet Home! There, where vows are tru - ly plight-ed, There, where
cheer - ing, As Home, sweet Home! There, where
slight - ed, For Home, sweet Home! There, where
love is so en- dear- ing, All the world is not so cheer-ing, As Home, sweet
hearts are so u - ni - ted, All the world be- sides I've slight-ed, For Home, sweet
love is so en- dear- ing, As Home, sweet
hearts are so u - ni - ted, For Home, sweet
love is so en- dear- ing, As Home, sweet
hearts are so u - ni - ted, For Home, sweet
love is so en- dear- ing, As Home, sweet
hearts are so u - ni - ted, For Home, sweet


dol.
1st time.
Home! All the world is not so cheer-ing, As Home, sweet Home! I've
Home! All the world besides I've slight-ed, For Home, sweet Home!
ppp
Home! As Home, sweet Home! I've
Home! For Home, sweet Home!
ppp
Home! As Home, sweet Home! I've
Home! For Home, sweet Home!
ppp
Home! As Home, sweet Home! I've
Home! For Home, sweet Home!
dol.
ppp
2nd time.
rall.
Home! . . . For Home, sweet Home!
rall.
Home! All the world be - sides I've slight - ed, For Home, sweet Home!
rall.
Home! All the world be - sides I've slight - ed, For Home, sweet Home!
rall.
Home! . . . . . For Home, sweet Home!
rall.

nation. Also, to Sir Henry Cole, K.C.B., to commemorate his zealous instigation and active promotion of various public institutions which are tending to diffuse a knowledge of the Arts and Sciences among the people, to increase their home enjoyments through the cultivation of music, and to add to the wealth of the country through improved taste in its art manufactures. The Company of Musicians, by whom the freedom is presented, is an ancient guild, dating from the reign of Edward IV., and having a second charter from James I. It had long the obligation of seeing to the efficiency of public performers and of silencing incompetent musicians. The present master of the Company is W. Chappell, F.S.A., and Mr. W. S. Collard is one of the wardens.

A social gathering of the members of the Blind Choral Society took place at the School-room, Henrietta Street, W.C., on Tuesday evening, the 11th ult., for the purpose of entertaining Mr. James Colmer, a gentleman who has laboured for many years on their behalf. Several solos and part-songs were well rendered by the choir, accompanied by Messrs. Freeman and Clayden on a Grand pianoforte, kindly lent for the occasion by Messrs. Broadwood and Sons; after which the chairman, Frederick Woollacott, Esq., begged Mr. Colmer to accept a handsome drawing-room clock (which had been purchased out of a fund raised by the blind), bearing a suitable inscription. Mr. Colmer briefly returned thanks.

On Tuesday the 27th June, at a convocation holden in Durham, the Rev. W. Statham, B.A., vicar of Ellesmere Port, near Chester, received from the University the degree of Doctor of Music. Dr. Statham is well known from his connection with the Choral Association of the Frodsham E. and W. Deaneries, and from hymn tunes and anthems which he has written. The honour of a musical doctorate has been but seldom granted by the University of Durham, one of the last to receive this distinction having been the late lamented Dr. Dykes.

In Mr. Collet's letter on the "Macbeth" music, published in our last number, a printer's error, in some portion of our edition, has made him mention "Mr. John Locke," instead of "Mr. Tom Cooke," as the composer of some music supplied for Mr. Macready's revival of "Acis and Galatea." In paragraph 5, line 5, we may also say, the word "lead" should be substituted for "leave."

The author of a string quartett recently performed at a trial of new works by the Musical Artists' Society, writes to us correcting a mistake in our notice last month, which he says is of "frequent occurrence" in other journals. It appears that there are two artists before the public whose names are very similar, and that we have mentioned "Lehmeyer" instead of "Lahmeyer" as the composer of the quartett referred to.

The death of Mr. Edwin Ransford, at the age of 71, which occurred at his residence in Welbeck Street, on the 11th ult., deserves more than a passing record, for though but seldom before the public latterly, he was, in the old days of so-called "English Opera," a favourite vocalist, singing for many seasons in the Covent Garden Company, under the successive managements of Charles Kemble, Laporte, Bunn, Osbaldiston, Macready, and Madame Vestris. As an exponent of the songs of Dibdin, he was well known in the concert-room, and apart from his professional merits, was universally esteemed as a genial and kindly-hearted man. The funeral, which took place in his native village, was, at his especial request, unattended by any but his sorrowing relatives and a few of his warmest old friends.

On the eve of going to press we have received intelligence of the death of Mr. T. M. Mudie, one of the pupils originally elected on the foundation of the Royal Academy of Music. An excellent musician, an earnest artist, and a sincere friend, he was yet too retiring to urge those claims upon the public which were well known to a limited circle, but we still believe that his pianoforte works will, eventually, command that recognition to which their merits justly entitle them.

REVIEWS.

Novello, Ewer and Co.

Mass in A flat. In vocal score. Composed by Franz Schubert. The pianoforte accompaniment arranged from the full score by Berthold Tours.

Communion Service in A flat. The English adaptation by the Rev. John Troutbeck, M.A., composed by Franz Schubert.

These two works, as our readers will surmise, are identical, excepting that the former contains the Latin text to which the music was originally composed, while for the latter the words of the English Prayer Book have been skilfully adapted by Mr. Troutbeck, so that the music may be available for use in our church services.

The present is the fifth of six Masses which Schubert wrote, and was composed between the years 1819 and 1822. The remainder of the series have been published some time since, but until a very recent period it was impossible to include this Mass in the collection, as it existed only in manuscript, till the full score was issued at Vienna rather more than a year ago. Though by no means equal as a whole to Schubert's last and greatest Mass in E flat, the one before us contains much that is not only charming in itself but thoroughly characteristic of its composer.

The opening "Kyrie," in A flat, common time, is one of the most pleasing and interesting numbers of the work. Schubert, in all his Masses, has set these words to quiet and devotional music, instead of (as is too often the case with Haydn) to a lively chorus, utterly out of keeping with the spirit of the text, however pleasing to listen to. Among the more noteworthy points in this piece should be mentioned the first entry of the solo voices at the "Christe" (p. 3), with the charming effect of the alternation of solo and chorus, which will be found at the bottom of the same page, and which is repeated later in the movement. The close of the "Kyrie" is also of great beauty; and the whole number is orchestrated with much delicacy, and with delightful solos for the wind instruments, which are carefully indicated in Mr. Tours's accompaniment.

The greater part of the "Gloria" must be pronounced by no means worthy of Schubert's reputation. It is effective and brilliant music, full of tune, as is everything from its composer's pen; but the first movement might almost be called absolutely commonplace. The "Gratias" in A major is far more interesting, yet it contains little which reveals its author. The same can hardly be said of the "Cum sancto spiritu," because considered as a fugue it is so very weak that hardly anyone but Schubert could have written it. This seems a bold assertion; but those who are most familiar with the composer's works are perfectly aware that scientific writing was by no means his *forte*. In this piece there is hardly even an attempt at counterpoint; and although the full harmonies and the brilliant accompaniments for the violins make very effective and pleasing music, it is almost absurd to describe the movement as a fugue at all, though it was evidently intended for one.

The "Credo" is of far higher musical value than the "Gloria." The opening movement, with its effects for unaccompanied chorus, and its beautiful contrasts of instrumentation, seems to foreshadow the fine setting of the same portion of the text in the Mass in E flat. The "Et incarnatus," which is in the somewhat unusual form for this movement of an eight-part chorus, is of special excellence, the modulations being very unusual and of remarkable effect. At the "Crucifixus," Schubert ventures on a little piece of double counterpoint—rather an exceptional thing with him; it is very satisfactory, but some of the intervals for the chorus in this place (pp. 52, 53) will be found by no means easy to sing. The close of the movement *pianissimo* is very lovely, the effect of the simple harmonic progressions of the voices being heightened by solo passages for the oboe and clarinet in the composer's happiest manner. The "Et resurrexit," as is often the

case at this part of the Mass, is chiefly founded upon the subjects of the opening movement of the "Credo," which are here differently treated and more amply developed than at first. A long *coda* at the "Amen," with a pleasing but somewhat light episode for solo voices, concludes this section of the work.

The commencement of the "Sanctus" is one of the most remarkable parts of the Mass. Though the movement is in F major, the three utterances of the word "sanctus" by the chorus, each being divided by an orchestral interlude of four bars, are all in different keys. The voices first enter, not in F, as would be expected, but in F sharp minor, their second entry being in E flat minor, and their third in C minor, after which the music returns at once to F major for the words "Dominus Deus Sabaoth." The passage is very striking, though it must be admitted that the effect is abrupt, almost *bizarre*. A melodious subject for the "Pleni sunt cœli" with an elegant triplet accompaniment for the violins succeeds, and leads with a half cadence on the dominant seventh to the "Osanna." This movement is not, as is generally the case, treated fugally; with the exception of the "Cum sancto spiritu," already noticed, there is no attempt at a fugue throughout the Mass. The present is a bright little chorus in eight parts, short exclamations of the word "Osanna" by divided trebles and altos being answered by similarly divided tenors and basses. The "Benedictus" for soprano, alto, and tenor solos with chorus is a good specimen of a portion of the Mass in which Schubert was invariably successful. It is full of charming and flowing melody, and is certainly one of the best movements in the work. The "Agnus Dei" is also of much excellence; the modulation at the bottom of p. 88 of the score, and the beautiful treatment of the word "Miserere," should be especially noticed. The "Dona," on the other hand, though exceedingly pretty, is in no way great music; it is remarkable for the simplicity of its construction, the voices moving together in plain chords, without the least attempt at counterpoint throughout.

It will be seen from our remarks that the present Mass is a somewhat unequal work. Judging from the evidence of the music itself, we should say that the latter half—from the "Sanctus," or perhaps even from the "Credo" to the end—was certainly of considerably later date than the "Kyrie" and "Gloria." In the earlier part we only occasionally trace the style of the genuine Schubert, but in the "Sanctus" and "Agnus" there is no mistaking him. The publication of the Mass will add nothing to his reputation, for it presents us with no new phase of his genius; but apart from the interest that attaches to every work of so great a musician, the intrinsic merits of the present composition are sufficient to justify its issue in the present cheap and convenient form. Those who possess Schubert's other Masses will doubtless be glad to complete their sets by the addition of the Mass in A flat.

"*Make melody within your hearts.*" Harvest carol. By the Rev. F. A. J. Hervey, M.A.

This little composition is not of a kind calling for any detailed criticism. It is in the form of a simple part-song; but though quite unpretending, it is, of its kind, very good. There is a pleasant swing about the melody, and the harmonies are both correct and tasteful. For Harvest Festivals where no great musical resources are available this little carol will be found useful, and may be safely recommended.

Organ Compositions. By J. Baptiste Calkin. *No.* 7.
Harvest Thanksgiving March.
Two-part Song without words.

The former of these two pieces is also published for the piano, in which form it was reviewed in our last number. With regard to the composition itself we have nothing to add to the favourable opinion previously expressed. In its present shape it is so well suited for the organ, and, without any undue difficulty, so effective, that we are in doubt as to its original form, and are almost inclined to think that it was first written for the organ and subsequently arranged for the piano. The two-part song without words we do not think quite equal to the March. It is melodious and well written, but rather too reminiscent of Mendelssohn, the original inventor of this form of piece, and whose influence, therefore, in compositions of this class it is more than usually difficult to avoid.

Trois Sonates pour Orgue (No. 1, Sonate Pontificale; No. 2, Sonate O Filii; No. 3, Sonate Pascale). Par J. Lemmens.

While we cannot consider these sonatas works of absolute genius, as we should, for instance, apply the term to the organ sonatas of Mendelssohn, we can nevertheless recommend them as good sound music, and admirably suited to the instrument on which, as our readers know, their composer is so distinguished a performer. We are glad to see that M. Lemmens has taken as his models the solid compositions of the German school of organ-playing, rather than the light, not to say frivolous, French style so much in favour with some writers, and of which the organ works of Lefébure-Wély, and Batiste are examples. Even where M. Lemmens adopts the modern style—as, for instance, in the middle of the opening movement of the first sonata, where chords for the *vox humana* are accompanied by the 8-feet flute in the great—he does not degenerate into mere prettiness; his music is always dignified. The slow movements in all the three sonatas are excellent; but the composer's special partiality would seem to be for the fugal style. Each sonata contains at least one fugue, and the second has two. To say that some of these, though very cleverly written, have a suspicion of dryness is no reproach to the composer, because the art of writing a fugue which shall be as interesting as it is ingenious is one of the rarest of musical qualifications. The names "O filii" and "Pascale," given to the second and third sonatas, refer to the old Latin hymns "O filii et filiæ" and "Victimæ paschali," which are introduced, in the former into the slow movement and in the latter into the finale of the works. We think that M. Lemmens has been judicious in giving, except for special effects, merely general indications for registering. In the majority of cases particular directions as to stops are "more plague than profit," unless the performer happens to have under his hands an instrument precisely similar to that which was in the composer's mind when writing.

When Hands Meet. Part-Song. Words by Edward Oxenford. Music by Ciro Pinsuti.

An unpretending, melodious, and charmingly voiced Part-song, which we cordially commend to the attention of Choral Societies in search of novelty. Signor Pinsuti has well studied the art of simply expressing simple phrases, and in all his part-music reads a lesson to those who believe that such compositions are made attractive by mere display of learning.

Soldiers of the Captain. Hymn.
The Volunteer Defenders of Britain's Isle. National Song.
Words by Lieut.-Colonel W. R. Buck.
Music by the Rev. W. H. M. Buck.

There can be no possible reason why compositions like this should not be written and published, but we cannot see why they should be sent for review. A clergyman, for example, composes a hymn, as in the present instance, for the Church-parade services of a Volunteer Regiment in which, we doubt not, by the name of the Lieut.-Colonel who writes the verses, he takes a deep interest; yet it can scarcely be expected that the admiration of his work should extend beyond the immediate neighbourhood for which it is especially intended. We do not say that "Soldiers of the Captain" contains any grammatical errors; but this, after all, is only a negative merit, and we certainly want something more in a hymn which we can conscientiously recommend to our readers' notice than a correct progression of chords. The "National Song," in the same key, has a wonderful similarity with the hymn: indeed the suspended fourth on the key-note triad, at the double bar, and the following passage, commencing in unison, reminded us so strongly of "Soldiers of the Captain" that we were compelled to turn to it again in order to see in what respect it differed. We presume, however, that every

man has a right to steal from himself, although we cannot say that other phrases do not strongly recall the property of other people.

Under the Lilac. Song. Words by Gordon Campbell, Esq. Composed by Arthur O'Leary.

Here is indeed a charming little musical poem, but such a poem as will puzzle the warblers of love-ballads to unravel. It is true that, after all, this is a "love-song" too, but so little of the conventional type that we can imagine twenty amateur vocalists "trying it over" without arriving at the faintest shadow of the meaning of the composer. For this Mr. O'Leary must suffer, but he suffers in a good cause; and we, who speak with the artistic rather than the popular voice, will promise to extend the hand of welcome to him, and if possible help him forward on his road, as long as he writes songs as good as the one before us. The delicacy with which the "busy bee" is suggested throughout is a proof that Mr. O'Leary knows how to use his effects judiciously, the broken phrases in the voice part being helped rather than obstructed in their expression by the demisemiquavers representing the humming of the little insect which is made to moralize on the future of the lovers, who exchange their vows of constancy unconscious of the tiny philosopher who is wandering amongst the flowers above them. Musically speaking, we cannot avoid dwelling upon the unexpected modulation from G into A minor, the use of the augmented fifth on the first inversion of the chord of C, and the progression into F major, which follows; the melody derived from which so happily colours the moral reflections of the far-seeing bee.

In Memoriam. Sacred Song. Words by R. H. Heath.
Carn Brea. Song. Words by A. C. Shaw.
Composedby R. H. Heath.

We have on several occasions expressed our conviction that a sacred song is an exceedingly difficult work for an inexperienced composer to attempt; yet, judging from the number of such compositions which come before us, it does not appear that our opinion is shared by the writers themselves. "In Memoriam" is a commonplace melody, with a commonplace accompaniment; yet there is feeling for the words shown throughout, and were it not for the bass and voice-part moving in fifths between the sixth and seventh bars, we should not have a word to say against the harmonies. The composer has been more successful in the second song; but in the attempt to vary the accompaniment, he has proved that "variety" is not always "charming." The voice would flow melodiously enough if the notes would move out of its way in the instrumental part; but in many places the harmonies are thickened without being strengthened, and the sudden burst of *arpeggios* in the last four bars has an extremely patchy effect. Mr. Heath should learn to write either an independent accompaniment, with a character of its own, or one which shall merely sympathize with and aid the voice in its progress: that in his "Carn Brea" is neither the one nor the other.

J. B. Cramer and Co.

The Moss-Trooper's ride. Song. Words by F. E. Weatherly, M.A.
Good bye! Song. Words by Mrs. Eric Baker.
The Memory of the heart. Song. Words by Miss Stirling Graham.
Composed by Henry Smart.

Mr. Smart never allows anything to bear his name upon the title-page that will injure his well-earned reputation; but, writing as much as he does, it can scarcely be expected that he will not permit very much to be published that cannot advance it. This, perhaps, is the fate of popular men; but it must be remembered that the remedy is in their own hands; and even the best of good fellows in society is occasionally made conscious that it is possible to wear out his welcome. We have placed these three compositions in the order of their merit. The "Moss-Trooper's ride" is a song that baritone singers will be delighted with; for, although somewhat conventional, it well expresses the words, and may be made extremely effective by a vocalist who can enter into the spirit of the verses. "Good bye" would be a commonplace ballad were it not for the artistic touches which always distinguish the simplest of Mr. Smart's songs, as one instance of which we may mention the two descending minor sevenths, in the accompaniment, which give much pathos to the final "Good byes" of the voice part. "The Memory of the heart" is a fair sample of the musical drawing-room inanities which we care not to see multiplied.

Forsyth Brothers.

Southern Pictures. Four Fantasiestücke, for the Pianoforte, in 2 Books. 1. Under the Cypress Tree. 2. Bolero. 3. Gondoliera. 4. Neapolitan Mandolin Player.

Twelve Sketches in Canonical Form, for two performers on the Pianoforte; in 2 Books.
Composed by C. Reinecke.

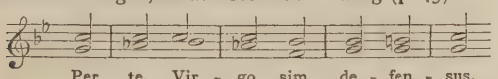
The four "Southern Pictures," although by no means easy to play, will be warmly welcomed by advanced pianists, for the difficulties contained in them are well worth vanquishing. "Under the Cypress Tree" will scarcely perhaps become as general a favourite as its companions, yet it has a dreamy beauty which will gradually unfold itself to the few. The "Bolero," a characteristic piece in G minor, is excellent, but we give the preference to the "Gondoliera," the melodiousness of which is not its only recommendation, for it bears the impress of a thoroughly artistic mind in every bar. The "Neapolitan Mandolin Player," a graceful sketch, in A minor, amply justifies its title. It has a charming leading theme, with which the second subject forms a good contrast. All these pieces, apart from their attractiveness for performance, will be found most improving practice, for they are written by one who has on several occasions proved to us how perfect a master he is of the instrument for which he composes. The short duets, "in canonical form," may well be played even to an audience knowing but little of the excessive ingenuity of their construction. The whole of those contained in Book 1 are canons in the octave, No. 4, "Humoreske," and No. 6, "Tarantelle," being especially worthy of commendation, the passages in the latter more particularly suggesting not the faintest suspicion that the composer is working in fetters. The Canon in Diminution, named "Elegie," which opens Book 2, is exceedingly interesting, but the best of the series is unquestionably the following one. This commences with a Capriccio in 2-4 time, "All' Ongaresse," entirely given to the second performer. Then we have a Mazurka, in 3-4 time, for both players, and this is succeeded by a movement in which the subject of the opening "Capriccio" is written in the *primo* part, whilst the *secondo* has the "Mazurka," three bars of the former being equivalent to two bars of the latter. The cleverness displayed in this piece is beyond all praise, and we strongly recommend it as a study for young players. The next, "All' Antico," a canon in augmentation, is well written, but scarcely perhaps so attractive as its companions. No. 11, "Scherzo," is a good canon in contrary motion, and the last of the series is rather given as a specimen of the manner in which musicians used to amuse themselves in the "canonical" days, for the *secondo* may become the *primo* with equal effect. We may add that this edition has been carefully fingered by Mr. Charles Hallé.

J. R. Lafleur and Son.

Stabat Mater. Composed by F. Van Heddeghem, for the Organ or Pianoforte with voices. Latin and English words.

We feel ourselves placed in rather an uncomfortable position in speaking of this work. The composer has evidently taken so much pains with it, that it seems hardly fair to him to put it aside as unworthy of notice; and at the same time it is quite out of our power to speak of it as a whole in terms of commendation. Mr. Van Heddeghem is by no means destitute of musical feeling, though his ideas

are not strikingly original; and in one or two of the eight movements of which the present setting of the "Stabat Mater" consists, he has been fairly successful. The duet for tenor and baritone, "Quis est homo" (though in some parts reminiscent of Rossini), and the chorus, "Pro peccatis," both contain good points, and are among the best specimens of the composer's workmanship; but in other movements we find such crudeness, not to speak of absolutely incorrect harmony, as to suggest the idea that Mr. Van Heddeghem's study of harmony has been scarcely so thorough as could be wished. For example, on the third bar of page 18 we find consecutive octaves between treble and tenor, and on the fifth bar of the same page a similar fault between the treble and the first bass; while on the last two bars of p. 45, octaves may be seen between alto and tenor. But besides this, the composer's ideas on the subject of accent seem rather vague, as witness the following (p. 45):—



and there are several examples of Latin words wrongly accented, *e.g.*, "inclyti" (p. 4), and "plangere" (p. 41), with the accent on the second syllable, and "recolere" (p. 42), accented on the third; while at p. 54, we find "confoveri" with two accents, on the second and fourth syllables, producing a very curious effect. The funniest thing about the work is what is termed on the first page the "English adaption." Whether this has been made by the composer or not is not stated; but whoever is responsible for it seems to have set himself the task of finding the most utterly incongruous words possible, and to have been completely successful. For example, the English text fitted (?) to the first verse of the hymn "Stabat mater dolorosa" is—

"O thou to whom in ancient time
The lyre of Hebrew bards was strung,
Whom kings adored in songs sublime,
And prophets praised with flowing tongue."

Even more ludicrously inappropriate (if possible) is the "English adaption" of the "Pro peccatis":—

"In this thy house whose doors we now
For social worship first unfold,
To thee the suppliant throng shall bow,
While circling years on years are rolled."

Other instances equally comic might be quoted. As the music is at least fairly appropriate to the original Latin words, it may be imagined that it is grotesquely unsuited to the English. The arranger must be credited with some skill in fitting the entirely different metre to the same music.

Weekes and Co.

Twelve original Kyries. By G. H. Starmer.

Some time since we received a copy of these Kyries, and finding really nothing to say about them—they being decidedly commonplace—we put them on one side. A second copy has now been forwarded to our office, with a note from the composer, expressing his supposition that the first had not come to hand. He was quite mistaken, and it will be as well to state explicitly that we do not undertake to review the whole of the pieces sent for that purpose, still less to review them (as so often requested) "in our next number." Our space is not sufficient to allow us to notice all, even were all worthy of it, which is by no means the case. When composers find their music is not reviewed within a reasonable time after they send it, they may fairly conclude that it is not considered of sufficient importance.

C. M. Cady: New York.

A Communion Service, in A. By W. H. Walter, Mus. Doc.

This short and pleasing little service will require no detailed notice; indeed we should probably have passed it over altogether but for the fact of its being American, and therefore interesting as showing the state of church music beyond the Atlantic. Judging from this work, we should say that things were in a healthy condition. There is nothing striking about the music, but there is nothing offensive; it is good sound writing, and doubtless effective in performance. The occasional solos remind us of the prevalent custom in America of engaging a quartett of singers to lead the congregation.

William A. Pond: New York.

Original Tunes to Selected Hymns, for use in Church and Home. Composed by H. B. Ellwanger.

These eighteen Psalm Tunes, though here and there containing a reminiscence, have much more in them than the larger number of tunes published in these days. Mr. Ellwanger appears to have a flowing vein of natural melody, of no very striking originality, but sufficiently pleasing to command attention. His harmonies, too, are correct. The weak point of the music is too great a monotony in the cadences. For example, in tunes 7 and 8 each line ends with the chord of the tonic, and three out of the four with a perfect cadence. This we take to be a sign of inexperience which further practice in composition will probably remedy.

ORIGINAL CORRESPONDENCE.

"GOD SAVE THE KING."

TO THE EDITOR OF THE MUSICAL TIMES.

Sir,—I have been lately looking through various books and manuscripts in order to enlighten myself and to become acquainted with the various bearings of the much-vexed question as to who was the composer of our National Anthem. I do not pretend to have found out anything new, for the controversy dates back to the year 1745-6, when Dr. Arne and his sister, Mrs. Cibber, brought the tune into notice, and such favour did it then gain that S. Carey endeavoured, unsuccessfully, to obtain a pension from the King at Windsor, because he said his father had composed it. But Henry Carey died in 1743, and in his famous collection of one hundred tunes no melody bearing any resemblance to "God save the King" appears, nor did he in his lifetime ever claim to have written it. I might mention that the tune is also ascribed to Purcell, Jones, Young, and Rogers. Dr. Cooke, of Westminster, mentions that it dates prior to the Reformation! All these accounts and claims are very vague, and little reliance can be placed in them. But the following is, I apprehend, much more worthy of belief, and will, I trust, in some way account for the tune being heard at St. Cyr, as Mr. Allen mentions in his letter to you last month.

You will perceive that I name the composer at once, hoping that the evidence I shall bring forward, and which I shall give with references, will justify the assumption I make, though at the same time there are many people who have never for a moment believed in any other.

Mr. John Bull, Mus. Doc., Cantab., appears to have undoubtedly written our National Anthem, in the year 1607.

"· · · Dr. Bull, sworn in January 1585 to the Chapel Royal, St. James, and was trained there by Phelps and Blithman about the year 1592."—Vide *The Old Cheque Book of the Chapel Royal.*

"It is undoubtedly true that James the 1st was entertained in the Merchant Taylors' Hall, July 16, 1607.

"That Dr. John Bull did play all the dinner time, and the children of the King's Chapel did sing melodious songs at the said dinner; after which his Majesty came down to the Great Hall, did hear *a melodious song* of farewell by three rare men in a ship, and which song so pleased his Majesty that he caused the same to be sung 3 times over.

"That Dr. John Bull was admitted to the livery, though not sworn, for his love and kindness in bestowing the music which was performed in the King's Chamber gratis.

"To Mr. Benjamyn Johnson, the poett, for inventing the speech to his Majesty, and for making the songs, and his directions to others in that business, £20."—Vide *Memorials of the Merchant Taylors' Company.*

This banquet to the King "to congratulate his Majesty on his escape from the Gunpowder Plot" was of a most

sumptuous character. No expense was spared; a full account of it—much too long for insertion here (vide *The Records of the Merchant Taylors Company*, and also a programme of music performed in their Hall, June 24, 1876)—is most interesting. I will merely mention that the gentlemen and children of the Chapel Royal were present for the purpose of singing, and that Dr. Bull did play all dinner time on a pair of organs in the King's Chamber, &c.

Now, I would ask any musician whether, for such an occasion, being the first musician of the day, a prolific and good composer, appointed to arrange the musical programme for a sumptuous banquet to the King and the nobility, on receiving a new and special poem by the first poet of the day, would he not set it to new music of his own rather than hunt up an old tune? I say, and I am sure many will agree with me, that the chances are very greatly in favour of new music being composed. But I will proceed with more evidence.

Extracts from a MS. letter of Richard Clarke to the Worshipful Company of Merchant Taylors, dedicating his work, entitled "An account of the National Anthem," *to them.*

"Gentlemen,—In the year 1822 I had the honour of dedicating my account of the National Anthem to the Worshipful Company of Merchant Taylors, and stated that it was written and composed at their request by Ben Johnson and Dr. Bull, and first sung in their Hall 1607. Much controversy and contradiction has arisen since that time. I have answered, during the long period of ninteen years, every account, and can now fully prove that Dr. Bull did compose the music, and which I have publicly performed at the Queen's Concert Rooms, Hanover-square, by all the talent in town, &c.

"I have at last obtained Dr. Bull's only manuscript known of, and which I have at some expense followed to Boulogne and Paris. I am about to publish a copy from the same, and request that I may have the high honour to dedicate this work to the Master, Wardens, and Court of Assistants of the Worshipful Company of Merchant Taylors, to whom the whole honour belong; for had not this Worshipful Company invited King James the First, the Queen, Prince Henry, the Ambassadors, and all the nobility of this great country to dine in their Hall (as shewn by the names in their books), we should not have this National Anthem and Grace composed at all, for the occasion of such sentiments (viz., the Powder Plot)—'Confound their politics,' 'Frustrate their knavish tricks'—had passed away. Dr. Bull shortly afterwards left this country, and William Byrd died.

"Having now forwarded these further proofs of my original assertion, I shall await the honour of a reply before I print my prospectus, as I intend to circulate the same very widely, not only in England but in Germany, Italy, and France, where Dr. Bull's compositions are as well known as in this country.—Gentlemen, I remain your obedient humble servant,

"Westminster, July 6, 1841. Richard Clarke."

"That Dr. Bull went beyond the seas, October 1613, without licence and served the Archduke.

"• • • That he was organist of Notre Dame, Antwerp, 1617, and died there, March 1628."—Vide *The Old Cheque Book of the Chapel Royal.*

On leaving this country Dr. Bull first went to France, where I believe he stayed a short time; and then happened what is now a well-known tale—viz., his adding four more parts to a composition of 40 (*sic*) which the organist of St. Omer had written and vauntingly declared that none could add to.

The above extract from Mr. Clarke's MS. letter relative to his going to Boulogne and then to Paris to see this MS., and the fact of Dr. Bull having gone abroad soon after this banquet, makes me think that Bull must have taken the original score over there amongst his music and goods, then either given it to somebody, or left it behind when going elsewhere, and therefore I conclude that this MS., or a copy, must have been seen and thought suitable for the occasion of Louis XIVth's visit to St. Cyr, and that a translation with a few alterations was made by Madame de Brinon, while Lulli did the same to the music, to make it come in agreeably with the rest of the service. Madame de Maintenon was not born till 1635, and married to Louis XIV. in 1686, in which year the Convent was finished, so that there is no reason—as the words of the anthem were especially applicable to Louis XIV.—why everything should not have been as Mr. Allen mentions in his letter to you, the only difference being that Lulli and Madame de Brinon were not original composers but merely adapters.

The same argument might apply to other countries who lay claim to our Anthem; for it does not follow that Bull never travelled anywhere except to the Archduke's and to Antwerp.

I now will bring forward what is most conclusive (I might have mentioned it at first without any of the foregoing, only I was anxious to fix the date of the composition if I could).

In Ward's "Lives of the Professors of Gresham College" is a list of musical works in manuscript of Dr. J. Bull, in possession of Dr. Pepusch (*Gentleman's Magazine*): "But besides these, there is extant a large number of Dr. Bull's pieces in manuscript that make a part of the curious and valuable collection of music now deposited in the library of Dr. Pepusch of which I (*i.e.*, Mr. Ward) shall add the following account as communicated to me by the Doctor:—

'For the Organ or Harpsichord:

A large folio, neatly written, bound in red Turkey leather, but not entered in the Catalogue, &c., &c.'"

[Here follows a long list of some 60 works, not necessary here, and then comes]

"'No. 18, quarto, Vol. I., Folio 56.

'*God save the King.*'"

I should mention that many of the MSS. and valuable papers from the library of Dr. Pepusch were carted away as rubbish, whether on his death, or on that of his legatee, I do not at this moment remember. The old library of Ancient Music was divided amongst its members, so that the chance of finding any very old copy of this tune is now unlikely.

Hoping that I may have afforded some few hints towards the solution of Mr. Allen's question, and apologizing for the length of my letter,—I am, Sir, yours truly,

Montagu Sharpe.

Hanwell Park, Middlesex, July 17, 1876.

TO THE EDITOR OF THE MUSICAL TIMES.

Dear Sir,—In reply to your correspondent's interesting letter on the above subject, in your last issue, it might interest him to know what the Germans think of the origin of the air.

In "Heil die im Siegeskranz," published by Peters, (Berlin and Leipzig), "God save the King" is given, with German words, by Heinrich Harries (1793), the music attributed to Henry Carey (1743). I presume this is the same man who composed "Sally in our Alley."—I am, dear Sir, yours faithfully,

24th July, 1876. Walter Douglas Seaton.

THE COPYRIGHT EMBROGLIO.

TO THE EDITOR OF THE MUSICAL TIMES.

Sir,—It is not surprising that Mr. Julian Adams has resolved that no copyright music shall be given at his concerts, as that is his safest course. Messrs. Boosey and Co., the publishers of Balfe's "Bohemian Girl," by an advertised notice dated the 5th April, 1876, "state, in answer to numerous inquiries, that they make no claim for the right of performance of the various English songs, duets, &c., published by their firm."

By another advertised notice dated 1st June, 1876, "Madame Balfe, as the widow and executrix of the late

M. W. Balfe, has resolved henceforth (by arrangement with the Dramatic Authors' Society) to charge no fees for the execution of single songs or selections from his operatic works when given in concerts, and not performed on the stage."

In the Clerkenwell County Court, in the case of "Bodda *v.* The Clerkenwell Benevolent Society," Mr. Frank Bodda (the husband of Miss Pyne, the celebrated soprano), through the medium of a power of attorney granted to Harry Wall, the well-known informer in such cases, sued the Society for the penalty of 40s., incurred by permitting the song "I dreamt that I dwelt in Marble Halls" (from Balfe's "Bohemian Girl") to be sung at its Charity Concert. Mr. Shaw (counsel for the plaintiff) said that the plaintiff was the proprietor of the sole right of performing the Opera of the "Bohemian Girl." Mr. Lewis, on behalf of the defendants, made a very able defence. On a technical objection, not bearing on the law of copyright, the plaintiff was nonsuited.

A superficial reader of Messrs. Boosey's advertisement would conclude that there was now full liberty to sing "I dreamt that I dwelt in Marble Halls." The conclusion would be erroneous. Messrs. Boosey only say that *they* make no claim. It would spoil the sale of the song to say it could only be sung by permission of Mr. Frank Bodda; but it is quite clear Messrs. Boosey can make no claim for that which they do not own.

A person in ignorance of the various rights in a musical composition would, on reading Madame Balfe's advertisement, most certainly come to the conclusion that the dream in marble halls might be sung in peace; but this delusion is dispelled on reading about the action of Mr. Bodda.

The foregoing fully illustrates what I said in a former letter to you on the subject, and the only conclusions your readers can come to are as follow:—

1. That Messrs. Boosey are only the publishers, and can give no permission to sing in public either the music or the words of the song.

2. That Madame Balfe can only give permission to sing the music, and cannot give permission to sing the words.

3. That Mr. Bodda can only give permission to sing the words, and cannot give permission to sing the music.

Many publications are not copyright. The public have no means of knowing what publications are, and what are not, copyright. The advertisements and the law are a snare, and the musical public are the victims. This state of things is a disgrace to the law, to all concerned, and is a livelihood for the informer.

I again express a hope that the Copyright Commission, of which Sir Julius Benedict is a member, will in any amendment of the copyright laws compel publishers to notify any reservation of rights.

Yours truly,

J. Clelland.

Cheetham, Manchester, 15th July, 1876.

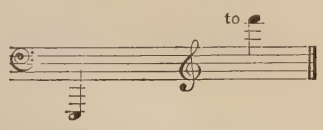
[We quite agree with Mr. Clelland that Madame Balfe's advertisement might lead singers to imagine that she has *absolute* authority over the works named. But it is right to inform those concerned that Messrs. Boosey and Co. are not *the* publishers of the "Bohemian Girl," and that they do not print the songs separately; they merely publish an octavo edition of the Opera by arrangement with Messrs. Chappell and Co., who possess the copyright.—Ed. *Musical Times.*]

THE TRUMPETS IN BACH'S MUSIC.

TO THE EDITOR OF THE MUSICAL TIMES.

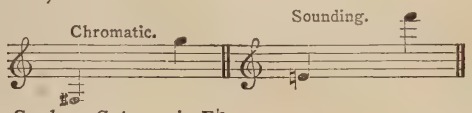
Sir,—Having seen several times the remark made in your paper that the trumpet parts in Bach's Mass are not playable, I beg to inform those of your readers who take an interest in the matter that all the passages which occur in the works of that great master can be easily performed by the *Saxhorns* as used in the French Cavalry bands for a great many years.

The Saxhorns and Saxotrombe form a whole family of brass instruments: they are all provided with pistons and have their bells turned upwards, which is not only more convenient for the rider, but produces also more tone. The compass of all the instruments taken together ranges from

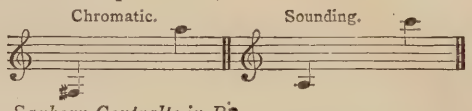


Their name and compass are as follow:—

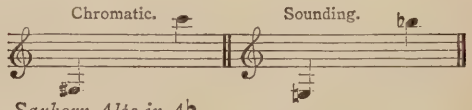
1. *Little high Saxhorn in B♭* (petit Saxhorn aigu: *lit.* acute).



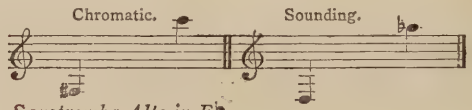
2. *Saxhorn Soprano in E♭.*



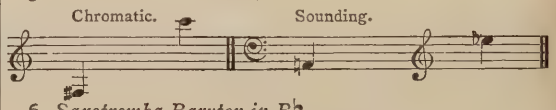
3. *Saxhorn Contralto in B♭.*



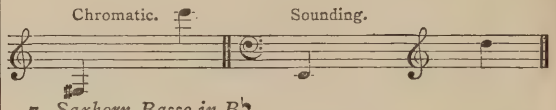
4. *Saxhorn Alto in A♭.*



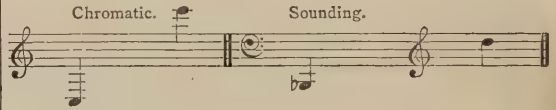
5. *Saxotromba Alto in E♭.*



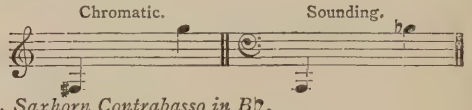
6. *Saxotromba Baryton in B♭.*



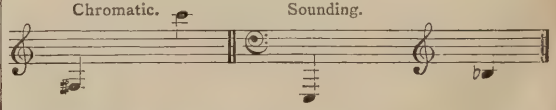
7. *Saxhorn Basso in B♭.*



8. *Saxhorn Contrabasso in E♭.*



9. *Saxhorn Contrabasso in B♭.*



It will be seen from the foregoing table that there is range enough to play any passages, and particularly the Saxhorns Nos. 1, 2, and 3 would be most efficient for performing the passages referred to. Cornet-players, who now-a-days execute all sorts of florid music, could manage any of the instruments cited without difficulty, and we would thus obtain as near as possible the effects intended by Seb. Bach when he wrote for high trumpets and high horns. As it is, the score must necessarily suffer from the usual disfigurements in that department.

I am, Sir, yours truly,

July 4th, 1876. Allegro.

TO CORRESPONDENTS.

*** *Notices of concerts, and other information supplied by our friends in the country, must be forwarded as early as possible after the occurrence; otherwise they cannot be inserted. Our correspondents must specifically denote the date of each concert, for without such date no notice can be taken of the performance.*

Our correspondents will greatly oblige by writing all names as clearly as possible, as we cannot be responsible for any mistakes that may occur.

Correspondents are informed that their names and addresses must accompany all communications.

We cannot undertake to return offered contributions; the authors, therefore, will do well to retain copies.

Notice is sent to all Subscribers whose payment (in advance) is exhausted. The paper will be discontinued where the Subscription is not renewed. We again remind those who are disappointed in obtaining back numbers that, although the music pages are always stereotyped, only a sufficient quantity of the rest of the paper is printed to supply the current sale.

BRIEF SUMMARY OF COUNTRY NEWS.

We do not hold ourselves responsible for any opinions expressed in this Summary; as all the notices are either collated from the local papers, or supplied to us by occasional correspondents.

Beverley.—A meeting of the trustees of the Minster New Fund was recently held, when Mr. Camidge, of York, was selected to fill the vacancy caused by the appointment of Mr. Mann, Mus. Bac., to King's College, Cambridge.

Blackburn.—An Organ Recital was recently given in S. Peter's Church by Dr. Spark. The programme was well selected and greatly enjoyed by the large audience assembled.

Eastbourne.—The opening Concert at the elegant New Hall erected by the Devonshire Park and Baths Company, in connection with the Park and Skating Rink, was given on Saturday evening the 8th ult. The artists engaged were Mdme. Edith Wynne, Mdme. Blanche Cole, Mr. Edward Lloyd, and Signor Caravoglia, with Mr. Sidney Naylor as accompanist. Mdme. Edith Wynne, however, was unable to be present, owing to indisposition. The instrumental performance by Messrs. Weippert's Band consisted of Meredith Ball's Gavotte "Woffington," the Overture to *Poète et Paysan*, Mendelssohn's "War March," &c. At subsequent concerts on the 15th and 22nd ult., attractive programmes were provided and well rendered by Misses Sinclair and Russell, Mdme. Osborne Williams, Messrs. Wilford Morgan, Stedman, and J. L. Wadmore. The hall is excellently adapted for the purpose for which it has been erected, acoustics, ventilation, and comfort having been equally considered. For future concerts engagements have been made with Madame Edith Wynne, Misses Jessie Royd, Annie Butterworth, and Julia Elton, Mdlle. Risarelli, Messrs. E. Lloyd, Bernard Lane, Stedman, R. Hilton, and Thurley Beale, and Signor Foli. The spirited manner in which these concerts have been projected and carried out by the directors should ensure success to the undertaking.—Mr. J. H. Deane gave an Organ Recital on Thursday the 13th ult., at Trinity Church. His selection included No. 29 of Mendelssohn's *Lieder ohne Wörte*, Batiste's Andante in G, an Offertoire by Lefébure-Wély, a Fugue by Mendelssohn, and Gounod's "Marche Cortège" from *Irene*.

Kidderminster.—On Tuesday evening the 27th June, a performance of Haydn's *Creation* was given by the members of the Choral Society, in the Music Hall. The solos were well rendered by Miss Woolley, Mr. Welch, and the Messrs. Cotton and Muston. The band and choir, under Mr. Fitzgerald, performed their portions of the Oratorio exceedingly well; they were assisted by Mr. Attwood, of Stourbridge, an old member of the Society.

Leeds.—Dr. Spark concluded his Spring season of Organ Recitals in the Town Hall on the last Tuesday afternoon in June. There was a large attendance, and the hearty applause showed that the music performed was thoroughly appreciated. During the season Dr. Spark has introduced a larger number of novelties than usual; indeed, there is scarcely a new piece of any importance either written for the organ, or which can be transcribed for that instrument, which he has not brought forward.

North Berwick, N.B.—On Saturday, the 8th ult., Mr. Frank Bates gave an Organ Recital at S. Baldred's Episcopal Church. The programme contained selections from the works of Bach, Handel, Mendelssohn, Cherubini, and Lefébure-Wély.

Otago, New Zealand.—Mr. A. J. Towsey, organist and choirmaster of St. Paul's Cathedral Church, was presented on Easter Sunday with a very handsome testimonial, consisting of a complete set of fish and dessert knives and forks, and two small candelabra, with the accompanying, printed on an illuminated card: "To A. J. Towsey, Esq., as a slight recognition of his kindness in playing the organ to friends after service on Sunday evenings. Easter Sunday, 1876."

Tenbury.—The members of the Tenbury Musical Society gave their Summer performance on Wednesday, June 28th, the work selected being Handel's *Theodora*. The principal vocalists were: Theodora, Mrs. Holt; Irene, Miss E. Preston; Didimus, Miss Antelli; Septimus, and a Messenger, Rev. V. K. Cooper; Valens, E. Cholmeley-Jones, Esq. Leader of the band, A. Alexander, Esq.; conductor, Rev. J. Hampton. The rendering of the Oratorio was highly creditable, the choir showing the most careful training on the part of the conductor, the Rev. J. Hampton, and the band, under the leadership of Mr. Alexander, being thoroughly efficient. The recitatives were well accompanied by Mrs. T. L. Wheeler.

Windsor.—Mr. Liddle, assisted by Messrs. Zerbini, Blagrove, Marriott, and Aylward, gave a morning Concert in the Mechanics' Institute, on the 13th ult. The programme consisted of Mozart's String Quintett in C major; Haydn's Variations on the Austrian Hymn; Regondi's ms. Concerto for Concertina, with String Quartett accompaniment (excellently played by Mr. Blagrove); Macfarren's Barcarole for ditto; Beethoven's Romance in G; Bach's G minor Prelude and Fugue for Violin alone, and songs "Du bist wie eine Blume" (Schumann), "In a distant land" (Taubert), and Braga's Serenata, charmingly sung by Miss Amy Aylward. Sir G. J. Elvey, Mus. Doc., conducted.

Organ Appointments.—Mr. John Broadhouse, to Christ Church, Barnet.——Mr. C. M. Anderson, Organist and Choirmaster, to S. Bartholomew's, Islington.——Mr. George Ryle, to St. Mark, Battersea-rise.——Mr. Claude R. Fowles, Organist and Choirmaster, to SS. Michael's and All Angels', Swanmore, Ryde, Isle of Wight.——Mr. Horton Corbett, to York-street Congregational Church, S.E.

DURING THE LAST MONTH.

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DR. J. W. HINTON begs to announce that he will be absent from town during the months of August and September. Communications respecting Trinity College to be kindly sent to Humphrey J. Stark, Esq., Mus. B., 7, Thurlow-terrace, Lower Norwood. Private letters may (on and after 1st of Sept.) be addressed "Poste Restante, Paris."

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THE MUSICAL TIMES
AND SINGING-CLASS CIRCULAR.
SEPTEMBER 1, 1876.

THE NIBELUNGEN TRILOGY AT BAYREUTH

BY JOSEPH BENNETT.

WHEN Richard Wagner first announced the carrying out of his darling enterprise at Bayreuth, men wondered why his choice fell upon such a place; they have wondered ever since, and they are wondering now. The master has thick-and-thin admirers, who credit him with the gift of infallibility, and believe that the fiction of the English Constitution, "The King can do no wrong," may be applied in his case as an absolute fact. Yet even these people can discover for Bayreuth nothing better than negative recommendations of a more or less whimsical kind. My own experience convinces me that scarcely could a worse selection have been made. As a dignified and respectable little town, with certain literary and historic associations, Bayreuth is, no doubt, a fit retreat for a man who desires to labour "far from the madding crowd's ignoble strife;" but to make it the scene of a great gathering, to put upon its feeble resources an unbearable strain, and consequently to inflict upon visitors a host of discomforts, was a step only explainable by reference to the wilfulness in which great men sometimes permit themselves to indulge. Among Wagner's qualities is a grim humour quite familiar to readers of his literary works, and it may be that a resolution to entice the musical world off the highway, so to speak, and along uncomfortable bye-paths was a practical manifestation of it. Anyhow, the feat gave proof of his influence, and every one of us who wasted hours for a morsel of food, after fighting for a place in which to eat it; who domiciled in strange quarters, and—not through poverty—became acquainted with "strange bedfellows;" who panted along dusty roads in a broiling sun, because the score or so of vehicles in the place were engaged twenty deep—every one of us, I say, had the consolation of knowing that here was practical homage paid to intellectual and artistic might. It was all of consolation we could get, and I am afraid it did not prevent a good deal of bad language. The natives, poor souls, did their very best under the pressure put upon them. They were willing enough, but fancy the chances they had in an encounter with 2,000 hungry and earnest strangers. As for the hotels—well, I will only observe that, if the statistics of the big lunatic asylum close to Wagner's theatre do not show a remarkable accession of patients from the class of landlords and waiters, my belief in the relationship of cause and effect will receive a blow.

Wagner chose a pretty spot for his theatre. There is a hill some 1,500 yards from the town, crowned with a wood, and having fields on its lower slope. Some distance up the slope stands the building, with a terrace on its town front, whence the eye ranges over the valley of the Red Main to the lofty hills beyond. Flanking the theatre, but slightly lower, are two wooden refreshment houses; and, lower still, the ex-meadow is planted with young trees, which border winding walks, the beginning of a pleasaunce "of the future." For the theatre itself little can be said—at any rate as regards the exterior. It is decidedly not beautiful; it comes very near being ugly, and signs that it has been erected "on the cheap" are more evident than pleasing to an æsthetic eye. But, here again, what matters? "The play's the thing," and Wagner cares more for one small accessory to his stage business than for the whole concern in front of the curtain. Look into the theatre and be satisfied of this. There may be a recognition of personal comfort, even of luxurious taste, in the Fürsten Galerie, but elsewhere behold a Spartan simplicity. It is assumed that he who goes to the Wagner Theatre does so as a lover of art. In that capacity alone is he recognized. "I will give you," says Wagner, "a good view of the stage; I will put my orchestra out of sight, and you shall not be annoyed by a gesticulating conductor; but if you expect a box in which to lounge, if you think to have light for the examination of your neighbours, or for the poring over libretti, if you expect facilities for disturbing the house by going in or out as you choose, then don't come to my place, for none of these things will you get. As you are not a prince, I cannot ask you to the Fürsten Galerie; but here is a cane seat in a vast parterre rising tier above tier, so that everybody sees well all that he ought to see. Take it or leave it." In such practical fashion is the whole business managed, and there has not been any grumbling. Some of the French and Belgian critics, it is true, wrote early letters home in a state of wonderment, but they grew reconciled when it appeared that a musical drama is not necessarily connected with a fashionable lounge. As for the Germans, they out-Wagnered Wagner, and I believe that they would have sat out the performances on spikes had the master so ordained.

What a crowd was that which filled Bayreuth on the eve of the Festival! Emperors and princes came, and were received with acclamation, Wagner himself going down (in a dress coat and white tie) to greet the German Kaiser, and to hear from the imperial lips that the imperial mind was a blank in the matter of the artistic questions at issue, but that a national enterprise should be supported. Bayreuth, for some days before in process of waking, opened its eyes wide to see the old soldier. But there were many others present quite as remarkable as he, though the more eminent among German musicians stayed away. Brahms, Hiller, Volckmann, Joachim, Rubinstein, Raff—none of these put in an appearance, for reasons about which it would be impertinent to speculate. But all countries were well represented, and the visitors' list published from day to day was a roll-call of eminence not only in music but in kindred arts. Franz Liszt made a prominent figure on more accounts than his own personal distinction, and, indeed, the Festival would not have been complete without him. In the days when Wagner had not a friend, and was picking up a bare living in Paris—when, moreover, the two were unknown to each other, it was Liszt who recognized the future author of "Der Ring des Nibelungen," and, in the nick of time, gave him precious encouragement. Hardly less important and gratifying to Liszt, therefore, than to Wagner himself, was an occasion which justified his previsions and realized his hopes. Among others present who engaged more or less attention were such musical *littérateurs* as Herr Hanslick, of Vienna; Signor Filippo de Filippi, of Milan; M. Albert Wolff, of Paris; Mr. Wheeler, of New York; and Mr. Davison, of London; while professors from all countries could be reckoned by the hundred. In short, the gathering was unique—the grandest tribute ever paid to the genius and will of a single man.

Life in Bayreuth during the Festival was busy enough, if in many respects uncomfortable. A large portion of the time not spent at the theatre was necessarily occupied in fighting for food, and for the balance there were plenty of claimants—old friends seen after long parting, new friends anxious to be useful, and chance acquaintances whose share in a matter of common interest gave them a right to attention. Nobody waited for an introduction to anybody at Bayreuth. People ignorant even of each other's names became confidential over the invariable glass of beer whenever opportunity offered, and till far into the night a buzz of conversation rose to the unaccustomed heavens. Of course opinions often clashed. There were some present who could not recognize the amazing perfection of Wagner's work, and who, in the face of terrible odds, had the boldness to say so. Such courage should have commanded the respect of their opponents; but, as far as my observation goes, the out-and-out Wagnerian is an intolerant person, not disinclined to use muscle as a means of conversion to the faith. At all events the meeting was disgraced by sundry quarrels and at least one assault, with which, it is to be feared, the majority sympathized, looking upon it as the pardonable result of laudable enthusiasm. Life in and about the theatre scarcely varied from day to day. As the performances—save that of "Das Rheingold"—began at 4 o'clock, there was, first of all, a hot walk to the building along an unwatered road, then a lounge in the shade, or a "restorer" in the refreshment booth, or an amusing inspection of the very remarkable-looking people who by means of long unkempt hair, *à la* Liszt, proclaim themselves devotees of modern German art. These mustered in strong force, and vied with each other in eccentricity, the palm of strangeness being unanimously accorded to a brother and sister (both, it is said, pupils of Liszt), who wandered about "looking mysteriously nowhere," the gentleman in an odd be-feathered hat, from under which streamed black straight locks, the lady in no hat at all, and with her tresses waving wildly. While these and such as these passed in review, a little procession of royal carriages ascended the hill; and, if Emperor William were there, as on the first two days, the Germans gathered round the state entrance to greet him with the dismal, long-drawn "Hoch!" which does duty for our more vigorous and exciting "Hurrah!" Then a blast of trumpets summoned all to enter, the "call" being invariably one or other of the Nibelungen *motivi*. It never took the audience long to settle down, and when the trumpets once more sounded and the lights were lowered till darkness became visible, a peremptory hiss stopped all motion and noise. During the performance silence and stillness were maintained; but on the curtain falling after each act, it was a sight to see with what relief the entire fifteen hundred poured themselves out of the theatre, blinking in the sunlight, and hurrying to find wherewith the exhausted body might be refreshed. So the days went on till the entire drama had unfolded itself, and the crowd, their curiosity satisfied, melted away, leaving Bayreuth to prepare for the next batch of visitors. The first series of representations, I should add, did not pass off without some disappointment. Owing to the temporary illness of Herr Betz, who filled an important part, the performance of "Siegfried" was put off from Tuesday to Wednesday, and, as a result, not a few had to leave without witnessing "Götterdämmerung," while many more were unable to attend a public supper given on Friday for the purpose of bringing Wagner and his patrons together. But matters might easily have been worse, as it would appear from the case of Herr Betz that the leading *rôles* were not "under studied."

The arrangements of the theatre for art purposes were singularly complete, and no question can arise as to the future influence of such of them as departed from established custom. Complete success attended the hidden orchestra, not only because a distracting spectacle was removed from the ken of the audience, but because, without loss of purely musical effect, a distinct and appropriate mental impression was created by the flood of sound streaming from a concealed source. Wagner's idea of a veil of music rising between the spectator and the stage, colouring all beyond with its rich hues, thus found justification, the result being precisely as he described it. But some one may ask, "How could a hundred and fourteen instruments find room without a huge ungainly chasm between audience and stage?" The answer is that the orchestral seats were arranged on an inclined plane descending far beneath the "boards." At the bottom of the plane were stationed the brass and percussion instruments, the "strings" occupying the higher rows. By this plan the visible width of the orchestral pit was not great enough to be an eyesore, while the position of the loud instruments secured depth and majesty of tone without blatant noise. That the orchestral players were satisfied with their novel station I cannot say. They objected on principle to be put out of sight, and they complained, with good reason, of most exhausting heat. True, because they were invisible, they could—and did—play in their shirt-sleeves; but this freedom hardly compensated for a situation which many of them declare they will never again occupy. Thanks to the good offices of Mr. Dannreuther, I was able to inspect the arrangements on and behind, above and beneath, the stage for the working out of scenic effects unequalled in magnitude, elaboration, and splendour. That I was much the wiser for gazing upon a mass of intricate machinery cannot be said with any regard for truth, but I came away with profound respect for the inventive skill of Herr Brandt, of Darmstadt, in whom Wagner discovered a man able to satisfy his most extravagant desires. Later on I shall have occasion to speak of the more prominent features in a series of stage spectacles, which may be regarded as the *ne plus ultra* of their kind. Fortunate in scenic resources, Wagner was not less so in all other departments of the complicated apparatus required by his music-drama. In Herr Doepler, of Berlin, he had an artist able to dress the characters after a fashion at once truthful—as far as truth can be ascertained—and picturesque. The stage groupings were admirably superintended by Herr Fricke, of Dessau; while Herr Richter, of Vienna, filled the all-important post of conductor in a manner absolutely beyond reproach. I may say this the more emphatically, because I have never seen Herr Richter. He is known to me only "by his fruits," and assuredly never did music so exacting receive such ample justice. It may be urged that the completeness of the performance arose from a multitude of rehearsals. Of course it did—otherwise Herr Richter and his men would have wrought a miracle. The secret of their success, apart from individual skill, was simply hard work. Let me give particulars on this head. The orchestral rehearsals alone of the four dramas were thirty-six in number—nine for each drama, to say nothing of subsequent rehearsals more or less "full." Many of these lasted four hours, the

"wind" occupying two hours, and the strings the other two. In point of fact, active preparations began on the third day of June, and continued without intermission till within three days of the performance. "No wonder," it may be said, "that the result was perfect." The wonder is that, in our days of hurry, so much patient labour was thought needful and cheerfully bestowed. As a matter of course, the instrumentalists were the pick of Germany. Herr Wilhelmj led the 32 violins, having under him eight concertmeisters, to say nothing of artists well known as performers of chamber music; while the 12 violas, 12 violoncelli, and 8 double-basses, added to this splendid army of fiddles, made up a string band such as could only before have been dreamt of by the connoisseurs whose hopes it more than realized. Among the "wind" were 4 flutes, 4 oboes, 1 cor Anglais, 3 clarinets, 1 bass clarinet, 4 bassoons, 1 contra fagotto, 7 horns, 4 tenor and bass tubas (expressly made for the occasion), 3 trumpets, 1 bass trumpet, 4 trombones, 1 double-bass trombone, 1 bass oboe (also constructed specially), 1 double-bass tuba, drums, and 8 harps. The preponderance of bass in this scheme, especially of "sixteen-feet tone," must at once strike every reader. But in practice it was none too much. On the contrary, it gave surprising majesty to the *ensemble*, while the numerous phrases for the bass alone were rolled out with a force that sometimes approached the awful. As to the uniform excellency of the orchestra I cannot be particular, because, even if space were available, words would fail. Enough if I invite the reader to imagine all he can in the way of merit, and then believe that he has not done justice to Herr Richter's wonderful band. Turning to the vocal artists, let me first put on record their names and characters: F. Betz (*Wotan*), A. Niemann (*Siegmund*), G. Unger (*Siegfried* and *Froh*), E. Gura (*Gunther* and *Donner*), H. Vogl (*Loge*), C. Hill (*Alberich*), C. Schlosser (*Mime*), A. Eilers (*Fasolt*), F. von Reichenberg (*Fafner*), J. Niering (*Hunding*), G. Siehr (*Hagen*), A. Materna (*Brünnhilde*), F. Grün (*Fricka*), M. Haupt (*Freia*), L. Jaïde (*Erda* and *Waltraute*), J. Schefzky (*Sieglinde*), M. Weckerlin (*Gutrune*), L. Lehmann, M. Lehmann, and M. Lammert (*Rhine Daughters*)—in all twenty artists, not counting the representatives of three Norns, eight Walkyries, and a chorus of nine women and fifteen men. That all had been carefully chosen the result proved. The acting in most cases was irreproachable; in some super-excellent. In stature and bearing Wagner's chosen ones realized his ideal; nor were they destitute of the physical qualities necessary to sustained declamation at the top of the voice against a powerful orchestra. That no more than two or three had any right to call themselves vocalists is true, but as Wagner gave them no vocal music, in the ordinary sense of the term, the fact mattered little. They enunciated his lines with vigour, and left the musical effect to the safe care of the band. Among the artists specially worthy of honour were Frau Materna, whose *Brünnhilde*, a fine dramatic and declamatory character, is fitly described as splendid. Herr Betz, as the gloomy *Wotan*, showed great power, while the *Loge* of Herr Vogl and the *Mime* of Herr Schlosser were creations of the highest order. The stage effects gained their impressiveness chiefly through certain novel means, for, though the scenery was good, it is often, as scenery, equalled on the English stage. Drifting clouds were admirably simulated by a clever contrivance; the lightning and thunder, instead of burlesquing, exactly reproduced, nature, and the use of steam made possible such a display of apparently real smoke and flame as had never before been attempted on any stage. *Per contra*, the magic lantern did its work as badly as usual in the representation of the Walkyries flying through the air, the beasts were more grotesque than appalling, and in the performance of "Das Rheingold" accidents happened which, considering the months spent in preparation, were without excuse.

The preliminary and subordinate part of my task here ends, and I come to the gist of the whole matter — What is this new thing which Herr Wagner has bestowed upon the world?

It must be obvious that, in answering a question so comprehensive—when the thing comprehended is four long dramas—I cannot enter into minute particulars. To do so would be to fill this number of the *Musical Times*, and still leave much unsaid. All that I may attempt is the imparting of what autumn manœuvring commanders style a "general idea," by means of as many details as space allows.

First, let me touch the poem. "Der Ring des Nibelungen" consists of four sections: an Introduction, "Das Rheingold," and a trilogy—"Die Walküre," "Siegfried," and "Götterdämmerung." So constituted it is a complete work, bound together in all its parts by the closest ties, having a distinct beginning, an equally distinct ending, and comprising within itself all that is necessary to perfect elucidation. Looking at the technical completeness of "Der Ring des Nibelungen," it is easy to assume that the plan was carefully defined from the outset. Not so, however. It grew under the author's hands till that which was once but a single drama became four. Curiously enough, it stretched backwards in point of time. Dealing at first with results arising from hidden causes, Wagner felt the necessity of revealing those causes, and so was led to the source whence all the effects arose. We have his own authority for believing this; moreover, he has told us exactly where and under what circumstances he began the work. Having drawn a succession of heroes—the Dutchman, Tannhaüser and Lohengrin—from the region of myth, he looked about, more than twenty-five years ago, for a successor to those famous personages, and, after glancing at Frederic Barbarossa only to find that historical characters were unmanageable, according to his theory, he alighted upon Siegfried, one of the most prominent actors in Teutonic and Scandinavian mythology. Siegfried was a tempting subject. Himself a splendid being, he formed the central figure of a group of events unsurpassed in romantic interest and poetic beauty. But as the limits of a single drama would not admit even the chief events of Siegfried's life, Wagner chose those immediately preceding his death, and based upon them the poem now known as "Götterdämmerung"—fourth and last section of "Der Ring des Nibelungen"—but then entitled "Siegfried's Tod." The story of this drama is highly exciting, and its outlines show that the author had in view an impressive stage spectacle analogous to that of "Tannhauser" and "Lohengrin." We find the same rapid series of exciting events, the same highly-wrought climaxes, the same employment of crowds upon the stage, and, in short, all the elements of spectacular lyric drama as accepted by Wagner at an earlier period of his career. How much "Götterdämmerung" differs from "Siegfried's Tod" the author has not revealed. It is probable that some additions were made, but internal evidence goes to show that the poem, as we have it, belongs mainly, in point of dramatic construction, to the "Lohengrin" period. Like all its successors, however, it differs as to the character of verse. For

reasons he has fully set forth, but which need not be discussed here, Wagner adopted in "Siegfried's Tod" the unrhymed alliterative verse of the old Teutonic and Scandinavian poets, believing that its marked accents and positive rhythm best harmonized with the idea he had formed that the *melos* should be suggested by, and grow from, the "word." I take an example of this form from Mr. Alfred Forman's excellent translation of "Der Ring des Nibelungen"—a translation as yet only circulated in private, but which, it is hoped, will soon be made public—choosing part of a song that throws a halo of beauty even around an incestuous love-making of brother and sister:—

"Winter storms make way
to the wakening May,
in placid splendour
prospers the Spring;
on bending breezes
buoys his journey,
weaving wonder
on his way;
over field and forest
floats his freshness,
wide and wakening,
laughs his look.
He sounds in boundless singing
of buoyant birds,
breath is sweet
with scent he sighs:
his liquid blood blooms out
in life of blossoms,
seed and leaf
are the leap of his heart.
With grace of gentle weapons
he forces the world:
winter and storm give way
to his stately war."

In this poem Wagner saw the ideal of musico-dramatic poetry, and throughout "Der Ring des Nibelungen" it is exclusively employed. Adopted as a matter of convenience by the composer, he alone perhaps can fully estimate its value; but impartial listeners must have felt that, brought to the test of performance, greater variety is required. Under certain circumstances, the rugged and strongly-accented lines are all that could be wished; under others, more particularly when soft and tender sentiments prevail, both ear and mind—perhaps from force of habit—demand a gentler rhythm, and long for the suave effect of rhyme.

From this necessary digression I return to the story of the drama. Having completed the poem of "Siegfried's Tod" ("Götterdämmerung"), Wagner, enamoured of his subject, and necessitated to show much that else had to be intellectually perceived, took up the earlier life of the hero. From this sprang a second drama, called at first "Junger Siegfried," and now, as "Siegfried," forming the third section of the great work. There is reason to assume that here the whole scheme of "Der Ring des Nibelungen" dawned upon the author's mind. The force of circumstances carried him, almost despite his will, further and further back to the origin of that which had previously occupied his thoughts, and from the working of this necessity arose "Die Walküre" and "Das Rheingold," connecting ultimate effect with remotest cause. It is not difficult to see in these later dramas—I avoid the word *libretti* throughout, especially here, where it would have no business at all—how Wagner had passed completely under the dominion of a theory that the poem ought to make no concession for the sake of musical effect. He had laid out "Götterdämmerung" with a view to the usual mingling of solo and concerted piece (though in setting it to music at a later time he refused the opportunities his own hand had prepared, and crowded the stage with dummies), but its successors became, more and more rigidly, dramas. In "Siegfried" there is not a single chorus, and only a few bars of concerted vocal music. In "Die Walküre" there is one chorus for female voices, and in "Das Rheingold" we have what, elsewhere, would be called a trio. In effect, therefore, the three works just named are "plays," throughout which but a single voice is heard at any given time. Unhappily for those who do not accept Wagner's theories, they are "plays," moreover, in the fulness—should I not say prolixity?—of their dialogue. The poet is wholly regardless of the musician. He will utter everything necessary to the completeness of his poem—and very often a good deal is thought needful—the result being a series of conversations, some of them wearisome repetitions, others abounding in allusions, and based upon ideas which are all very well for a reader who can pause to think, but which, on the stage, and associated with music, are embarrassing. Take, as an example, the interview between Wotan and Erda in the third act of "Siegfried," where 183 lines are devoted chiefly to telling us what we already know, or to references the significance of which by no means lies on the surface. I do not urge this as against the beauty and completeness of the poem, but simply to point it out for consideration as connected with a "drama for music." The question, of course, arises—and a most important one it is—whether a drama for music should so rigidly consult its own separate necessities, and yield nothing to the conditions of its alliance. My own answer given deliberately after the experience of Bayreuth, is in the negative. It is true that Wagner has so far recognized the demands of music as to identify each scene with some distinct emotion, powerfully expressed; but even this is not enough to save his theory from rejection. In every drama so constructed there must be passages with which music has nothing to do, and the effect of which music, especially when written on the principles hereafter mentioned, simply mars. But the question underlying all is whether Wagner has not hit upon a fallacy in supposing that he can, from a practical point of view, subordinate music to drama. In theory, his system appears perfect; in reality, I doubt whether it will ever work. The way to test this is for the audience at Bayreuth to ask themselves what part of the compound thing there presented engaged most of their attention. Wagner, as the official mouthpiece of his system, would urge that the mind should have been sensible of nothing but a whole; but that was impossible. The three grand elements—music, poetry, and stage representation—stood separately before every eye, and there can be no doubt as to which was most earnestly regarded; which was most discussed, which contributed before the others to the judgment pronounced. The predominance of music in all these respects might have been foreseen, and was, in fact, inevitable. Associate music and poetry on equal terms you cannot. The more universal, emotional, and powerful art will prevail; and not all the force of twenty Wagners can alter the fact. Wherefore, I contend, that to write a drama with a view to dramatic exigencies alone, and then to ally it with music, must not only result in failure, but is contrary to the very nature of things.

Leaving these general considerations, I approach the particular illustration of his theory with which, in "Der Ring des Nibelungen," Wagner has furnished us. Does it prove that the domain of myth is that wherein the writer of music-drama should look for his

subject? The answer is neither an unqualified "Yes" nor an unqualified "No." On the one side, the poet is free, in myth-land, from a number of embarrassments and restrictions which surround him elsewhere. He can, as Wagner has shown, well define and condense the emotion of each particular scene, and he is not bound by historic truth or regard for conventionalities. These are such immense advantages, that I am far from sure whether they do not outweigh anything on the opposite side. But, *per contra*, it may be urged that the more mythical a subject the further does it stand away from the sphere of human interest and emotion. In all ages the greatest dramatists have recognized this cardinal fact. Take Shakespeare and his "Midsummer Night's Dream" as a conspicuous example. Essentially a fairy drama —the embodiment of a myth—the "Dream" is full of every-day humanity. The Athenian lovers, Bottom and his crew, the Duke and his court, are all so mixed up with Oberon, Titania, and Puck, that we are never sensible of a want of personal sympathy with character and event. But in "Der Ring des Nibelungen" the humanity is, speaking broadly, too faint for a sustained and absorbing interest. Note the subjoined outline of the story running through all four dramas, and say whether it comes very near the heart: The Rhine Daughters guard a golden treasure in the depths of the river. The treasure gives control of the world to its possessor, but can only fall into the hands of one who forswears love. Alberich, a Nibelung, representative of the subterranean powers of evil, fulfils the condition, seizes the gold, and fashions out of it a ring, the embodiment of his acquired might. At this time Wotan (Odin), chief of the upper gods, is in difficulties. He has engaged giants to build him a castle, Walhall; and, not liking to give them the reward agreed upon, descends to the Nibelungs on a raid after the Rheingold and ring. By trickery he wins these, and with them pays the giants, not before Alberich has attached a curse to the ring, the first fruit of which is seen when one giant kills the other in a dispute over the spoil. The survivor carries off the ring, and, in the guise of a dragon, sleeps upon it, too brutish to avail himself of its power. Wotan, desiring to defend Walhall, allies himself with Erda, the Earth Goddess, by whom he has nine daughters, Walkyries, whose business it is to people the gods' abode with the bravest knights slain in battle. Wishing also to obtain the ring, he, by another alliance, raises up a hero, Siegmund, for whose use he destines a sword so buried in the stem of an ash that none other can pull it out. Siegmund meets with his twin-sister, Sieglinde, married to Hunding, and though the relationship is discovered, carries her off as his wife. On the interposition of Wotan's wife, Fricka, a subsequent combat between Hunding and Siegmund is made fatal to the seducer, though Brünnhilde, the Walkyrie charged by Wotan to effect this result, disobeys and protects, unavailingly, him whom she should have caused to be destroyed. Wotan himself intervenes, and the god-given sword, Nothung, which Siegmund has drawn from the ash, shivers against the god-held spear which symbolizes Wotan's power. Sieglinde, after the fight, seeks refuge in a forest, and Brünnhilde is condemned to sleep, surrounded by fire, upon a rock, till a man shall wake her and claim her as his wife. The incestuous union of Siegmund and Sieglinde produces a son, Siegfried, who, on the death of his mother, is reared by Mime, brother of Alberich, in hope of, through his means, winning the ring for himself. Siegfried, by-and-bye, discovers his parentage; welds together the pieces of the broken sword, Nothung; kills the dragon-giant; kills also Mime, who attempts treachery; carries off the ring, and by miraculous means, understanding the language of birds, hears from them of the sleeping Brünnhilde. Longing for human sympathy, and not knowing fear, he reaches Brünnhilde's rock, plunges through the fire and wins the maid. But he cannot stay with her always, and sets forth in due time to see the world and seek adventure. Lighting on the Court of King Gunther, he drinks a magic draught brewed by Hagen, son of Alberich, forgets even the existence of Brünnhilde, becomes enamoured of Gutrune, Gunther's sister, and to obtain her agrees to win Brünnhilde for the King, who has heard of the sleeping heroine, yet cannot face the fire. Siegfried fulfils his promise in the guise of Gunther, and Brünnhilde is carried off as Gunther's wife. But the treachery is revealed through the ring, which Siegfried, acting for his friend, had wrested from Brünnhilde (who wore it as a love token) and forgotten to hand over to Gunther when they changed places. Full of revenge, the outraged woman reveals to Hagen where Siegfried is vulnerable, and, in the course of a hunting excursion, the Nibelung's son kills the hero. The body is carried to the palace, where Brünnhilde, putting the ring on her finger, leaps into the flames of the funeral pyre. The Rhine overflows the spot, and the Rhine Daughters recover the accursed ornament at the moment that Walhall in flames proclaims the downfall of the reign of force and the advent of that of love. Looking at this wonder-story, with its array of gods, demons, giants, dragons, miraculous gauds, potent drinks, and what not that ever entered into the fabulist's head, it may naturally be doubted whether the drama at any time approaches the spectator near enough to touch the spring of his emotions. That it does so, here and there, is true, but it is also a fact that, generally speaking, we care little what becomes of anybody concerned. The supernatural beings, when not repugnant, are indifferent, the mortals as a rule are more or less contemptible, while upon all rests the dark shadow of an incestuous crime so rare even in the days of myth that Fricka exclaims, urging Wotan to punish Siegmund:—

> "Bridal embrace
> of brother and sister!
> When, where was it known
> to mate with the child of your mother!"

Is this story, wherein poetic beauty and ingenious circumstances are allied to childish imaginings, made black by association with a sin, which horrifies even a goddess, and degraded by connection with love that rises in but a single instance above animalism—is this a model for the national music-drama of Germany? Heaven forefend.

Here I have done with the poem of "Der Ring des Nibelungen." A consideration of the music is obviously impossible within the limits of the present article. Let it be postponed, then, till space enough is available for the treatment of a subject at once so novel and so important in its relations to the "Art-work of the future."

(To be continued.)

EVERY English musician must feel gratified at the success of the "Balfe Memorial Festival," given during the past month at the Alexandra Palace, more particularly as it was organized to perpetuate his name by founding a "Balfe Scholarship" in our Royal Academy of Music. Whatever may be thought of his latest work, "Il Talismano," there

can be no doubt that it is not by this opera that he will be eventually judged; for he was essentially a people's composer, and in setting Sir Walter Scott's story to music he unquestionably forsook the style which won the hearts of the masses in days gone by. The great merit of Balfe was that he kept English opera alive at a time when, but for his efforts, it might have utterly collapsed. As we have said, therefore, we cordially welcome the "Balfe Memorial Festival," not only, however, on its own account, but because it leads us to hope that native talent may eventually be recognized, and especially that another English composer, named Purcell—who has written a few things worth re-hearing—may some day have his "Memorial" also, with as many eminent artists to do justice to his works, and as many thousands of people to listen to them.

Possibly few persons knew of the existence of "The Musicians' Company" until, on the 1st ult., a dinner of this ancient Guild took place at the Albion Tavern, under the presidency of the Master, Mr. William Chappell, for the purpose of presenting Sir Henry Cole, K.C.B., and Mr. Freake with the freedom of the Company. In the present day we have no distinct idea of what the real duties of this Company may consist; but when we are informed that "power was given to examine the qualifications of all public performers, and to silence the incompetent," many will regret that this privilege, at least, should have ceased.

As music is now represented in the metropolis exclusively by the "Promenade Concerts" at Covent Garden Theatre, it is satisfactory to find that the direction of them is entrusted to so eminent an artist as Signor Arditi, and that the programmes rarely include such sensational pieces of clap-trap as those which had their origin in the days of M. Jullien, and have been continued down to very recent times. We could certainly wish that "refreshments" held a less important part in the entertainments of the evening, for although these are certainly carefully served and partaken of behind the orchestra, the effect is unquestionably visible before it; yet whilst the Messrs. Gatti remain lessees of the establishment we can scarcely, perhaps, hope for much reform in this department. We still think, too, that in the selection of music the taste of the audience is somewhat underrated; and it might be well to consider whether, having formed what is advertised as the "finest *coup d'œil* in the world," attention should not be directed towards forming an equally attractive feast for the ear.

No doubt the time is fast approaching when it will be unnecessary to send music for review, because publishers will review it themselves. Passing over the announcement, for instance, in a morning paper, of the Moore and Burgess Minstrels' "new and lovely songs," we come to "the most elegant piano solo published this season," a "very charming new waltz;" and then, in an advertisement of a ballad, we are told that "the words and music of this song are charming," although this praise is said to be extracted from a "Review," the name of which is not given. But that the Americans are ahead of us in laudation of their own wares the following advertisement, published in a London newspaper, will amply testify: "Steinway Pianofortes.—It gives a feeble and altogether inadequate conception of the value and importance of the Steinway instruments—grand, upright, and oblong—merely to say that they are the greatest pianofortes in the world, the fact being universally conceded. More important is the further fact that no one can possibly form an idea of the capabilities and resources of the pianoforte who has not seen and heard the Steinway creations." What will become of Messrs. Broadwood, Collard, and Erard when the "universally-conceded" fact and the "further fact" shall have been sufficiently advertised?

THE MUSICIANS' COMPANY.

The Master and Wardens of the Worshipful Company of Musicians entertained a large party at dinner on Tuesday the 1st ult., at the Albion, Aldersgate-street, Mr. William Chappell, F.S.A., the Master, presiding.

In giving the toast of the Musicians' Company the Master said:—

"I will preface the toast of the Musicians' Company by a few words about its history. It was originally instituted as a Guild or Fraternity of Minstrels by King Edward IV. in the ninth year of his reign. The charter is still extant, and is printed in Rymer's *Fœdera* (xi. 642). The Court of the Company was formed of musicians in the service of the king who had also been in that of his predecessor, Henry VI. The master, who was then called the marshall, held his appointment for life, and his two wardens were elected annually. Power was given to examine the qualifications of all public performers, and to silence the incompetent. The Guild was attached to the Chapel of the Virgin, under S. Paul's Cathedral, and to the Chapel of S. Anthony, which is only described as in the City of London. It was to keep wax tapers burning in each of the two chapels, and to pray for the health and for the souls of the king, the queen, the Duke of York, and the rest of the royal family. Funds were provided by a payment not exceeding three shillings and fourpence from each person upon admission, and by fines inflicted upon pretenders to minstrelsy, or upon delinquents for irregularities or indifferent performance. This was the charter of the company until the reign of James I. Among the *Remembrancia* of the City of London recently brought to light, No. 16 is a letter from the Lord Keeper, Sir John Puckering, to the Lord Mayor, requesting him to see that William Warren, lately chosen Master of the Musicians' Company, but prevented from the peaceful exercise of his office by some of the members of the company, be not further interfered with. This letter is dated the 29th September, 1594. The new charter granted to the company by James I., in the second year of his reign, dispenses with the wax candles and the praying for souls, and substitutes for them the right to hold land and houses. It renews the powers of the former charter, but makes the election of the master annual, as well as that of the wardens.

"I will now give you the old toast: 'Prosperity to the Musicians' Company, root and branch—may it flourish for ever!'"

In reference to the presentation of the freedom of the company to Sir Henry Cole and Mr. Freake, the Master said:—

"At the last meeting of the Court of this Company it was unanimously resolved that the freedom of the City of London, with the livery of our company, should be presented to Sir Henry Cole, Knight Commander of the Bath, who is one of our honoured guests this evening, and to Mr. Charles James Freake, of whose company we are unfortunately deprived through illness.

"Of Sir Henry it may be said that he is half a citizen already, through having received his education at Christ's Hospital. Although his energetic and useful career may be known to many here present, yet permit me on this occasion to refer to a few of the more salient points—those from which the public has derived lasting benefit.

"Having entered the public service, under the Record Commission, in 1823, Mr. Cole became an assistant-keeper of the Public Records, and, having drawn attention, both

publicly and privately, to the dispersed and neglected state of his charge, he paved the way to the establishment of the General Record Office. Hence the classification and the cataloguing of the records, with the gradual extension of facilities for consulting them—a privilege which is absolutely necessary to historians and to other students of the past. For this gain all literary men are debtors to Sir Henry Cole, as to the mainspring which first set the wheel in motion. Their cordial thanks are also due to the patriotic men—encouragers of learning—who have promoted this admirable result.

"A second public service was the energetic assistance rendered by Mr. Cole to the establishment of penny postage. He gained one of the four prizes of £100 offered by the Treasury for suggestions to develope Sir Rowland Hill's plan, and continued his aid to Sir Rowland until his object was fully attained. He had himself accepted the office of Secretary to the Mercantile Committee on Postage, and was thus instrumental in furthering the success of a measure which he had helped to carry. The system of cheap postage, thus worked out, has been adopted by other nations, and thereby a more general public benefit has accrued than even its sanguine projectors may have contemplated.

"Passing over other general services, I now turn to some of those which have been rendered to art and to science. It may be supposed that these should be *our* special charge in the City, since this ancient guild is the only one now remaining which was established for any art or science unconnected with a trade.

"The exhibitions of art manufactures which commenced about the year 1846, at the rooms of the Society of Arts, were projected and organized by Sir Henry Cole, who is a vice-president of that very active and useful association. The intention was to encourage artistic design in manufactures of everyday use and of general utility. He won prizes for his 'Felix Summerly' designs. These annual displays were designed to lead to national exhibitions of arts and manufactures every fifth year. The first of this series would have taken place in 1851, but the plan was extended by the late Prince Consort to an exhibition of the works of industry of all nations. Mr. Cole was one of the executive committee of that famous and most successful exhibition, and, with Dr. Lyon Playfair and others, received the honour of Companionship of the Order of the Bath at its conclusion. In the following year he was invited by the Government, through Earl Granville, to improve the system of the Schools of Design, and he was thus instrumental in establishing the Science and Art Department, of which he was at first senior secretary, and afterwards inspector-general.

"To the pecuniary success of the Great Exhibition in Hyde Park, which sprang out of Sir Henry Cole's projection of one of more limited character, we are mainly indebted for the present magnificent establishments at South Kensington. In 1860 Sir Henry was appointed General Superintendent of the South Kensington Museum, and also acted as secretary of the Science and Art Department, under the Committee of Council on Education. In this capacity we know that he created, or was directly responsible for, the system of Science and Art Schools which by general consent are acknowledged to have done so much good already for the country. In 1865 he was chosen chairman of a committee to investigate and to report on the whole subject of musical education in this and in foreign countries, and very full and lucid reports were published by that committee; and in 1873 he retired from office at South Kensington, after fifty years of public service.

"Much more might be said of so useful a life, but it is not desirable to extend a speech into a biography. I will, however, add that Sir Henry's services were acknowledged by Her Majesty in conferring on him the rank of Knight Commander of the Bath about two years after his retirement. I am sure you will all cordially join with me in presenting the freedom of the City of London, with the livery of the Worshipful Company of Musicians, to Sir Henry Cole.

"I have now to bring before you the name of Mr. Charles James Freake, of whose company we are unfortunately deprived this evening by severe indisposition. Mr. Freake is an energetic and useful member of the Council of the Society of Arts, and he has munificently presented to the nation a National Training School for Music at South Kensington. About eleven years ago a committee was formed by the Society of Arts, at the instigation of Sir Henry Cole, to investigate the whole subject of musical education both at home and abroad, and especially to inquire into the systems and the management of *conservatoires* for gratuitous instruction in music for those who show talent. These institutions are either wholly supported by the State, or receive considerable annual grants from the respective Governments. It is, indeed, an anomaly that, in so wealthy a country as our own, we have no institution of the kind. The parsimonious contribution of £500 a year to the funds of the Royal Academy of Music is unworthy the name of support. Other arts are better cared for in England. At the time our Guild was established music was taught in all schools, whether for rich or for poor, and it is a mistake to suppose that the poor were only taught church music. Instrumental music was included, as well as vocal. The children were taught to read music at sight, and some instruction was given in harmony. A familiar example of the last is the roundel or catch made by the watermen of London upon Sir John Norman, Lord Mayor of London in 1453. It is good harmony in three parts, and although very simple, it shows that musical education was more solid then than it usually is now, even among the higher classes. There are hundreds of equally good musical specimens extant, and for the most part relating to the trades and amusements of the lower classes. *Then* England was proud of her music, and foreign visitors reported well of it. In the reign of Edward IV. came two illustrious tourists, and from them we learn that the chorus consisted of about sixty voices, and that they nowhere heard better singing or music than at the court of the English king. Similar quotations might be multiplied indefinitely. It was a recommendation to all servants that they could read music, and it formed the chief indoor amusement of the people. Men like Samuel Pepys would only have servants who could sing at sight. If we educate the rising generation to music, there will be far less of drunkenness among the people. Men take to drinking to relieve dulness by the excitement which alcohol causes in the brain. To increase home enjoyments is a far better system than a crusade against public-houses. To shut them will not prevent drunkenness; means will be found to supply the craving at home. Moreover, it is punishing all because some are prone to drink to excess. There are and will be some drunkards in every country, but the English were not characterized by that vice in the times of Merrie England. They drank less potent liquors; and even at the commencement of the last century, when an almost prohibitory duty was laid upon French wines, and Tom Durfey sang—

"'As well might Dutchmen without Brandy fight,
As English poets without claret write'—

and the people had their ballads with such burdens as—

"'French wine's prohibition means no other thing
Than to poison the subject and beggar the king.'

"We are returning to a more sober age, and there is no such soother to the brain as music. This is now so generally admitted by physicians that music enters largely into their treatment of insanity.

"The question of establishing a State Training School for music has been under the consideration of the Lords of the Committee of Council on Education, and it may be hoped that Mr. Freake's munificent gift may stimulate their long-desired action. It is a reproach to England that genius and talent for music are still suffered to die out for want of an education which only a Government can permanently supply. It will also be very gratifying to the lovers of music to hear that Mr. Freake's energetic action for his country's good is likely to receive some recognition from the Government. Let us hope that the reinstatement of music as a moral agent will be made complete. I have only one word to add in regret that the two

institutions were not combined in one. With so earnest a man in the cause of music as Professor Macfarren at the head of the Royal Academy of Music, my conviction is that this might have been arranged. So long as the National Training School remains for gratuitous instruction *only*, it will relieve the Royal Academy of some of its unprofitable work, but it may draw away some pupils of the greatest promise. There ought to be scholars enough in England for both, as there were in former days. Let us, then, hope for the success of both.

"I will now propose to you the health of Mr. Charles James Freake, whose munificent gift to the nation we acknowledge by the freedom of the City of London and the livery of our Company, and couple with his name that of his accomplished lady, Mrs. Freake, who has presented five scholarships to the school of her husband's founding."

The music at the banquet was under the direction of Mr. E. Land, with Miss Jane Wells, Miss Helen Heath, Mr. Land, and Mr. Lawler as vocalists.

Taking the names of the six new livery men of this year in alphabetical order they are—

Mr. Frank Chappell, 123, Harley Street;
Mr. Edward Land, 4, Cambridge Place, Regent's Park;
Mr. George Thomas Metzler, 37, Great Marlborough Street;
Mr. Thomas Molineux, Kean's Villa, Regent's Park.
Mr. Henry Phillips, Old Jewry Chambers, and 10, Bolton Street, Piccadilly; and
Dr. William Henry Stone, F.R.C.P., Physician to St. Thomas's Hospital, 14, Dean's Yard, Westminster.

ALEXANDRA PALACE.

IT is scarcely necessary to offer any critical remarks upon the "Balfe Memorial Festival" which took place at this establishment on the 29th July, because, in justice to the composer, of course only the choicest specimens of his works were selected, and with such executants as Mesdames Christine Nilsson, Rose Hersee, and Marie Roze, Messrs. E. Lloyd, G. Perren, Maybrick, &c., it is obvious that every justice was done to the music. The concert, conducted by Sir Michael Costa, was highly successful; and the performance of "The Bohemian Girl," with Madame Hersee, Miss Bessie Palmer, Messrs. G. Perren, Fox, and Henry Pope in the principal characters, was listened to by a large audience with much pleasure, most of the popular pieces being, as in former days, re-demanded. Mr. Weist Hill conducted the Opera in his usually careful and intelligent manner. In order to establish some kind of connection between the fireworks and the design of the Festival, one of the set pieces presented a lyre, surrounded by flags and laurel leaves, the name of Balfe being conspicuous in fiery letters. The attendance was so large that the foundation of a Scholarship at the Royal Academy of Music, in memory of the composer—which was announced as the principal object of the meeting—may be considered as secure.

THE "Promenade Concerts" commenced at Covent Garden Theatre on the 5th ult., under the direction of Messrs. A. and S. Gatti. The orchestra, strengthened by the band of the Coldstream Guards, and under the able direction of Signor Arditi, is thoroughly efficient; and we can only regret that such excellent performers as are there assembled should be called upon occasionally to exercise their talents upon waltzes and galops. Full overtures and scraps of symphonies have, however, been included in the programme, for the especial benefit of those who are attracted by the music alone, and these have all been received with the warmest marks of approbation. Mdlle. Bianchi has thoroughly won the good opinion of the frequenters of these concerts by her finished singing, and Madame Fernandez-Bentham and Signori Gianini and Medica have also contributed vocal pieces with much success. M. Ketten—whose style may be imagined by his being termed "The French Rubinstein"—has been the pianist, eliciting frantic applause by his performance of the "Adagio" and "Scherzo" from a pianoforte Concerto by Litolff, and some showy Fantasias. The concerts have been fully attended, in spite of the proverbial "thinness" of the metropolis at this time of the year.

THE English Opera Season at the Lyceum Theatre, under the direction of Mr. Carl Rosa, will commence on Monday, the 11th inst., the work selected for the opening night being Cherubini's "Water Carrier," the production of which at the end of last season was so heartily welcomed by all music lovers. Sir J. Benedict's "Lily of Killarney," with alterations and additions specially written for this company, will be performed; and for novelties we are promised "Joconde," by Nicolo Isouard; "Giralda," by Adolphe Adam (both for the first time in England); a new opera, "Pauline," by F. H. Cowen, written expressly for this company; Beethoven's "Fidelio" (as originally composed, without recitatives); and Wagner's "Flying Dutchman," for the first time in English. The company will include, among others, Mdlle. Ida Corani, Miss G. Warwick, Miss Cora Stuart, Miss Gaylord, Miss Josephine Yorke, Miss Lucy Franklein, Mr. H. Nordblom, Mr. F. C. Packard, Mr. C. Lyall, Mr. F. H. Celli, Mr. A. Cook, and Mr. Santley. The orchestra will be led by Mr. Carrodus.

AN article recently published in the *Standard* draws attention to the good work now progressing in Italy, under the earnest direction of Signor Giulio Roberti. All music lovers who remember the state of the art in Italy some time back must have been struck with the inferiority of modern performances, both sacred and secular, the services at St. Peter's, even the singing of the nuns at the once celebrated Trinità dei Monti being far from satisfactory; and at the opera houses the "Spectacle" and the "Ballo" are now the principal attractions. In the hope of remedying this state of things, Signor Roberti, who has already made his name in England by the publication of a Mass and several pieces of chamber music—obtained permission to found a school of choral singing at Florence, the success of which has been remarkable. Since then he has been charged with the establishment of classes of music in all the municipal schools, and with the yet more important organization of a normal school for masters and mistresses. Although it must be some time before great results can be achieved, the movement is steadily advancing; and we trust that the efforts of Signor Roberti in initiating so important a reform may be fully and extensively recognized.

WE regret to find that Mr. Charles S. Barker, the inventor of the pneumatic action, and by whose research many invaluable improvements in organs have been perfected, is, at the advanced age of 70, in very reduced circumstances. A Committee has been formed with the view of obtaining, by subscription, a sufficient amount to purchase an annuity which shall secure him from want for the remainder of his life, and we trust that a liberal response will be made to this appeal. A list of the Committee, with other particulars, will be found in our advertising columns.

HER Majesty has conferred the honour of knighthood upon Mr. H. S. Oakeley, Mus. Doc., Professor of Music at the University of Edinburgh, in commemoration of his services at the ceremony of unveiling a statue of the late Prince Consort in the Scotch Capital, on which occasion he composed a Chorale—which was sung by the Edinburgh Choral Union, supplemented by members of some of the church choirs of the city—and directed the whole of the music performed.

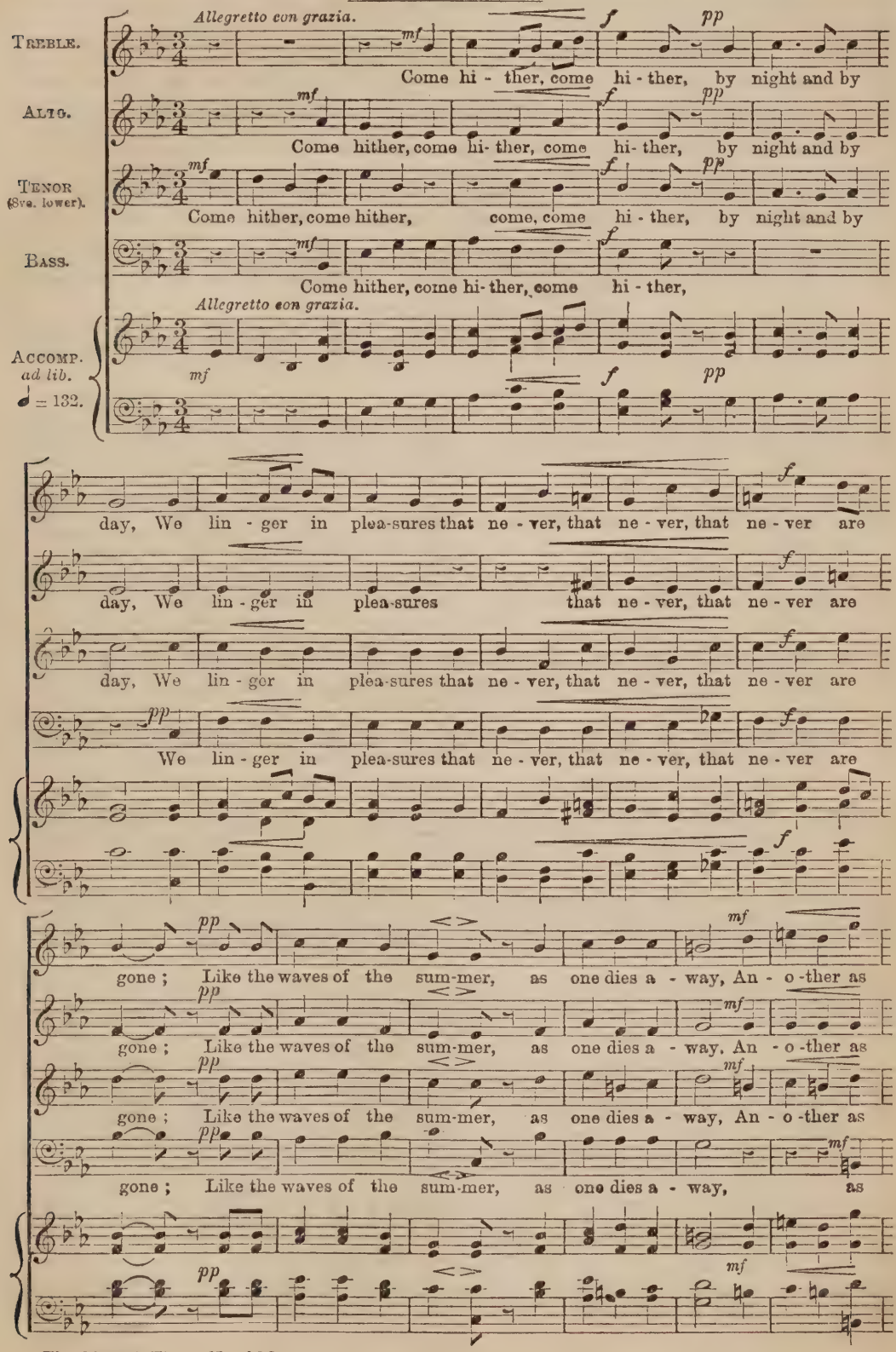
THE opening of Chester Cathedral, after its restoration, took place on the 7th ult. before a congregation of between three and four thousand persons. The surpliced choir and clergy assembled in the vestries, whence they walked in procession around the cloisters, singing "Lift the strain of high thanksgiving" as a processional hymn. The effect of the distant melody, gradually becoming nearer and more distinct until it resounded through the nave and was taken up by the organ, was most telling. About 100 choristers from the various English and Welsh cathedrals were followed by four times that number of clergy until the interior of the choir was filled. The evening service was

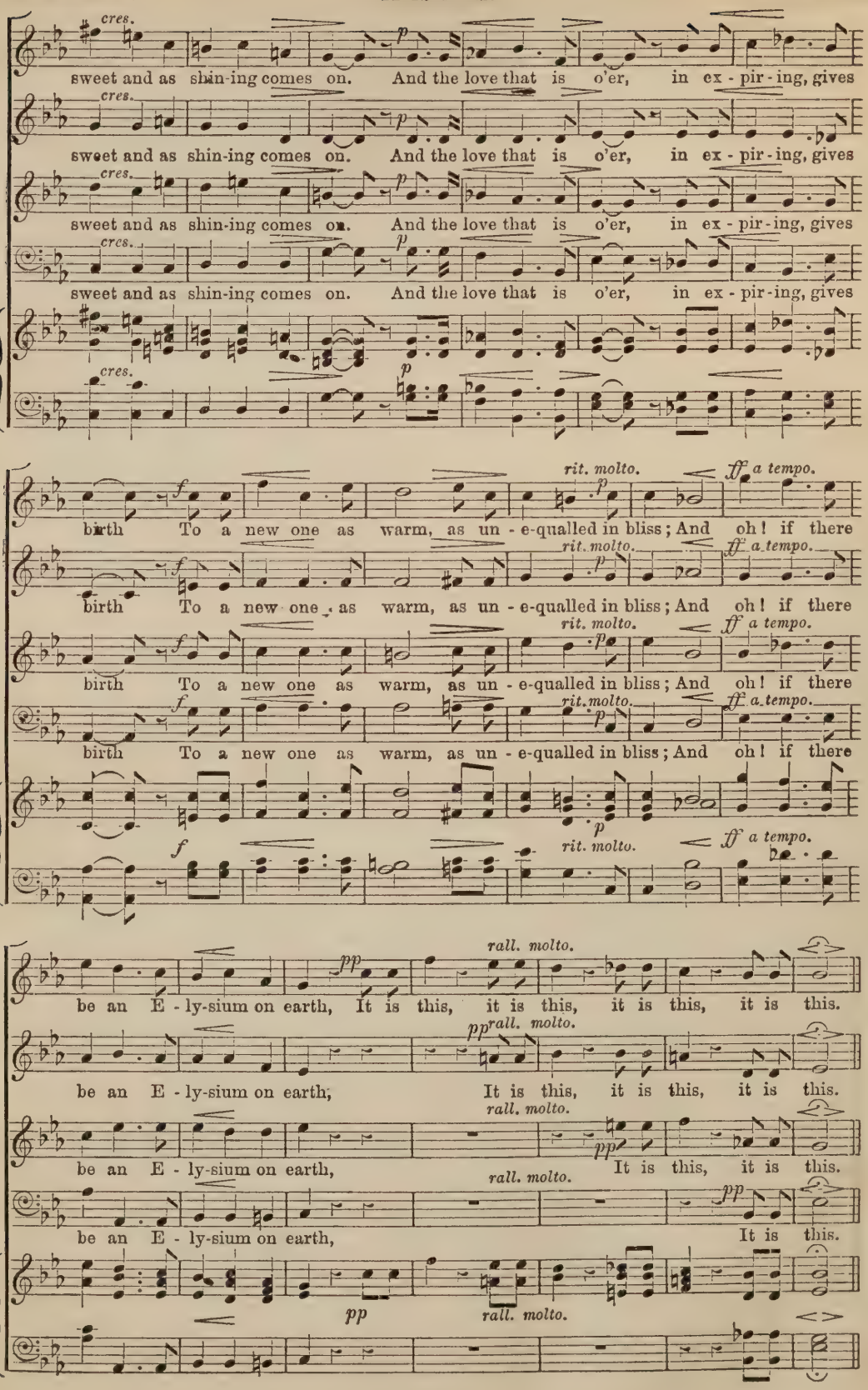
"It is This."

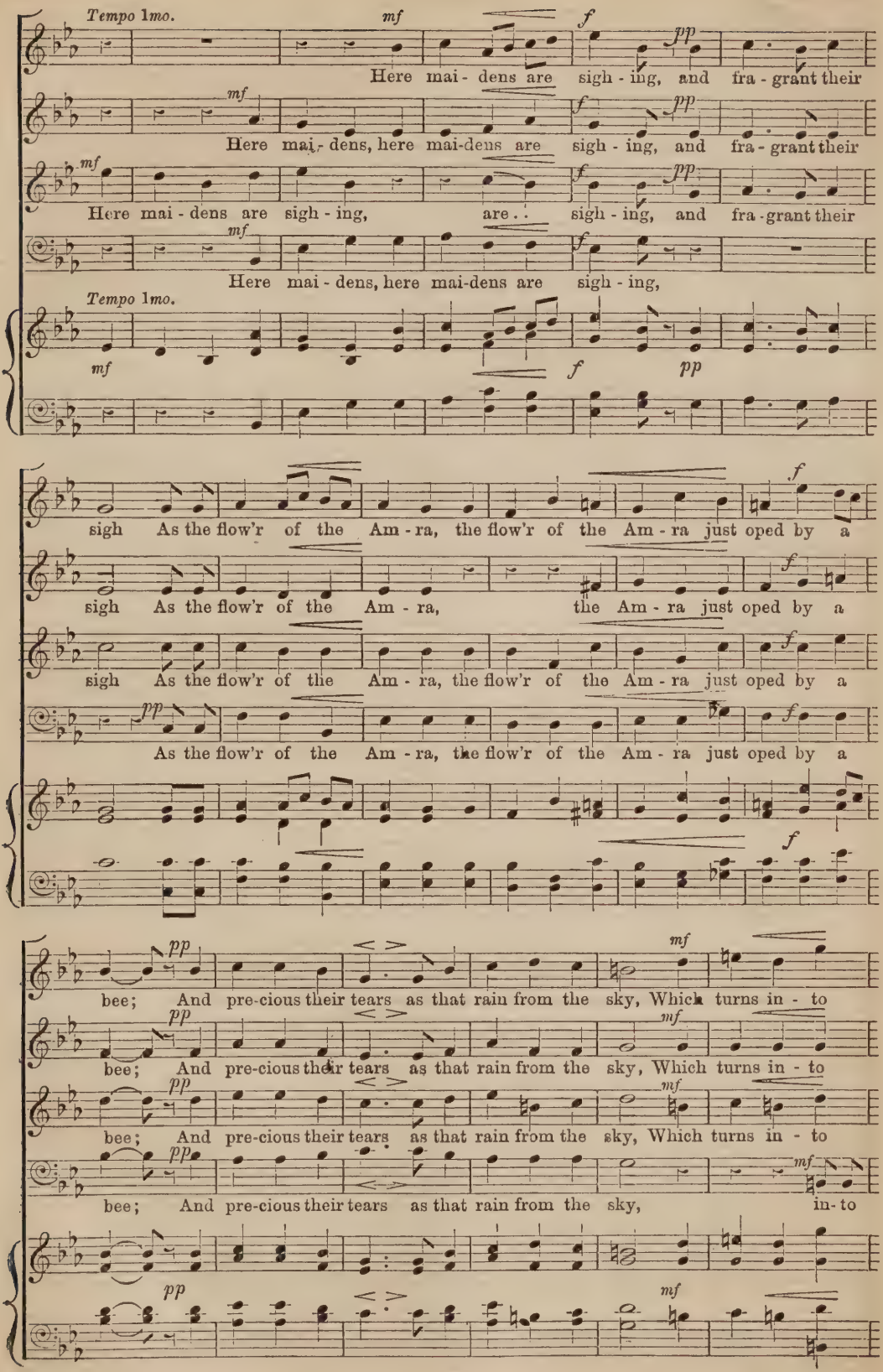
From Moore's "Lalla Rookh."

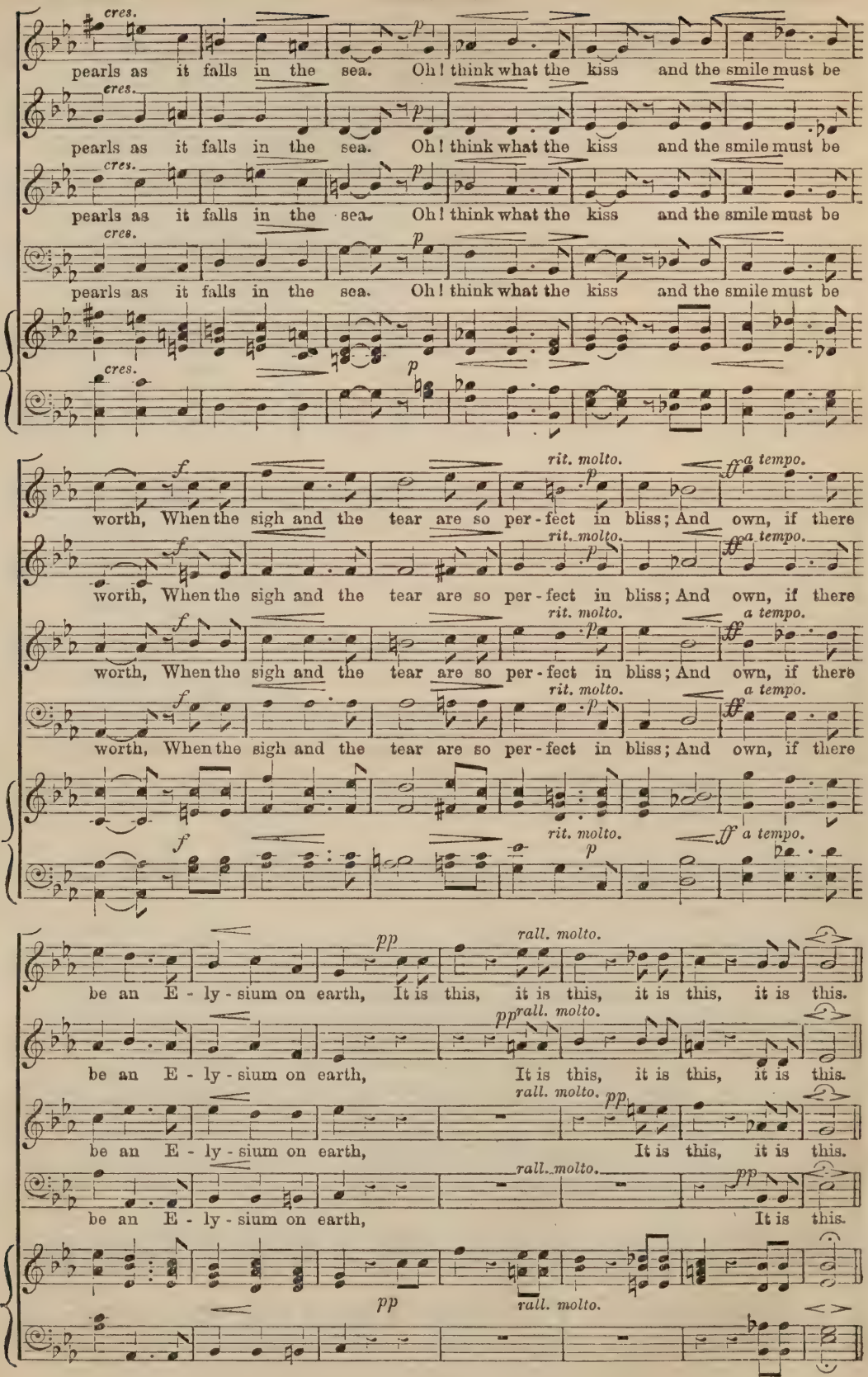
A. C. Mackenzie. Op. 8, No. 1.

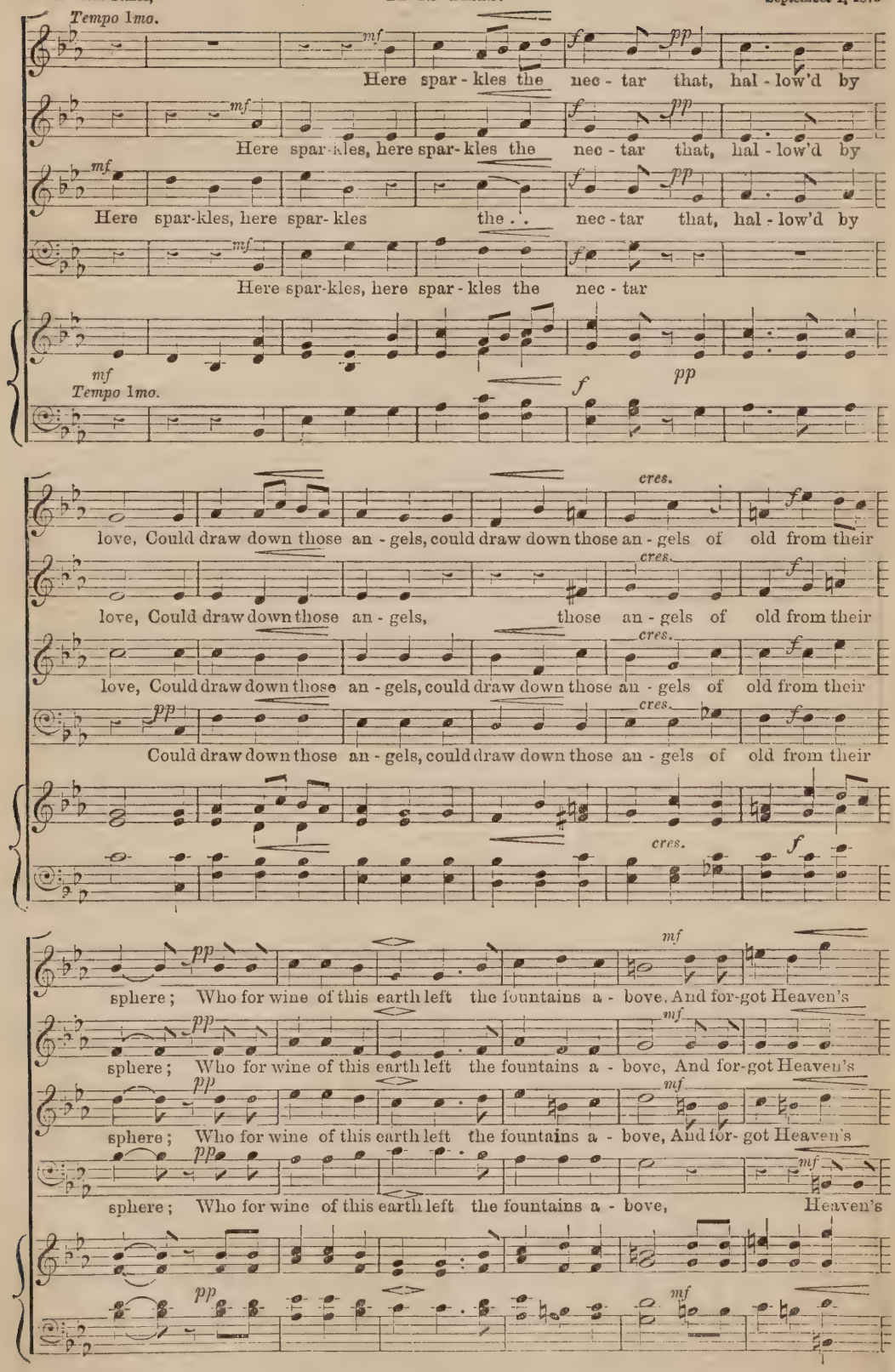
London: NOVELLO, EWER & CO., 1, Berners St. (W.), and 80, 81, Queen St., Cheapside (E.C.) New York: J. L. PETERS, 843, Broadway.

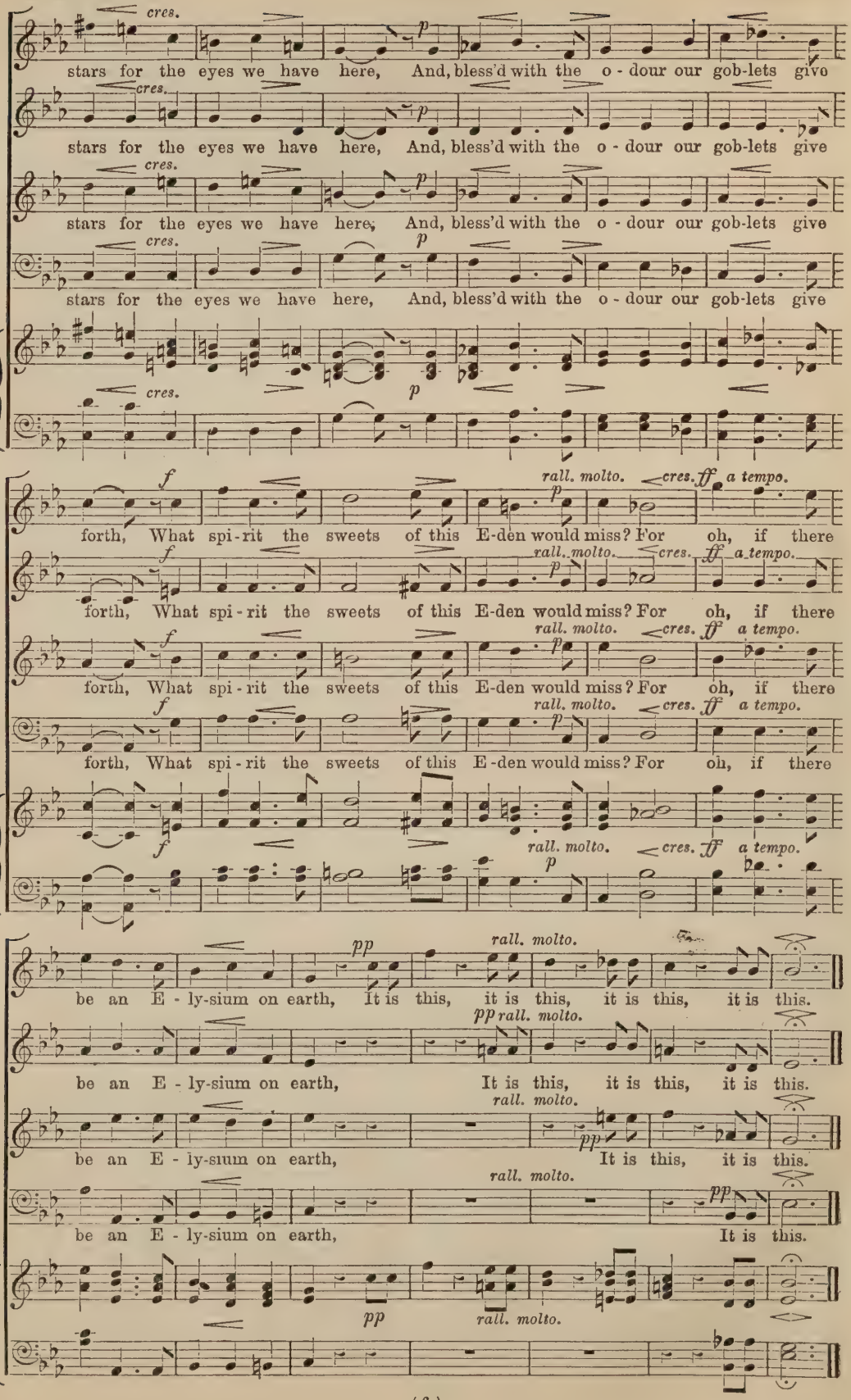

Allegretto con grazia.
Treble.
Come hi - ther, come hi - ther, by night and by
Alto.
Come hither, come hi- ther, come hi- ther, by night and by
Tenor (8va. lower).
Come hither, come hither, come, come hi - ther, by night and by
Bass.
Come hither, come hi- ther, come hi - ther,
Allegretto con grazia.
Accomp. ad lib.
♩ = 132.
day, We lin - ger in plea-sures that ne - ver, that ne - ver, that ne - ver are
day, We lin - ger in plea-sures that ne - ver, that ne - ver, that ne - ver are
day, We lin - ger in plea-sures that ne - ver, that ne - ver, that ne - ver are
We lin - ger in plea-sures that ne - ver, that ne - ver, that ne - ver are
gone; Like the waves of the sum-mer, as one dies a - way, An - o -ther as
gone; Like the waves of the sum-mer, as one dies a - way, An - o -ther as
gone; Like the waves of the sum-mer, as one dies a - way, An - o -ther as
gone; Like the waves of the sum-mer, as one dies a - way, as


cres.
p
sweet and as shin-ing comes on. And the love that is o'er, in ex - pir - ing, gives
f
rit. molto.
ff a tempo.
birth To a new one as warm, as un - e-qualled in bliss; And oh! if there
pp
rall. molto.
be an E - ly-sium on earth, It is this, it is this, it is this, it is this.


Tempo 1mo.
Here mai - dens are sigh - ing, and fra - grant their
Here mai - dens, here mai-dens are sigh - ing, and fra - grant their
Here mai - dens are sigh - ing, are . . sigh - ing, and fra - grant their
Here mai - dens, here mai-dens are sigh - ing,
Tempo 1mo.
sigh As the flow'r of the Am - ra, the flow'r of the Am - ra just oped by a
sigh As the flow'r of the Am - ra, the Am - ra just oped by a
sigh As the flow'r of the Am - ra, the flow'r of the Am - ra just oped by a
As the flow'r of the Am - ra, the flow'r of the Am - ra just oped by a
bee; And pre-cious their tears as that rain from the sky, Which turns in - to
bee; And pre-cious their tears as that rain from the sky, Which turns in - to
bee; And pre-cious their tears as that rain from the sky, Which turns in - to
bee; And pre-cious their tears as that rain from the sky, in - to


cres.
pearls as it falls in the sea. Oh! think what the kiss and the smile must be
worth, When the sigh and the tear are so per-fect in bliss; And own, if there
rit. molto.
a tempo.
be an E-ly-sium on earth, It is this, it is this, it is this, it is this.
rall. molto.


Tempo 1mo.
mf
Here spar - kles the nec - tar that, hal - low'd by
Here spar-kles, here spar-kles the nec - tar that, hal - low'd by
Here spar-kles, here spar-kles the . . nec - tar that, hal - low'd by
Here spar-kles, here spar-kles the nec - tar
f
pp
Tempo 1mo.
cres.
love, Could draw down those an - gels, could draw down those an - gels of old from their
love, Could draw down those an - gels, those an - gels of old from their
love, Could draw down those an - gels, could draw down those an - gels of old from their
Could draw down those an - gels, could draw down those an - gels of old from their
sphere; Who for wine of this earth left the fountains a - bove, And for-got Heaven's
sphere; Who for wine of this earth left the fountains a - bove, And for-got Heaven's
sphere; Who for wine of this earth left the fountains a - bove, And for- got Heaven's
sphere; Who for wine of this earth left the fountains a - bove, Heaven's


cres.
p
stars for the eyes we have here, And, bless'd with the o - dour our gob-lets give
f
rall. molto.
cres. ff a tempo.
forth, What spi - rit the sweets of this E-den would miss? For oh, if there
pp
be an E - ly-sium on earth, It is this, it is this, it is this, it is this.

conducted by the precentor and the cathedral clerical staff, Mr. Gunton (organist) and Mr. Bridge (deputy organist) playing the accompaniments, anthems, &c. The canticles were sung to Attwood in D by the Chester choir. The anthem "It came even to pass" (Ouseley) was given by the Lichfield choir, and the one "In that day shall this song" (Elvey), by the Windsor choir, the composer taking part in its performance. The anthem "Hosanna to the Son of David" (Gibbons) was sung by the full choir, without accompaniment. The musical services were continued until the 16th ult.

A CHORAL Festival will be held in Rochester Cathedral towards the end of October, in aid of the Choir Benevolent Fund.

MR. D. J. WOOD has been appointed Organist to Exeter Cathedral, in place of the late Mr. A. Angel.

THE formal inauguration of the organ in Christ Church, Westminster-road, built by Messrs. T. C. Lewis and Co., together with a special musical service, took place on the 28th July, when Mr. George Cooper played a selection of music with his well-known ability. The following eminent organists have visited the church, and have expressed their approval of the tone and workmanship of the organ: Messrs. W. T. Best, Henry Smart, George Cooper, and Dr. John Stainer. Mr. F. G. Edwards is the organist and director of the choir of the church.

THE St. George's Glee Union (Pimlico Rooms) Monthly Concert took place on the 4th ult., when the Choir sang "Sleep, gentle lady" (Bishop), "The welcome home" (Haking), "Softly fall" (Hatton), "Good night, farewell" (Garrett), &c. The solos in the latter were given by Miss Spear and Mr. Thurley Beale, who, in conjunction with Messrs. King and Coles, also sang "Good night, thou glorious sun" (Smart). Among the most successful songs were "Beautiful summer" (Nelson), by Miss Spear, "Voi che sapete" (Mozart), by Miss Goldsmith, "My Queen" (Blumenthal), by Mr. A. Bennett, and "A Rover's life" (Trego), by Mr Thurley Beale, the last accompanied by the composer. Mr. F. Augarde played a violin solo with fair success, and Chopin's brilliant Pianoforte Impromptu in A flat was excellently rendered by Miss Julia Augarde. In the absence of Mr. Garside, the Concert was conducted by Mr. J. Monday with great care and ability. Mr. G. Fox's new Cantata, "The Jackdaw of Rheims," will shortly be performed by this Society.

ON the 22nd ult., the first day of the Welsh National Eisteddfod, at Wrexham, the principal event was the choral competition, open to choirs not exceeding one hundred and fifty voices, the prize being £100 and a gold baton, value £10, for the conductor. Sir Julius Benedict and two other gentlemen were the adjudicators. Four choirs competed, viz., the Carnarvon Philharmonic Society, the Birkenhead Cambrian Society, the Penrhyn Choral Union, and the Dinorwic Choir. The pieces sung were, "Ye nations offer to the Lord," from Mendelssohn's *Hymn of Praise*, and "Achieved is the glorious work," from Haydn's *Creation*. Sir Julius Benedict highly complimented the several choirs upon the excellent manner in which they had rendered the above difficult pieces, and eventually awarded the prize to the Birkenhead Choir.

WE have received, on a card, a fac-simile of Purcell's Gravestone in Westminster Abbey, showing the inscription as restored. The work has been entrusted to Messrs. Henry Poole, of Westminster, and so admirably have they performed their task, that the inscription may be expected to last for centuries, since instead of being merely engraved, it is formed entirely of solid brass characters let into the black marble ledger. The monument to Purcell has also been repaired and re-lettered, and is now securely fixed to the column from which it threatened to fall. Surmounted by the usual antique lamp in place of that which had altogether disappeared, the monument is now seen as represented in old engravings. From the balance remaining in hand the monuments to Blow, Croft, Cooke, Burney, Bartleman, &c., have been repaired, and the lettering upon them restored where necessary, the inscription on Bartleman's tablet having a special interest from the fact of its having been written by Dean Ireland. The remainder of the balance has been handed to the Secretary of the Choir Benevolent Fund.

REVIEWS.

NOVELLO, EWER AND CO.

The Morning and Evening Service, together with the Office for the Holy Communion. Set to music in an easy form. By Charles Lawrence.

THIS is a service which may be taken as a fair sample of a very large class. It is written in the conventional modern form—that is, with a free organ part; the composition is in general sufficiently correct, though Mr. Lawrence seems rather fond of introducing his $\frac{6}{4}$ chords in cadences on the unaccented part of the bar (there are two examples on page 6, both of which produce an uncomfortable effect—at least to our ears); the work is quite easy enough for an ordinary parish choir, but it seems to lack one thing—charm. It would be unfair to call it bad; but it fails to interest. A mere succession of chords, however well put together, is not sufficient to make a fine composition, and a great deal of Mr. Lawrence's service reminds us of nothing so much as the thorough bass exercise of a well-advanced student.

Three Magnificats à Faux Bourdons, in the 1st and 2nd Ecclesiastical Tones, with varied Organ Accompaniments, Interludes, &c., for festal use. By the Rev. C. J. Ridsdale, B.A.

As it is more than probable that the great majority of our readers will not have the faintest idea what a "Faux Bourdons" is, it will be as well to explain that it was an old method of harmonizing a *canto fermo*, principally in thirds and sixths, and usually, but not always, note against note. We must confess that the specimens furnished by Mr. Ridsdale in his three settings of the Magnificat have not inspired us with any violent affection for this species of composition. To most modern ears, and we include our own, Gregorian music if presented, except in very small doses, in its original form, has an unpleasant effect. There is, it must be admitted, a certain rude grandeur about it when sung (as recently at St. Paul's) by an enormous choir, but the ear accustomed to more modern harmony soon tires of the uncouth and rude progressions; and, to judge from the music before us, they are certainly not made more palatable by an accompaniment of "Faux Bourdons." Mr. Ridsdale's idea of interludes seems also somewhat peculiar. Those that he has given are for the most part quite modern in their harmony, and therefore entirely out of keeping with the rest of the music; while in one instance (p. 5) we find such a very lively strain with triplet quavers on the pedals and abundance of diminished sevenths, that if we heard it played during divine service, it would certainly suggest to our minds the idea that the organist had *dined* shortly before entering church. This style of music may, however, be possibly the composer's idea of "festal use."

Magnificat and Nunc Dimittis, set to music in the key of F, for four voices, with a free accompaniment for the organ. Composed by S. Percival.

THERE is no greater relief to the hearer, and no better resource in the power of composers, than the occasional abandonment of harmony in extended works. This, however, can not only be carried to excess, but in vocal pieces loses force, if in unison passages for the voices the accompaniment contains even fuller harmony than has gone before. The announcement of a free part for the organ raises a hope of a less curtailed liberty than is allotted to the instrument by Mr. Percival. These two remarks sum up our criticism of the movements before us, which will be found agreeable and effective in performance.

Nearer, my God, to Thee. Anthem for four voices, by Frederick Iliffe, Mus. Bac.

WE recently had occasion to notice some short anthems by Mr. Iliffe, and we are happy to be able to say that the

favourable opinion formed as to his abilities by their perusal is more than confirmed by the composition now before us. The writing is throughout excellent, and the ideas interesting; but what pleases us most in the work is the genuine musical feeling it evinces. The spirit of the words has been well caught, and there is an entire absence of commonplace in the treatment. The anthem is in four movements. It opens with a chorus in E flat, with some excellent vocal writing; the last half of the chorus we particularly like. The second verse of the hymn is set as an unaccompanied choral in G flat, and the third as a solo (for tenor or treble) in B major. This movement is very good, but we think Mr. Iliffe would have improved it by compression. Why was it necessary at the bottom of page 6 to repeat the words of the whole verse? The final chorus is similar in feeling to the opening; a very good effect is produced by the introduction in the tenor of the choral, which forms the second movement. The anthem as a whole can scarcely be called easy, but it contains nothing beyond the reach of a fairly good choir, and it will, we think, repay for the trouble spent in its preparation. We have much pleasure in heartily recommending it.

Harvest Carol: "Holy is the Seed-time." Composed by Albert Lowe.

BUT few words are necessary in noticing this Carol, for the simplicity of Mr. Lowe's setting of the four verses of thanksgiving scarcely provokes criticism. Yet a "Harvest Carol" should be simple; and when we affirm, therefore, that although unpretentious the little composition is sufficiently tuneful, and that the voice parts are written by an evidently practised hand, we hope that we have said enough to recommend it to the many who will be desirous of giving thanks for the abundant harvest which has been gathered in during the present season.

Impromptu, No. 1, in D minor; for the Pianoforte. Composed by Walter Handel Thorley.

MR. THORLEY will scarcely believe us when we say that his Impromptu reminds us so strongly of Mendelssohn's "Lied ohne Wörte," No. 1, Book 4—although one is in a major and the other in a minor key—that it seems almost a paraphrase. The fact is that the general character of a piece is often reproduced unconsciously by a composer, because the notes differ; in proof of which we may say that we once heard an Overture which recalled throughout that to "Le Nozze di Figaro," although not a single passage in it was identical with any one in Mozart's work. Apart from this, we see much to admire in the Sketch before us, although there is too uniform a colour in the composition to justify its length. The harmonies are good, and the passages lie well under the hands; but a very *legato* touch will be required to do full justice to the author. The second subject contrasts well with the opening theme. The return to the 12-8 rhythm, however, strikes us as somewhat common; and we should like to dispense with the doubled leading-note on the dominant harmony before the double bar. As the Impromptu is marked "Op. 2," we may hope to meet with better works from this composer.

Minuetto in C, for the Pianoforte. By J. Baptiste Calkin.

IT is difficult indeed in the present day to write a Minuet which shall strike the hearer as sufficiently original to stand apart from the many musician-like specimens of this form of composition so constantly published; and when we say, therefore, that Mr. Calkin has given us as graceful and melodious a Minuet and Trio as we might expect from so practised a composer, we presume that we have awarded him all the praise he anticipated. The opening subject is flowing, but somewhat monotonous, the "Trio" in F being in our opinion by far the better movement of the two. We may say that the passages lie well under the hands; and as a fair example of artistic workmanship, we can conscientiously recommend it to the notice of those who want good, rather than showy, music for drawing-room performance.

Chanson du Moulin. Caprice, pour Piano. Gavotte, pour Piano. Par E. Sauerbrey.

BOTH these pieces, "pour Piano," are composed by (or rather "par") an artist already known well enough in England to justify him in adopting the language of the country. The "Chanson du Moulin" is a slight sketch, easy to play, and melodious, but, both in the first and second subject, recalling compositions bearing a similar title, and written especially for young performers desirous of cultivating music "with a character." The "Gavotte" we like better; the theme, in B flat major, and what is termed the "Trio," in the tonic minor, having some little originality of treatment, although we cannot but think that our stock of such pieces is now ample for present requirements. We shall be glad to find Mr. Sauerbrey employing his talents upon compositions somewhat less conventional than those now before us.

Donec gratus. Ode by Horace. Duet for Soprano and Tenor. The English version by Malcolm Charles Salaman. Music by Charles Salaman.

THE delicate poetical feeling with which Mr. Salaman has musically coloured Horace's Ode should earn for him the earnest praise of every conscientious critic, the more so as it is extremely doubtful whether the general public will fully appreciate his efforts. The refined and melodious theme—first given to the tenor, with an effective syncopated pianoforte part and afterwards to the soprano, with an arpeggio accompaniment—is deeply sympathetic with the words. An appropriate simplicity is preserved where the voices unite, the harmonies throughout seeming to spring up naturally, instead of being, as is too often the case, unduly forced in, for the purpose of displaying the theoretical profundity of the composer. Amongst the many good points in this extremely interesting composition, we may mention the temporary return to the syncopated accompaniment, and the final vocal phrase, to the words "Amem vivere obeam libens," the chromatic descent for the tenor, when the soprano rises to the high G, having an excellent effect. The Ode is difficult to translate; but the spirit of the original has been fairly well preserved by Mr. Malcolm Charles Salaman. Vocalists, however, must remember that they are only half realizing the intention of the composer when they do not sing the Latin words.

The Charge of the Light Brigade. Words by Tennyson. Composed for Chorus, with Orchestral Accompaniment (or pianoforte), by Edward Hecht.

THE power displayed in Miss Thomson's picture on the subject of the Balaclava Charge has recently drawn public attention anew to Tennyson's lines, so forcibly depicting this great military exploit; and Mr. Hecht in the composition before us has employed the powerful aid of music still further to glorify the deed. The piece was originally composed for an unaccompanied chorus, and reviewed by us in that form in January 1873; but so immensely is it strengthened as it now appears that the observations we then made upon it require to be qualified. The full pianoforte accompaniment now added materially enhances the general effect; but the orchestra must be called in perfectly to realize the composer's intention. It is an excellent and stirring piece as it here stands, and amongst the alterations which have been made, we are particularly struck by the effect of the additional eight bars at the conclusion.

CHAPPELL AND CO.

Morning and Evening. Song. Words by Louisa Gray.
At close of day. Song. Words by Cummins O'Brien.
Composed by Amy Compton.

THESE two songs, although simple in construction, are decidedly beyond the average of the compositions of this class which we are unfortunately called upon either to notice or pass over in silence. There is little pretence about the first song, the theme merely melodiously expressing the words, but there are many artistic touches in the accompaniment which show that the composer has

studied in a good school. We are particularly pleased with the last phrase, which dies off on the fifth of the key-note, the repetition of the voice-part in the accompaniment adding much to the effect of the concluding bars. On the whole, we think "At close of day" the better of the two songs, although perhaps in the last page too much is attempted in the pianoforte part for a song of this kind. The melody is so tenderly harmonized at the commencement that we feel disappointed when the accompaniment breaks off into chords for the concluding phrases. Perhaps this is expressive of "victory"; but it must be remembered that the victory of a lover is not the same as the victory of a warrior: Mendelssohn's "Wedding March" is not suited for the battle-field. Let us, however, warmly compliment the composer on her success, and express a hope that our counsel may be accepted as kindly as it is meant.

J. B. CRAMER AND CO.

Only a glance. Song. Words by Charles J. Rowe.
Childhood. Do. Do. do.
Composed by Julia Woolf.

As these songs have been so extensively advertised (even at Railway Stations) accompanied by laudatory reviews, extracted from various journals, we presume they must be by this time tolerably independent of criticism. Although thoroughly popular in character, however, musically speaking, there are some points which in a second edition might be altered with advantage. The modulation into C minor, for instance, in the first song, contains consecutive octaves between voice part and bass, from subdominant to dominant (Bar 5, page 5), which listeners not over sensitive would scarcely admit; and we cannot say that we like the bare fourth in the accompaniment doubling the chromatic note with the voice (Bar 6, page 4), although we are fully aware that the desire has been to carry on the theme in the pianoforte part. In every respect we consider "Childhood" a much better composition. The following melody in 12-8 rhythm is well supported by the accompaniment, and the harmonies are appropriate and well considered throughout. It is an "English ballad" in every sense of the word, but sufficiently well treated to rise above the dead level of common-place. Nevertheless, we should like so clever a composer to venture on somewhat higher ground.

AUGENER AND CO.

Original Pieces for the Organ. By Francis Edward Gladstone. No. 10, Prelude and Fugue.

IN the present composition Mr. Gladstone has departed altogether from the conventional form of the organ prelude, without at the same time losing sight of the characteristics of the instrument for which he is writing. The prelude in C minor is in the form of the first movement of a sonata, with a second subject in the relative major, the repetition of the first part, and a short "free fantasia" before the resumption of the first subject. The whole prelude is an interesting piece of music, and well treated. The fugue, which is in C major—a curious innovation after a prelude in C minor—is less to our liking. It is decidedly clever, but somewhat dry, and seems rather to have come from Mr. Gladstone's head than from his heart. That the treatment is skilful and musicianly need hardly be added; but the writing of a really interesting fugue is one of the most difficult tasks which a composer can set himself, and it is no reflection upon Mr. Gladstone to say that the present effort shows more ingenuity than genius.

DUFF AND STEWART.

Anthem: What are these which are arrayed in white robes? By CHARLES H. SHEPHERD, A.R.A.

WE learn from the title-page that this anthem was composed for Mr. Charles Bradley's choir, St. Paul's, Middlesborough. We do not know whether we ought to infer that Mr. Bradley's choir is unable to sing any but the simplest and most elementary music; but we certainly never met with a composition of the length of the present—twelve folio pages—in which there is so little of what is generally understood as "part-writing." With a few unimportant exceptions, the voices move together in chords throughout, and thus an inevitable monotony is produced, detrimental to the effect of an otherwise pleasing and melodious composition. The ideas in the anthem are by no means bad, but they might certainly have been better treated. Mr. Shepherd, however, doubtless knows best the capacity of the choir for which he wrote, and we do not think it would be fair to judge him from the present specimen of his workmanship, especially as we believe, from other of his pieces that we have seen, that he is a well-educated and able musician. This is apparent, moreover, from the harmonising of the work before us, but for the reason already given it fails to produce a wholly satisfactory impression.

WEEKES AND CO.

Gavotte, for the Pianoforte. Minuet and Trio, for the Pianoforte. Composed by George B. Thackwray.

THE custom of throwing our musical language into the idiom of a past age is so gaining ground in the present day that it becomes a question whether—as in the case of dramatists who, in the reign of Victoria, write plays reflecting the reign of Elizabeth—it is not too often used to cover a poverty of invention in the author. Mr. Thackwray's Gavotte is a fair imitation of a class of composition of which our great writers have left us such excellent specimens; but it has scarcely sufficient strength to stand solely on its own merits. The "Minuet and Trio" is better. Based on a simple and unobtrusively harmonised theme, the Minuet is tuneful enough to command attention, and the Trio serves sufficiently well as a contrast. The composer might, we think, be justified in trying his powers upon some pieces which should more decidedly test his inventive faculties.

Six Songs, Inscribed to Mrs. Titus Salt.

1. Cool and clear . Words by Rev. Charles Kingsley.
2. O, wert thou in the cauld blast . . Robert Burns.
3. A widow Bird . . . Percy Bysshe Shelley.
4. Annabel Lee . . . . Edgar Allan Poe.
5. Whither . . . . . H. W. Longfellow.
6. Farewell . . . . . Lord Byron.

Composed by Frederick C. Atkinson, Mus. Bac., Cantab.

MR. ATKINSON has chosen good words for the exercise of his talents, but the result has justified his choice, for although the songs are unequal in merit, the spirit of the poetry is in no case lost sight of. No. 1 well expresses Kingsley's lines, the tonic minor being most felicitiously used for the middle verse, and a good effect being gained by the marked descending bass, with the restless semiquaver accompaniment. No. 2, a simple theme, most appropriately accompanied, is not only an excellent setting of Burns's words, but deserves commendation as inducing no reminiscence of Mendelssohn's well-known two-part song. No. 3, in D minor and major, is charmingly harmonised, and if sung sympathetically will be certain to make its way with the most impassive listeners. No. 4 is remarkable for word-painting throughout—perhaps almost too much so—but the song is an artistic work, and will fairly earn its meed of praise, even with those who believe that effect could be gained by simpler means. Nos. 5 and 6 have somewhat too heavy accompaniments, but they are both melodious and vocal. We especially like the concluding bars of No. 5, where the voice retains the key-note, with an accelerated accompaniment, on a short pedal bass. It is good to find a Mus. Bac. writing such unaffected music as Mr. Atkinson has given us in this group of vocal pieces.

WOOD AND CO., LONDON AND EDINBURGH.

Theory, with relation to the practice of Technical Studies for the Pianoforte. By Max Blume; from the Conservatorium of Music, Leipzig.

THE following sentence, from the preface to this little book, explains the object of the author in writing it, and

we therefore quote it entire. "As it is *you* that play, and not your fingers, which are only the means of it, *you* must be first taught to command your fingers to play what your mind has, through your eyes, conceived, by understanding what is written on the music sheet." So much of theory, then, as is necessary for the young pianist to become acquainted with is here taught; and we are bound to say that the lessons are conveyed in remarkably clear language, more especially when we recollect that the work is not a translation, but written in the English language by a German. The remarks on "touch" are exceedingly good, the cultivation of a singing tone being truly insisted upon as indispensable for all who aspire to become good performers. There are also some valuable remarks upon the method of practising the scales, the sympathy of tone between the two hands—a matter ordinarily much neglected—being constantly called to the mind of the student by showing where the strong and weak fingers fall both in contrary and similar motion. We cannot, however, endorse our author's opinion that the minor scale should be practised with the sixth and seventh raised in ascending, and restored to the signature in descending. He certainly mentions an *ascending* minor scale where the sixth is minor and the seventh major, and says this is called the "Harmonic Minor Scale," but only chords are derived from it, and the notes are not moving one to another, but remain stationary, and there can be no anti-melodic step then between the sixth and seventh. But a reference to the best existing pianoforte works will prove that the *descending* minor scale with the seventh major and the sixth minor is even of more frequent occurrence than the one he advocates; and it certainly becomes an absurdity to see an advanced pupil blundering at the performance of a scale so constantly to be met with. Much care has been bestowed upon the subject of fingering, and we shall be glad if a perusal of this book should lead pupils to adopt some *system* of fingering in *arpeggios*, instead of trusting to the pencil mark of the master. The division of "broken chords" into three classes is a very good method of fixing the matter in the mind, the first class consisting of those which are formed either by three white or three black keys; the second of those which have either one white or one black key in the middle, and the third of those formed on B and B♭, including the diminished chords. For the manner in which these broken chords are recommended to be practised—with rhythms of three and rhythms of four—we refer the reader to the book itself, which is appropriately dedicated to the author's pupils.

METZLER AND CO.

Transcriptions for the Organ. By Frederic Archer. *No.* 1. *Marche Cortège*, from Gounod's "Irene." *No.* 2. *O Salutaris* (Gounod). *No.* 3. *Gavotte in D* (Rameau). *Batiste's Celebrated Andante in G, for the Organ.* Edited by Frederic Archer.

THE talented organist of the Alexandra Palace is well known as one of our leading performers on the "King of Instruments," and the present arrangements are a satisfactory proof that he can write for the organ as well as play upon it. First-class players are sometimes apt to write up to their own level—as, for example, Liszt and Rubinstein frequently do in their pianoforte music, forgetting that what is sport to them may be, if not death, at least an impossibility for average executants. Into this not uncommon error Mr. Archer has not fallen. We do not mean to imply that his arrangements are easy: on the contrary, they require a proficient on the instrument to do them justice; but they contain nothing beyond the reach of a good average player, though they are certainly not intended for the use of beginners. The showy march from *Irene (La Reine de Saba)* is probably on the whole the most difficult number; but Mr. Archer has not only given occasionally a simplified version, in addition to that which he would doubtless use himself, but he has in the more difficult pedal passages marked the—we were going to say "fingering"—"heeling and toeing" will be the proper term—so as to lighten as much as possible the labour of the learner. All three numbers are excellent pieces for concert use. The 'O Salutaris' is also suitable for a voluntary in the Church service.

We presume that the "editing" of Batiste's Andante consists of revising the proofs and giving English equivalents for the French names of the stops. The piece is undeniably pretty; but we confess it is not a style that we are partial to on the organ. Rapid arpeggios and chromatic scales played upon a four-feet flute stop seem unsuited to the dignity of the instrument; such passages are far better adapted to the piano. This, however, is entirely a matter of taste; there are many who like the modern French style of organ music, and with such Batiste's melodious Andante will certainly be a favourite.

ASHDOWN AND PARRY.

Short Pieces for the Organ. Edited by W. Spark, Mus. Doc. Book 1.

THE present book of arrangements is apparently intended for only very moderately-advanced players; they present very little difficulty to the performer, nor is there much in them which requires criticism. We find in this collection a "Prayer" by Arcadelt, a short Andantino by Batiste, a Larghetto by Spohr (from his *Faust*), an "Alla Marcia" by Schumann, a Prelude for soft stops by the editor, and an "Andante" by Walter Henry Nichols, all of which will probably be found acceptable by the amateur players for whose use they seem to be intended.

TO CORRESPONDENTS.

*** *Notices of concerts, and other information supplied by our friends in the country, must be forwarded as early as possible after the occurrence; otherwise they cannot be inserted. Our correspondents must specifically denote the date of each concert, for without such date no notice can be taken of the performance.*

Our correspondents will greatly oblige by writing all names as clearly as possible, as we cannot be responsible for any mistakes that may occur.

Correspondents are informed that their names and addresses must accompany all communications.

We cannot undertake to return offered contributions; the authors, therefore, will do well to retain copies.

Notice is sent to all Subscribers whose payment (in advance) is exhausted. The paper will be discontinued where the Subscription is not renewed. We again remind those who are disappointed in obtaining back numbers that, although the music pages are always stereotyped, only a sufficient quantity of the rest of the paper is printed to supply the current sale.

T. K. *is informed that his communication did reach us, but that we did not consider it of sufficient interest for insertion.*

J. CARTER.—*Chromatic intervals may be described as diatonic intervals raised or lowered; and consequently they cannot be major, minor, or perfect. They are to be found in the* minor *key in consequence of the accidental raising of the seventh—and also occasionally of the sixth—of the scale.*

We beg to inform the writer of the letter headed "Foreign Doctors" that, even if he advanced any fact disproving our assertion that the degree of Doctor of Music is not *conferred by Foreign Universities, we should be compelled to refuse insertion to a communication so grossly and personally offensive.*

BRIEF SUMMARY OF COUNTRY NEWS.

We do not hold ourselves responsible for any opinions expressed in this Summary; as all the notices are either collated from the local papers, or supplied to us by occasional correspondents.

CALCUTTA.—The annual Dedication Festival of St. James's Church was held on St. James's Day, and attracted a large congregation. The Preces and responses were those used in Rochester Cathedral; the "Cantate" and "Deus Misereatur"—Bridgewater, in A, and the anthem, Sir George Elvey's "In that day." The Old Hundredth psalm was sung with great effect. The Rev. W. Spens intoned the first part of the service, and the Vicar, Dr. Jarbo, the remaining portion. The Rev. Mr. Flinter was the preacher, and the collection, which amounted to a goodly sum, is to be appropriated towards the late Bishop Milman's scholarship, in connection with St. James's boys' school. The regular choir of St. James's was strengthened by the principal members and boys of St. John's, and to Mr. Compton, the organist, much praise is due for his exertions to make this festival a success. Mendelssohn's "March of the Priests," from *Athalie*, was the concluding voluntary.

CHERTSEY.—Through the kindness of Lady Holland, the Colnbrook Choral Class spent an enjoyable day at St. Ann's Hill, on the 9th ult. A selection of music was performed in the open air, under the conductorship of Mr. Richard Ratcliff. The arrangements of the day were most satisfactorily carried out by Mr. John Ross, the secretary to the class, and Miss Saunders, the treasurer and accompanist to the choir.

LINCOLN.—At the opening of the organ at the "John Hannah" Wesleyan chapel, on the 2nd ult., a Recital was given by Dr. Spark, of Leeds, when a tasteful and judicious variety of music was selected from the works of Handel, Rossini, Beethoven, Haydn, Guilmant, and Sebastian Bach. By particular desire, Dr. Spark introduced the music of the pastoral symphony from the *Messiah*, and concluded with the Hallelujah chorus. Dr. Spark is evidently an enthusiast in his profession, and did not limit his performance to the afternoon. He gave some voluntaries during the morning and evening services, and wound up at night by playing the Grand March in Sir Michael Costa's Oratorio *Eli*. The new organ is a magnificent instrument, and forms a fine finish to the chapel, which is itself an example of simple elegance in the formation and fitting up of a place of worship.

MACCLESFIELD.—The new organ at King Edward-street chapel was opened on Sunday, the 6th ult., by W. H. Ford, jun., organist of the chapel. The following is the specification of the instrument, which has been erected by Mr. John Bellamy, of Hanley. Great organ, C C to A (58 notes): Cremona, 8 ft.; open diapason, 8 ft.; stop diapason bass, 8 ft.; dulciana, 8 ft.; principal, 4 ft.; hohl flute, 4 ft.; fifteenth, 2 ft.; swell organ, C C to A (58 notes); hautboy, 8 ft.; double diapason, 16 ft.; open diapason, 8 ft.; lieblich gedacht, 8 ft.; gemshorn, 4 ft.; piccolo, 2 ft. Pedal organ, C C C to F (30 notes); grand Bourdon, 16ft. Accessories: tremulant to swell, swell to great, pedals to swell, pedals to great, two composition pedals. The manuals are upon a new principle by Mr. Bellamy, and are extended to full modern compass. The pedals are radiating, and the general quality of tone excellent, the solo stops being especially admired.

MANCHESTER.—An open-air Promenade Concert, under the patronage of the Earl of Wilton, was given in Heaton Park, on the 12th ult. The band and chorus numbered upwards of a hundred performers; the solo vocalists were the Misses Mawrey, Brown, and Tervin, and the Messrs. T. Allen, C. Turner, Edgar, and Foulkes. Mr. Gault conducted, and Mr. Cooper and Mr. Page accompanied. Many of the pieces were encored.

PEEL, ISLE OF MAN.—A Choral Festival was held in the ruins of St. German's Cathedral, on the 17th ult., in which fifteen choirs (200 voices) took part. The Magnificat and Nunc dimittis were sung to chants, and the Anthem was "O Lord, how manifold" (Barnby). The rendering of the various parts of the service was very creditable to the choirs engaged, but the accompaniment of a harmonium was insufficient to sustain so large a body of voices. The sermon was preached by the Bishop of Lichfield, and the Rev. F. Moore acted as conductor. The congregation numbered 2,000, and the collection realized about £50.

SANDOWN, I.W.—An excellent Concert was given on the 3rd ult., in the Town Hall, by Mr. Augustus Aylward, of Ryde. The artists were Miss Amy Aylward, R.A.M., Miss Leila Aylward, R.A.M., Miss Gertrude Aylward (Stuttgart Conservatoire), Mr. W. H. Aylward, R.A.M., Mr. T. E. Aylward (organist, Cathedral, Llandaff), Mr. W. P. Aylward, Mr. A. Aylward, Mr. F. H. Simms (organist, All Saints, Ryde), and Mr. A. Burnett (Royal Italian Opera). The programme was selected from the compositions of Beethoven, Handel, Schubert, Gounod, Donizetti, &c., and included Beethoven's G major Trio, Op. 1, No. 2, Schubert's "La jeune religieuse," arranged for piano, violin, cello, and organ, Handel's Sonata in A for piano and violin, &c. Mr. W. H. Aylward was highly successful in his violoncello solos, as was also Miss Amy Aylward in the song "O bid your faithful Ariel fly" (Arne), with orchestral accompaniment. Mr. Burnett was the solo violinist.

WEST ILSLEY, BERKS.—The parish church was re-opened on the 9th ult. with nearly doubled accommodation, obtained by the addition of a north aisle, built from the designs of Mr. Dolby, of Abingdon. The service, which was choral throughout, was exceptionally good, the priest's part being intoned by the rector, the Rev. W. H. Bliss, late of St. George's, Windsor, and the people's by a choir, which, constituting a large portion of the congregation, included school children and other parishioners, the majority of the clergy in attendance, and a number of ladies resident in the neighbourhood.

ORGAN APPOINTMENTS.—Mr. W. H. Elgar, to St. Selskar, Wexford.——Mr. W. R. Colbeck, to S. Philip's Church, Georgetown, Demerara.——Mr. Charles Henry Ricks, Organist and Choirmaster to the Parish Church, New Romney, Kent.——Mr. J. H. Clough, Organist and Choirmaster to Kirkgate Wesleyan Chapel, Bradford; also Organist to the Bradford Festival Choral Society.——Mr. J. C. Beaumont, Organist and Choirmaster to St. Mary's Church, Hanley, near Huddersfield.——Mr. Herbert Brocklehurst, to S. Matthew's Church, Bolton.——Mr. John H. Gower, to Trent College, Nottingham.

CHOIR APPOINTMENT.—Mr. George Braden (tenor), to St. Mark's, Old-street.

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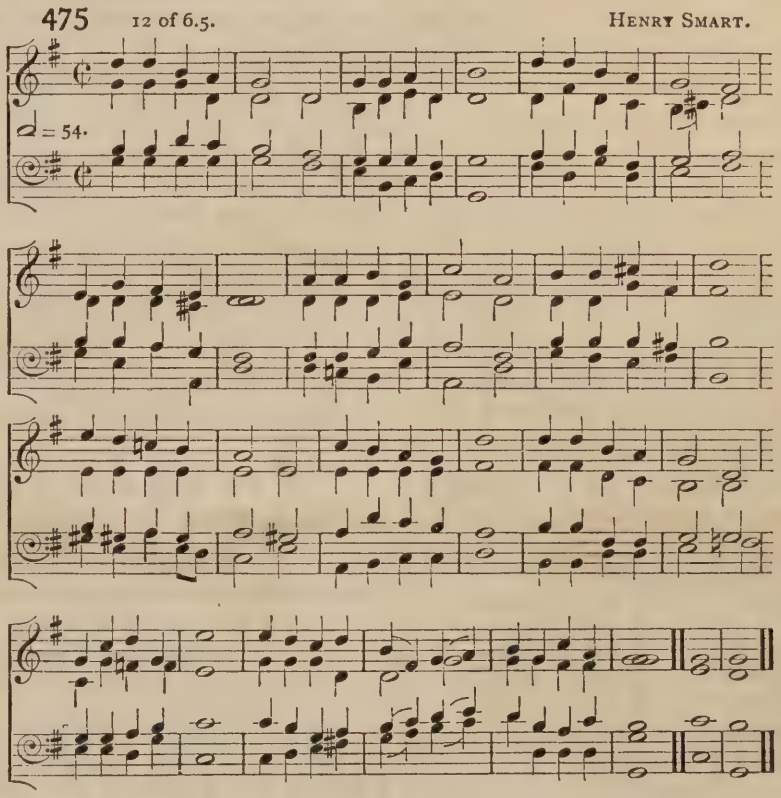

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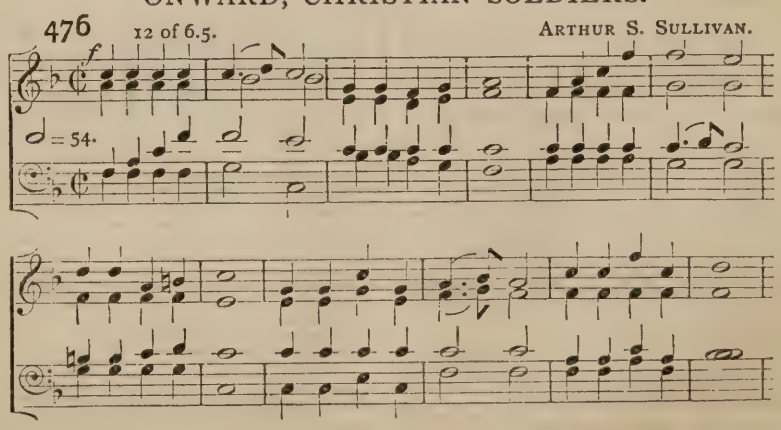

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TRINITY COLLEGE, LONDON.—LOCAL EXAMINATIONS IN ELEMENTARY MUSICAL KNOWLEDGE.—For particulars of Local Centres; Enrolment of Musical Societies, Church Choirs, and Educational Institutions; Prizes, Honours, Certificates, &c., send stamped directed envelope to the Warden, H. G. Bonavia Hunt, Mus. B., 4, Garden-court, Middle Temple, London, E.C.

COLLEGE OF ORGANISTS, 41, QUEEN SQUARE, BLOOMSBURY.—WINTER SESSION.—Meetings will be held at 8 o'clock, on the first Saturday in each month, commencing October 7, when Mr. F. E. Gladstone, Mus. Bac., will read a paper on "The musical rendering of the Psalms and Canticles during Divine Service." Arrangements for other meetings will be duly announced. Members and friends admitted on presentation of cards of membership. Classes for members will commence on October 21st, at 6.30. 1. For Harmony (at the College), under Mr. H. Gadsby. 2. For Harmony (by correspondence for country members), under Mr. J. Higgs, Mus. Bac. Fee for each course of 10 lessons, 10s. 6d.

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THE MUSICAL TIMES
AND SINGING-CLASS CIRCULAR.
OCTOBER 1, 1876.

THE BIRMINGHAM AND HEREFORD MUSICAL FESTIVALS.

BY HENRY C. LUNN.

However the received canons of art may have been disturbed by the recent Wagner Festival at Bayreuth, which represented the music of the future, the effect was certainly not observable at the still more recent Festival at Birmingham, which represented the music of the past and present; for the programmes there presented were sufficiently attractive to fill the Town Hall at almost every performance, and to enable the Committee to hand over a large sum to that excellent institution, the Birmingham General Hospital. Pecuniary results of course are not paramount in considering the success of such artistic gatherings; but before passing to a review of the purely musical aspect of the Festival, we cannot help turning with the deepest interest to the records of their origin and growth. Mr. John Thackray Bunce's book on the "Birmingham General Hospital and the Musical Festivals" tells us how, like most important events, these meetings had an extremely modest beginning; how in 1768, when it was found impossible for the funds of the hospital to pay the secretary's salary of £10, it was decided to have a musical entertainment in aid of the institution; and that then, as now, the "Messiah" was relied upon as the most powerful incentive to the cause of charity that could be selected, the sacred performances being given in "S. Philip's Church," and the secular at the "theatre in King Street." That the produce of this Festival amounted to £800 speaks well for the taste of Birmingham and the immediate neighbourhood; for in those days travelling was both expensive and laborious; and it can scarcely be imagined, therefore, that, either from musical or charitable motives, many persons could be attracted to these performances from a long distance. We regret that space will not allow us to follow Mr. Bunce in his carefully-compiled account of the gradual advance of the Festivals to their present position; but we cannot help remarking, before ceasing to speak of their history, how much it redounds to the credit of all concerned in their direction that the high character of the music given at the very first performances should have been steadily preserved; and that from 1799, when they became triennial, the zeal evinced in their management, so far from decreasing with the frequency of the meetings and the additional laboriousness of the duties, has been displayed to an extent which can scarcely be credited by those who have not, like ourselves, witnessed the many individual sacrifices both of time and money cheerfully accorded by those who periodically devote themselves to the cause.

In anticipation of the present Festival, the Town Hall had been placed for months in the hands of the painters and decorators. The entrances, passages, and corridors are painted in an appropriately quiet and pleasing style, and the effect on entering the hall itself is really beautiful, the harmony of colour having been studied with an artistic taste reflecting the highest credit upon Messrs. Martin and Chamberlain, who have had the sole management of the designs. We cannot, however, award the same praise for the medallion portraits which are intended to adorn the room, for assuredly if such men as are there represented could ever have become eminent in anything high or noble, there can be little truth in either phrenology or physiognomy.

Those who announce the fact that the performance of Mendelssohn's "Elijah" on the opening day of the Festival—Tuesday, August 29th—was scarcely up to the standard of excellence which we have been led to expect at Birmingham, should also state that band, chorus, and principal vocalists were rehearsing the day before from early in the morning until between ten and eleven at night. As distinct from all other Festivals, it is the custom here to commission composers to write works especially for the occasion, and to crowd the rehearsal of them all into one day. When we state, therefore, that a full Oratorio, three Cantatas, and a "Scriptural Scene" were novelties, any slight defects were perhaps somewhat excusable, especially as both the choral and instrumental parts of most of the new compositions were marvellously rendered throughout. The soprano solos in "Elijah" were divided between Madame Sherrington and Mdlle. Titiens, the contralto between Madame Trebelli and Madame Patey, and the tenor between Mr. E. Lloyd and Mr. Vernon Rigby, Mr. Santley singing the part of the *Prophet* throughout, and thus preserving that effect of continuity which we miss in other portions of a work expressly intended by the composer to be essentially dramatic. With few exceptions, the choruses were finely given; and although we have spoken of the hard work to which all the artists had been subjected on the previous day, we cannot say that there were any signs of fatigue in the holders of the trombones, who certainly blew their loudest. As usual, the President (on this occasion the Marquis of Hertford) exercised his privilege of demanding encores, graciously selecting for repetition the two Quartetts, with chorus, "Cast thy burden" and "Holy, holy," the airs "O rest in the Lord" and "For the mountains" (the first sung by Madame Patey and the second by Mr. Santley), and the Trio "Lift thine eyes," although the choir had actually commenced the following chorus. Comment upon this time-honoured absurdity is, we fear, useless. The Oratorio (which was preceded by the National Anthem) was conducted by Sir Michael Costa, who was warmly received on his entrance.

The feature of the Evening Concert was Mr. F. H. Cowen's Cantata "The Corsair," the libretto of which, by Mr. R. E. Francillon, follows pretty closely Byron's poem, save that on the return of Conrad to the island he finds Medora dying instead of dead, so that she is enabled to breathe her last to "soft music." The general effect of this Cantata is somewhat disappointing; for, musically considered, it scarcely rises to a high level of artistic excellence, and, viewed as an appeal to popular taste, its success may be gauged by the fact of a somewhat commonplace "Dance of Almas" being the only piece encored. Of the merit contained in the work, however, there can be no question; and had the composer relied less upon the effect of that delusive "local colouring" which is so often resorted to by young artists in the hope of strengthening weak music, his Cantata would not only have sustained but materially increased his former reputation. The work is arranged in six scenes, the first opening with a chorus of pirates, the theme of which, in F minor, is used, according to the Wagnerian method, to represent the piratical element throughout the Cantata. In this scene we may especially praise a ballad for Medora, in G minor, "I know not, I heed not"—delicately instrumented, and with some

charming and sympathetic passages for the oboe—and a highly dramatic duet, in which the separation of Conrad and Medora is happily expressed. The commencement of the next scene (Seyd's Palace), a chorus of female slaves, "Twine we the roses," interspersed with solo passages for Gulnare, although most unquestionably a fanciful and original piece, was passed over without that demand for its repetition which seems accepted as the surest proof of success. We care not much for Seyd's solo, the commonplace character of which is only relieved by an orchestral figure by no means in keeping with the voice part; but the "Dance of Almas," which follows, although somewhat trifling, is so cleverly scored and has such a pleasing subject that, as already mentioned, it obtained the one encore in the work. The entrance of Conrad in disguise, his interview with Seyd, and the impassioned scene for these characters, Gulnare and chorus, includes some well-written music; but the interest is chiefly sustained in the orchestra, the choral portions, especially, being scarcely equal to the exigencies of the occasion. After a very melodious and appropriate Entr'acte, which was deservedly much applauded, the next scene opens in the dungeon of Seyd's Palace, and here, preceded by a brief Recitative, occurs the most beautiful vocal piece in the Cantata—a Slumber Song for Conrad. In this ballad the attractiveness of the theme, the graceful accompaniments—two harps principally sustaining the prominent figure—and the inexpressibly lovely modulation from B flat to G flat major, produced such an effect upon musical listeners that we longed to clear the room of those who had encored the "Dance of Almas," in order to show the composer which is, in truth, the gem of his work. The following duet between Conrad and Gulnare has many passages of passionate expression, but on the whole it is scarcely a favourable example of the composer's dramatic power. The fourth scene—"On the Island. Sunset"—carries on the story in a wearisome manner, Medora's prayer, even, being by no means so devotional in the music as in the words. The long instrumental introduction to Scene 5—"In the Dungeon. A Thunderstorm"—is extremely conventional, and indeed throughout this and the final scene—"On the Island"—the composer seems to have somewhat tired of his task. Amongst the best pieces may be mentioned the air "Fly hence," in which Gulnare urges Conrad to escape, and the final scena for Medora, with the Chorus of Pirates in the distance, which has many dramatic points, and is well written for the voices. The singing of Madame Lemmens-Sherrington as *Medora*, Mdlle. Titiens as *Gulnare*, Mr. E. Lloyd as *Conrad*, and Signor Foli as *Seyd*, was beyond all praise; and the composer, who conducted the Cantata, must indeed have been highly gratified, both by the rendering of his music and the cordial manner in which he was received by the Birmingham audience. Mr. Cowen may have a brilliant future before him if he only take to heart what Mendelssohn said in a letter to his brother Paul, who complained of his want of activity: "The people, indeed, shout and applaud; but that quickly passes away, without leaving a vestige behind." Of the miscellaneous selection which formed the second part of the evening's concert it is sufficient to say that the programme was well calculated to please a mixed audience, and that Mdlle. Albani met with a most enthusiastic reception.

Wednesday morning's performance commenced with Handel's "Occasional Overture," after which Mendelssohn's Psalm, "Hear my Prayer," was given, the solo finely sung by Mdlle. Albani. Then came a commonplace Offertoire by Wély, played by the local organist, Mr. Stimpson, and Hummel's Motetto, with chorus "Alma Virgo," in which Mdlle. Albani again displayed her exceptional talent as an exponent of sacred music.

Professor Macfarren's Oratorio, "The Resurrection," which followed after a brief pause, excited an attention due alike to the high standing of its composer in this country and the fact of his having already given evidence in "St. John the Baptist" of his power in treating a scriptural subject. That the genius of a composer invariably ripens with the years through which he works would be a comforting creed, but unfortunately it is one which can scarcely be supported by facts; for, looking back upon the history of the art, we shall find that for the few who have diligently toiled towards an ideal standard of perfection, there are many who, despite a commendable perseverance, have written their best works in their youth, and a still larger number who, with undoubtedly high powers, have been tempted to barter an enduring fame for the mere popularity of the hour. But Professor Macfarren's life has been one of continuous progress; and much as we appreciate the varied secular compositions he has given to the world, we cannot but believe that he is destined to found his lasting fame chiefly upon his sacred works, for, like his great predecessor, Handel, his attention has been turned to Oratorios at a point in his career when experience in the treatment of voices and orchestra has placed him in a position to express his highest thoughts with a freedom which cannot be acquired by even the most gifted and ambitious at an early period of their artistic life. When we say, therefore, that, in a strictly musical sense, "The Resurrection" is the best work he has yet written, we are convinced that we are recording the realization of a hope which animated him during its composition; for although "St. John the Baptist" achieved a success so decisive as materially to advance his reputation, we are much mistaken if, in responding to an appeal from Birmingham for a new Oratorio, he did not form a resolution to prove that it is the mission of a real artist to improve upon rather than to equal any of his previous works.

The text of the Oratorio is from the 20th chapter of St. John's Gospel, interspersed with reflective passages from Holy Writ, the Book of Common Prayer, and from "Popular Hymnology," selected by Dr. E. G. Monk. In setting this subject, it is obvious that the composer had no easy task before him; for by adopting the narrative form in a series of recitations for a single vocalist, the opportunity of giving a "telling" song to the same singer must be lost; and in treating the popular hymns no tune already identified with the words existed ready to his hands, so that he had to rely solely upon his own power of expressing well-known verses by music never before allied with them. That he has successfully grappled with these obstacles was fully proved by the result, for the recitatives by which the work is carried on, although in their nature monotonous, were recognized by all earnest thinkers as deeply sympathetic with the text throughout; and so much was the audience impressed by the beauty of the hymns, that one, "O Christian, cease to weep" (words by Godfrey Thring, 1866), was re-demanded, and would, we are certain, have been heard even a third time with infinite pleasure. To give any idea of the grandeur and massiveness of the writing in the most prominent choruses would be an impossibility after a single hearing; and we cannot but regret

that the work was not published, so that we could have followed the performance with the score. We must, however, select for especial commendation, both for its masterly construction and its adaptability to the words, "This is the victory that overcometh the world," the fugue in which is remarkable, not only as an exhibition of contrapuntal power, but for consummate knowledge of vocal and instrumental effect. "He is the resurrection and the life" is also a vigorous yet truly devotional setting of the words, a marked feature in the instrumental introduction being a series of ascending scale passages, which lead with much effect to the commencement of the vocal part. The climax of this chorus is extremely fine. "He that wavereth" and "O Lord my strength" contain some of the most masterly choral writing in the Oratorio, the contrast between the minor and major in the former giving much intensity to the text. The final chorus, based upon the tune of the 100th Psalm, appeals with equal force to the musical and unmusical listener, for the theme, like the chorales treated in his sacred works by Bach, is in the hearts of the multitude, and the manner in which it has been handled by the composer may be studied as a contrapuntal model by all who aspire to the highest school of sacred writing. Amongst the more placid choruses we must mention "Woe unto us," in C minor, and "He pardoneth and absolveth"—commencing in the ecclesiastical tone known as the "Dorian Mode," and afterwards passing into the major—both of which made a deep impression upon the audience. The two soprano songs, "For this our heart" and "Sing, rejoice and give thanks," and those for the contralto, "Let us have grace" and "His right hand," are truly melodious and religious in character, although the words are by no means vocal. The tenor has also two solos, "Now is our salvation" and "The wages of sin," the second of which is our favourite; but there can be no question that all these songs will shortly make their way, even apart from the work in which they occur, as must also a charming trio for soprano, contralto, and tenor, "The peace of God," which, in spite of the length of the morning's performance, was encored. The purely instrumental portion of the work—the Overture—may well come last in our necessarily brief and imperfect analysis, for it is not until the conclusion of the Oratorio that we find how accurately it depicts, not so much the incidents, but the varied feelings, of the text. The introduction of the organ alone was slightly marred by the flatness of the instrument, but in other respects the Prelude was rendered to perfection, and well prepared the listeners for the Oratorio. When we say that the whole of the narrative recitatives were delivered by Mr. Santley, that the soprano music was sung by Madame Lemmens-Sherrington, the contralto by Madame Patey, and the tenor by Mr. E. Lloyd, it is almost unnecessary to add that the solos were given with admirable effect throughout. The choruses, too, considering the brief time allowed for preparation, were remarkably well rendered, and in the difficult and abstruse accompaniments the band was everything that could be desired. As Sir M. Costa invariably resigns the baton when new works are performed, the Oratorio was most skilfully conducted by the composer's brother, Mr. Walter Macfarren, who holds the appointment of Conductor of the Orchestra at the Royal Academy of Music. At the close of the work Professor Macfarren, in obedience to a unanimous call, was led forward into the orchestra by Sir M. Costa, and received the warm congratulations due to one who has so worthily laboured to uphold the dignity of his art.

At the concert in the evening Gade's Sacred Cantata, "Zion," was produced, and achieved a success which must have been highly gratifying to the composer, who not only wrote the work for this occasion, but journeyed to England to conduct it. The Cantata is divided into three parts, the first, after a short choral introduction, treating of the departure of the Israelites from Egypt, the second of their captivity in Babylon, and the third of the return and prophecy of the New Jerusalem. The music of the Cantata shows that, although Gade has scarcely developed that individuality of style which first drew Mendelssohn's attention to his works, his writing is melodious and vigorous, in parts, indeed, displaying both power and originality. The introduction is bold, but somewhat commonplace; the commencing chorus of the first part, however—beginning in E major, with a well-marked subject, and changing with much effect at the words "He clave in twain the sea" into the tonic minor—proves that the composer has well studied his text, and although somewhat encroaching upon the ground previously trodden by Handel, that he is by no means even an unconscious imitator. The resumption of the major key, by a phrase led by the Alti, brings the chorus to a conclusion, the movement dying off with a placid instrumental symphony. No. 2, "The Captivity," after a few bars for the orchestra in D minor, has a short fugal passage commenced by the basses, succeeded by an animated choral point in B flat major, the return to the key being the commencement of some extremely effective writing, the fugue, started by the basses on the dominant harmony, containing much clever counterpoint. "The Return," forming the third part, was originally written for baritone solo with chorus, but, being found too high, was slightly altered for a tenor, and sung on this occasion, with good effect, by Mr. Vernon Rigby. A melodious symphony, in A major, introduces the solo, the accompaniments to which are rich and varied, a beautiful and unexpected change of key from A to F giving intense expression to the phrase, "There shall come a Redeemer," and a highly-effective point being gained by the entry of the treble and alto choir, lightly accompanied, on the half-bar, to the word "Bethlehem." The final Allegro of this movement, although perhaps not the most "popular" number in the Cantata, includes some thoroughly artistic workmanship. It is true that the subjects are not developed at great length, but much attention has been given to the due expression of the words, as an instance of which we may mention the reiteration of the E by the tenors, with a changing harmony, which gives much dramatic force to the words "Never shall thy sun be setting, and never thy moon withdraw herself." From the nature of the subject, the setting of this Cantata is somewhat monotonous, no variety of incident enabling the composer to exhibit more than his power over the resources of choir and orchestra; Gade, however, has not only proved that in this respect he is a consummate master of his art, but that a didactic work need not be sombre and wearisome. "Zion" is, we are convinced, one of the few compositions written "to order" that must live; and the composer, who directed the Cantata, must have been more than satisfied both by the excellent manner in which it was rendered and the hearty applause which accompanied his entrance into, and exit from, the orchestra. The miscellaneous selection which followed Herr Gade's Cantata contained, besides a number of vocal pieces, Mozart's "Jupiter Symphony," Mendelssohn's Overture to the "Midsummer Night's Dream," and

Gounod's clever "Funeral March of a Marionette," which was enthusiastically encored.

The "Messiah," on Thursday morning, attracted, as usual, a large audience, and the Oratorio—excellently rendered throughout—created as deep an impression as ever. The principal singers were Mdlles. Titiens and Albani, Mdmes. Patey and Trebelli, Mr. Vernon Rigby and Signor Foli. At the evening concert Herr Gade's Cantata, "The Crusaders," was the important item in the programme; and on the composer taking his place at the conductor's desk, he was received with a burst of applause, which showed how thoroughly he had won the good opinion of the Birmingham people by the work especially written for their Festival. But although "Zion" had proved a success, such a *furore* as was created by "The Crusaders" could scarcely have been anticipated even by the composer himself; indeed so completely did the highly dramatic and picturesque music of this Cantata excite the admiration of the audience that we could not but wonder how such a composition, written as much as twelve years ago, should now be heard in England for the first time. The original text of the Cantata is by Carl Andersen; but the English adaptation, by the Rev. J. Troutbeck, M.A., is so excellent that it almost appears as if the music had been written to it. The work is divided into three Parts—1, "In the Desert;" 2, "Armida;" and 3, "Towards Jerusalem." The first Part opens with a Chorus of Pilgrims and Women from the Crusaders' host, admirably descriptive of the weary march through the desert. Then, after a scene between Rinaldo and Peter the Hermit, we have a stirring tenor solo, called the "Crusaders' Song," partially accompanied by the choir, which, although containing three verses, has so bright and tuneful a theme, and was, moreover, so capitally sung by Mr. Vernon Rigby, that the applause at the conclusion might have been accepted by a less modest conductor as an encore. The choral prayer, in which a solo for Peter the Hermit is interwoven, concludes the first Part with excellent effect. Into the second Part the composer has thrown his whole strength, and, with the exception of a pardonable reminiscence of Mendelssohn's music to the "Midsummer Night's Dream," especially in the opening chorus, the treatment of the whole of this subject is as original as it is beautiful; indeed, the blandishments of the Sorceress Armida, who, summoning the Spirits of Darkness to her aid, endeavours to arrest the Crusaders on their mission, exercised so fascinating an effect upon the hearers that Rinaldo might well be forgiven for temporarily yielding to their influence and forgetting his sterner duties. From the chain of pieces forming this attractive scene we must particularly mention the Scena for Armida, "They softly sleep," in B minor, which includes an *Allegro Moderato*, "Build me straight a palace here," charmingly instrumented throughout—a Chorus of Sirens, "The wave sweeps my breast" (preceded by a melodious symphony for the strings), through which runs a solo for Rinaldo, expressing his wonder at the scene around him—the following Duet, with Chorus, for Armida and Rinaldo—and the final scene, in which the "Crusaders' Song," heard in the distance, rouses Rinaldo from his luxurious repose, the dramatic effect of the Sirens' strains, interwoven with the martial music of the Crusaders, and broken phrases for Armida and Rinaldo, being heightened by an instrumental colouring evidencing not only that the composer thinks with the mind of a true poet, but that he works with the hand of a trained artist. The third Part carries on the March of the Crusaders towards the Holy City. The opening Chorus has but small musical interest, the "March of Pilgrims," with the bright solo for Rinaldo, in B major, however, making ample amends for this immediately afterwards. Peter's animated address to the Crusaders, with the expressive *Andante*, "Holy, holy is the ground," interspersed with choral responses, may also be cited as most thoughtful and highly-appropriate music; and the final chorus, "God wills it"—especially from the point where the enharmonic change to E flat major occurs—is appropriately bold and energetic. No praise can be too great for the principal vocalists—Madame Trebelli (*Armida*), Mr. Vernon Rigby (*Rinaldo*), and Signor Foli (*Peter the Hermit*)—who all exerted themselves to the utmost; and equal commendation must be bestowed upon band and choir, every member of which joined with the audience in the applause which overwhelmed Herr Gade at the conclusion of his Cantata. The miscellaneous selection which preceded and followed "The Crusaders" included Rossini's Overture to "William Tell," which was encored and repeated from the "Allegro."

Of the performance of Spohr's "Last Judgment" and Beethoven's "Mass in C," on Friday morning, we have but little to say. Mr. C. Tovey, who sang the bass part in these works, may be commended for the quality of his voice and his feeling for sacred music, but he has yet much to do before he can assume so prominent a position. The other principal vocalists were, in Spohr's Oratorio, Mdlle. Titiens and Mr. E. Lloyd; and in Beethoven's "Mass" (called in the programme "Grand Service"), Mdlle. Albani, Madame Trebelli, and Mr. Vernon Rigby. Both compositions were done ample justice to, the Quartett, "Blest are the departed," in "The Last Judgment" and the "Benedictus" in the "Mass" being encored; but the added trombone parts in the latter work somewhat astonished those who believed that the composer best understood what instruments he wanted. Between these two works, and concluding the first part of the morning's performance, came the last novelty of the Festival—a "Scriptural Scene," by Richard Wagner, translated into English under the title of "The Holy Supper of the Apostles." This is one of the composer's early works, and might probably now be considered by him as unworthy of the reputation of one who has courted the world's criticism as the great musical reformer of modern times. But those who care not for abstract theories of art, and are content to judge solely by what they hear, could not but admit that, in spite of an undue monotony of colour throughout the work, there is much that is both original and powerful. Written entirely for male voices, the part for the twelve Apostles being divided into three separate choirs, and a large portion of it almost unaccompanied, it is doubtful indeed, after its faulty rendering by so fine a body of choristers as that at Birmingham, whether we may ever hear the composer's intention fully realized. In the first chorus, *Andante Tranquillo*, in F major, we have some remarkably clear and orthodox writing, the bold subject well expressing the words of the text. Especially effective is the phrase for the first basses, joined afterwards by the choir, and leading to a forte passage, ending pianissimo, in the original key. From this point to the conclusion of the movement the three separate choirs already mentioned are employed with great ingenuity, the unison passage, "Draw near, ye that hunger," for the first choir, entering with much effect on a dominant harmony, and combining with the second and third choirs to the end. The following chorus for the twelve Apostles, com-

mencing, in unison, to the words "You do we greet," responded to and occasionally accompanied by the full choir, may be mentioned as one of the best points of the work, the pianissimo close, after a pause, on the dominant of D minor, most pathetically expressing the phrase, "On pain of dying." The next striking effect is where, after a close for the full choir on the chord of D major, an unexpected change to C major occurs, with a choral passage presumed to represent "voices from above." This is succeeded by an instrumental dominant pedal sweeping up in rapid semiquavers, the choir commencing piano, with the words, "What rushing now fills the air?" the powerful orchestration giving much intensity to the vocal phrases. The final chorus is noisy, and certainly was not softened in effect by the manner in which it was rendered. It is difficult indeed to sing; but human throats were never intended to contend against such an incessant uproar as was permitted to reign supreme in the orchestra, and the impression at the conclusion of the work upon those who could not disentangle the several parts by reference to the score, was anything but favourable.

Mendelssohn's "St. Paul" formed a worthy climax to the Festival at the Evening Concert. In this work the soprano solos were given by Mdlle. Titiens and Madame Lemmens-Sherrington, the contralto by Madame Patey, the tenor by Mr. E. Lloyd and Mr. Vernon Rigby, and the bass by Signor Foli, Mr. Campion being associated with these vocalists in some of the concerted music. The performance of the Oratorio was on the whole extremely good; but as Birmingham has always been famed for a reverential feeling towards the works of Mendelssohn, we could not but wonder what had become of the two basses in the duet "We verily have heard;" for although the accompaniment was played straight through, not a sound was audible from the voices. If this were an accident, it was a very inexcusable one; and if it were design, we scarcely think that the effect of the innovation was sufficiently successful to warrant its repetition. At the conclusion of the Oratorio the National Anthem was sung; then Sir Michael Costa was vigorously applauded, and Mr. Stockley (the energetic conductor of the Birmingham Festival Choir) was called forward to receive his well-earned share of the general congratulation.

A very few words are necessary in conclusion, for our impression of the general rendering of the several works has been stated in the course of our remarks; and although we cannot give the same unqualified commendation to every performance that we have been justified in doing on former occasions, the causes which have produced such results are so obvious as to allow of an easy remedy in the future. We admit that the organ was flat; but this fact will not account for all the shortcomings. In the first place, there must be more rehearsals or fewer new works; the choir must, in the next place, consist solely of tried and experienced singers, who have been in the habit of practising together; and, in the third place, the tone of the orchestra must be held in sufficient subjection to allow the voices to be heard. This is plain speaking; but the Birmingham Festival has a world-wide reputation to support, and those who labour so zealously to ensure its pecuniary success should remember that this can only be attained by steadily resolving to uphold its artistic pre-eminence. We have much pleasure in recording that the receipts of the Festival amounted to £15,180.

Could the Dean of Worcester have foreseen how much his protest against the Three Choir Festivals would strengthen them in the future, we question whether, from motives of policy, he would not have withdrawn his ill-advised opposition to them last year, and trusted by a mere exhibition of apathy to their eventually dying a natural death. The obstinacy, however, with which he turned a deaf ear to the overwhelming force of public opinion has, as we anticipated, so roused the ire of those friendly to the cause that a demonstration in favour of these time-honoured meetings was at once resolved upon, and the result is that for the Hereford Festival this year 118 stewards volunteered their services, the Corporations of Worcester and Gloucester made a sort of triumphal entry into the city on the opening day—the 12th ult.—breakfasted with the Mayor of Hereford at the Green Dragon Hotel, and entered into a compact over their wine to uphold the integrity of the Three Choir Festivals against all the assaults that might be directed against them. Whether the attractions of the *déjeuner* were so forcible that the civic dignitaries could not tear themselves from the Green Dragon at the appointed time for commencing the Oratorio in the Cathedral, we cannot say; but although Mr. Townshend Smith, himself a model of punctuality, waited, baton in hand, for some time, the performance of "Elijah" had progressed considerably before the municipal body entered the building, and of course temporarily eclipsed Mendelssohn's music by a display of glittering gold lace, and of conscious yet subdued official power which tacitly demanded due recognition. In the first part of the Oratorio the principal soprano and contralto solos were sung respectively by Madame Edith Wynne and Miss Enriquez, and in the second part by Mdlle. Titiens and Madame Trebelli, Mr. Cummings taking his own solos and those set down for Mr. Sims Reeves, without any apology for the absence of the latter gentleman being given. Of Mr. Maybrick, to whom was assigned the character of the *Prophet*, we should have liked to say everything that is kind, because he really has a fine voice, and uses it with an earnestness which commands respect. But Elijah is beyond him, because he has not grown to the feeling of the exquisite music he has to sing, and contents himself with what is technically termed "getting up" the part by a careful study of the notes. We do not say that any portion of the work is too high or too low for him, nor do we affirm that he failed in a single passage; but that he did not lay hold of the sympathies of his auditors, and make them follow the career of Elijah through the varied colour of the music, is unquestionable. Many of his quiet solos—as, for instance, the pathetic air, "It is enough"—were delivered with genuine expression, but when passion was demanded the voice was unduly forced, especially in the lower notes, and often, therefore, the conclusion of a piece marred the effect of the preceding portion. Mr. Maybrick is still young enough to remedy his defects. He is gifted with an excellent vocal organ; but that he has yet to study the poetry of his art, and to learn how to create a love for that poetry amongst his listeners, is a conviction forced upon us by attentively following his rendering of Mendelssohn's music, and that we frankly record that conviction is a proof how strong is our belief that he has qualifications which, if properly directed, should place him in the first rank of sacred singers. We are happy to say that there were no encores throughout the Oratorio, and that the choruses, with few exceptions, were well rendered. We may also mention that the Rev. A. Robinson, the Rev. W. D. V. Duncombe, and Mr. J. H. Lambert lent efficient aid in some of the concerted music.

The evening performance in the Cathedral—Handel's "Samson" (with some omissions) and the first part of Haydn's "Creation"—drew a sufficiently numerous audience to encourage us in the belief that these sacred concerts will in time supersede the miscellaneous secular entertainments in the Shire Hall, which, good as they are of their kind, are scarcely worthy of forming a portion of a Festival of this class. The principal vocalists in "Samson" were Madame Edith Wynne, Madame Trebelli, Mr. Cummings (who again replaced Mr. Sims Reeves), and Mr. Maybrick. Everything went well, save that Madame Wynne proved to us that, great as an artist may be, she is not infallible, for she sang with an uncertainty of intonation throughout the work which surprised us, especially in "Let the bright Seraphim," Mr. Harper's trumpet *obbligato*, however, making ample amends for any shortcoming on the part of the vocalist. In Haydn's "Creation" Mdlle. Titiens, Mr. Cummings, and Mr. Lewis Thomas were more than usually successful, Mdlle. Titiens giving so admirable a rendering of "With verdure clad" as to cause a murmur of satisfaction which, in a secular building, would undoubtedly have culminated in an encore. The choruses in both works were sung with much precision, and, except that "Fix'd in his everlasting seat" was taken at too slow a pace, all the *tempi* were thoroughly satisfactory.

We have no hesitation in saying that the performance of Spohr's "Last Judgment" and Mendelssohn's "Hymn of Praise," on Wednesday morning, was about the finest ever heard in a Cathedral. Spohr's expressive and melodious music found most able interpreters in Madame Edith Wynne (who had thoroughly recovered her voice), Miss Enriquez, Mr. Cummings, and Mr. Lewis Thomas, and the deep impression it made upon the audience was the best comment upon the conduct of those who would wish that such purely religious works should be heard only amidst secular surroundings. The instrumental movements in the "Hymn of Praise" were played with a delicacy and refinement which cannot be too highly commended. Mdlle. Titiens was in fine voice, and gave all the soprano solos with excellent effect, Mr. Cummings again coming forward to replace Mr. Sims Reeves in the arduous tenor part, and singing with a purity of expression and a truth of intonation which thoroughly dispelled any feeling of disappointment at the absence of the vocalist announced.

The concert in the evening, at the Shire Hall, included the overture, and a selection from, "Oberon," and Beethoven's "Pastoral Symphony," a concession to the taste of classical listeners which was sternly resented by those who came to "hear the singing," a lively conversation being kept up incessantly during the purely instrumental portions. In consequence of the continued absence of Mr. Sims Reeves, extra songs were given by Mdlle. Titiens and Madame Trebelli; but the programme was quite long enough without such additions. A decided effect was created by the Bradford Choral Society in Pinsuti's part-song "In this hour," the precision of intonation and minute observance of the variations of tone delighting every musical ear. An excellent performance of Saint Saëns's "Rondo Capriccioso," for the violin, by M. Sainton, and a somewhat nervous but careful rendering of "The meeting of the waters," by Miss Bertha Griffiths, must also be mentioned amongst the successes of the concert.

On Thursday morning Mr. J. F. Barnett's Oratorio "The Raising of Lazarus" was given, the solos being assigned to Mdlle. Titiens, Madame Trebelli, Mr. Cummings, and Mr. Lewis Thomas. On the occasion of the production of this work at St. James's Hall, three years ago, we gave our candid opinion of its merits, and a second hearing of it has fully confirmed the impression then recorded. It is undoubtedly the work of a musician, and of one who has thoroughly grounded himself in the solid school of sacred writing; yet with every admiration for the excellent manner in which both choir and orchestra are handled, we cannot but feel that this very scholastic knowledge stands in place of that creative power which alone can invest a work with enduring vitality, and that in certain places, therefore, the desire of making good music has overridden the need of forcibly and sympathetically expressing the words. Considered as abstract fugues, for instance, many portions of the choruses are really entitled to the utmost respect; but we could cite many instances where, instead of the text suggesting the music, fugal passages appear forced in against the spirit of the text. As good specimens of pure and natural writing we may mention the chorus of female voices, "She goeth to the grave," and the placid choral piece, "Thy mercy, O Lord," although many of the more vigorous choruses have a solidity which proves that Mr. Barnett, with a better and more connected *libretto*, and a riper experience (for we hear that this is an early work), is capable of accomplishing even better things than he has yet given us. The best solo is that for the soprano, "They that sow in tears," exquisitely sung by Mdlle. Titiens, and there is also a good contralto air, "Thou art near, O God," which was rendered with much feeling by Madame Trebelli. The choruses went well throughout; and Mr. Barnett, who conducted his Oratorio, must have felt highly gratified at the earnest manner in which every one worked to ensure a success. Gounod's Service in G, "St. Cecilia," which followed, was excellently sung both by the choir and the principal vocalists, Madame Edith Wynne, Mr. Cummings, and Mr. Maybrick. This composition is now too well known to demand more than a passing eulogium upon its many beauties; but we must mention that a short instrumental movement, chiefly remarkable for smooth and musician-like writing, now commences the work. The morning's performance terminated with the "Hallelujah" chorus, from Beethoven's "Mount of Olives."

The second Secular Concert, at the Shire Hall, in the evening, contained, as usual, a number of popular vocal pieces, with the "Jupiter" Symphony of Mozart, and Rossini's Overture to "William Tell," for the benefit of those who, in spite of Wagner, still love to linger over the beauties of "abstract music." The Overture to "William Tell" was finely played, and encored. We do not know whether Mr. Cummings was surprised, but he certainly must have felt gratified, at the hurricane of applause which greeted his appearance on the platform to sing "Tom Bowling," in the programme assigned to Mr. Sims Reeves. So signal a recognition not only of the artistic merits, but of the personal kindness, of a vocalist who, when the directors of the Festival were placed in a dilemma, by his own unaided exertions extricated them from it, may be accepted as a proof that an artist may achieve many triumphs during his career besides those legitimately earned by the exercise of his profession, and it is gratifying to record that his services were substantially recognized by a gift of fifty guineas. The two songs volunteered by Mdlle. Titiens and Madame Trebelli, in place of those set down for Mr. Sims Reeves, were cordially received, Mdlle. Titiens's "Home, sweet home" of course causing much excitement; the Bradford Choral Society achieved

another success in Festa's Madrigal "Down in a flow'ry vale;" Mr. Lewis Thomas sang an expressive song by his son, called "Homelight;" and the concert concluded with the National Anthem.

Every seat in the Cathedral was taken for the "Messiah" on Friday morning, and we believe that the applications for admission were much in excess of the means of accommodation. A final telegram had been received from Mr. Sims Reeves, stating that he was detained at Clifton with a severe cold, and could not, therefore, sing at all; so that Mr. Cummings ended the Festival as he commenced it—by taking the tenor solos in both parts of the Oratorio. The other vocalists were Mdlle. Titiens, Madame Edith Wynne, Madame Trebelli, Miss Enriquez, Mr. Cummings, Mr. Maybrick, and Mr. Lewis Thomas. The choruses went steadily throughout, the "Hallelujah" especially being given with excellent effect, and the rendering of the work formed a fitting termination to the generally excellent performances in the Cathedral. The Festival concluded with a Chamber Concert at the Shire Hall, when a well-selected programme of classical music for stringed instruments was provided, including two Quartetts, and the well-known Otetto in E flat of Mendelssohn, the executants being: violins—M. Sainton, Mr. Ralph, Mr. Rendle, and Mr. J. H. Reed; violas—Mr. R. Blagrove and Mr. Hann; violoncellos—Mr. Pettit and Mr. Aylward. There was a very full attendance, and the applause throughout proved how highly the works were appreciated, even by an audience unaccustomed, as we should imagine, to listen to works of this character. Vocal pieces were successfully contributed by Madame Edith Wynne and Miss Bertha Griffiths, and Mr. Cummings gave with much expression the charming song "I attempt from love's sickness to fly," from Purcell's opera "The Indian Queen," which was enthusiastically encored. Mr. G. Townshend Smith accompanied.

A record of the Festival would be scarcely complete without mentioning that at the early services in the Cathedral the musical portion was excellently given by the United Choirs of Hereford, Gloucester, and Worcester, and that on the first morning (at which the civic authorities already mentioned were present) an eloquent sermon, in favour of the Festival, was preached by the Bishop of Hereford. We may also say that, according to custom, Mr. C. H. Lloyd, the newly-appointed organist of Gloucester Cathedral, was pianoforte accompanist at all the secular concerts; that Mr. Done presided at the organ in the Cathedral—with the exception of the evening's performance, when it was taken by Mr. Lloyd—and that Mr. G. Townshend Smith conducted the whole of the performances.

The unexampled success of the Three Choir Festival of 1876 must have been highly gratifying to all who believe with us that sacred music of the highest order will always do more to aid the cause of charity than the best sermons that can be written, and that nowhere can the works of the greatest masters be heard with such sublime effect as in a Cathedral. Hereford has this year had a duty to perform, apart from the organization of its musical arrangements; and it has performed it so nobly that we question whether the clerical intolerance recently exhibited at Worcester will be repeated. But whilst bearing testimony to the hearty good-will of all who helped to produce so satisfactory a result at this meeting, we cannot close our notice without a special word of praise to Mr. Townshend Smith; for on him rested not only the heavy responsibility of conducting both the sacred and secular performances, but of receiving and replying to the entire mass of correspondence on the business of the Festival, his interest in the event urging him to add the duty of "Secretary to the Directors" to that which legitimately devolves upon him by virtue of his office as Organist of the Cathedral. That all this arduous work should be so systematically arranged that no symptom of hurry or confusion is ever apparent, merely proves the possession of business qualities which eminently fit him for the task he undertakes; but when we say that, amidst the most pressing demands upon his time, his courtesy of manner to those around him is as uniformly exhibited as if he were perfectly at leisure, there can be no wonder that Mr. Townshend Smith and the Hereford Festival should be so constantly coupled together that the two are rarely thought of apart. We are glad to say that the financial results are exceedingly satisfactory, the collections at the doors of the Cathedral amounting to £1,124 8s. 5d.

We are unfortunately compelled, by a press of matter, to hold over the continuation of Mr. Bennett's article on the Wagner performance at Bayreuth until our next number.

Those who were present at the Birmingham Festival and witnessed the ovation received by Professor Macfarren, who was led forward by Sir Michael Costa, after the performance of "The Resurrection," will be surprised to read the following in a musical contemporary: "Mr. Walter Macfarren conducted his brother's work, the Professor being prevented from attending the Festival by indisposition."

The disastrous effects produced by the low pitch of the organ at the Birmingham and Hereford Festivals having been freely attributed to the "whim" of Mr. Sims Reeves, it can scarcely be wondered at that he should have written a remonstrance on the subject to those who have attacked him. That he should lay the whole blame upon Sir Michael Costa is perhaps scarcely fairer than that the fault should be said to rest entirely with himself. The fact is that instead of accepting the altered pitch as originally proposed by Mr. Reeves, Sir Michael Costa waited until it was forced upon him by vocalists with whom he came more immediately in contact. Then arose the difficulty of refusing to a tenor at Birmingham what he had granted to a soprano at Drury Lane, and therefore the organ was lowered and raised at various Birmingham Festivals until the question of "pitch" became a perfect bugbear both to singers and instrumentalists. At Hereford the organ was found so low during the rehearsal that it was slightly raised before the Festival commenced; and the pitch during the performances, therefore, was at least endurable. It is true that our Government has matters upon its hands presumed to be of more importance than that of deciding how many vibrations shall represent the note C; but we are convinced that until there is some official enactment upon the subject, confusion will continue to reign supreme.

S. PAUL'S CATHEDRAL.

Many of our readers are probably aware that for some time a movement has been on foot for presenting the noble Cathedral of our metropolis with a set of bells suitable to its position in, and connection with, the great city. The late Lord Mayor, warmly supported by several Aldermen and influential citizens, gave the project its first start at a

meeting held last year in the Mansion House. The fruits of their interest begin now to show themselves; for several of the great City companies have made liberal donations to provide special bells of the peal. Finally, the Corporation itself has made the most handsome donation of £530 for the tenor bell. When the petition was presented by Messrs. Bedford and Shaw, of the Common Council, to whose interest and kindness the successful result is mainly due, it was supported by a deputation from the Cathedral consisting of the Rev. Canon Lightfoot, D.D., Rev. Sub-Dean Webber, Dr. Stainer, and C. Shone, Esq., honorary secretary of the Committee. Some rather irrelevant questions were put to the Rev. Canon as to the fund for the Restoration, the alterations of the west front, &c., &c., the answers to which, considering that the Lord Mayor is *ex officio* one of the Trustees of the Cathedral, could have been easily obtained elsewhere. But the warm and somewhat amusing discussion of the petition was followed by an almost unanimous vote of the sum asked.

The following shows how liberally the appeal to the Companies has been responded to:—

The Drapers' Company has presented	bells	1 & 2.
„ Salters' „	„	bell	7.
„ Merchant Taylors' „	„	„	8.
„ Fishmongers' „	„	„	9.
„ Clothworkers' „	„	„	10.
„ Grocers' „	„	„	11.
and lastly the Corporation „		„	12 (Tenor).

In each case the arms of the donors will be made to stand out in bold relief from the side of the bell. It will be seen that only bells 3, 4, 5, 6 remain ungiven, but as several Companies have not yet been formally asked to contribute, it is more than likely that the whole of the peal will be a genuine offering from the City itself. Although nothing has been finally settled as to the founding of the bells, it may be said that the peal of 12 will weigh not less than 11 tons, the tenor bell being of about 2¾ tons weight. The handsome donation of £100 by the Dean, £50 by Canon Lightfoot, and several smaller sums by those interested in the Cathedral will be required towards the machinery for working the Belgian Carillon (to be in future called the Celestine) so generously given, at a cost of £1000, by Mr. Hora, of the City and of Victoria-street. These bells will be cast in Belgium, to the number probably of 40.

Those who reside in the neighbourhood need not be afraid of any annoyance from the sweet discourse of these bells; on the contrary, when at some future day Royalty again favours the City with a visit, instead of *tolling its one bell* to show its joy, a merry peal will brighten the hour. Not much less pleasure will it give the S. Paul's ringers to muster at their bells when the Lord Mayor and Common Council appear, to take their accustomed seats in the stalls of the Cathedral. As further funds are still required, it is not likely that the whole of this important undertaking will be completed in less than twelve months' time, even if founders' estimates are at once obtained and the orders given without delay. It should be added that the liberal money gifts of the Companies and Corporation include the probable cost of raising and hanging the bells.

MR. CARL ROSA'S ENGLISH OPERA COMPANY.

Following up the success he obtained at the Princess's Theatre last year, Mr. Carl Rosa has during the past month commenced a second, and somewhat longer, series of performances, having on the present occasion chosen the Lyceum Theatre in preference to the house in Oxford-street. We think he has been well advised in making the alteration, as the situation of the Lyceum is so central, while the building itself is admirably adapted for such performances as those of Mr Rosa's company.

The season commenced on the 11th ult., with a most charming performance of Cherubini's "Water Carrier" ("Les Deux Journées"). This dramatic masterpiece was produced for the first time in English during the last week of Mr. Rosa's previous season at the Princess's; and the conductor could not have chosen a fitter work to inaugurate his second series of performances. The cast of the work was nearly the same as last year. Mr. Santley again appeared as the noble-hearted water-carrier, Micheli; Mr. Henry Nordblom was Count Armand, and Mdlle. Torriani Constance, as before; and Antonio and Daniel were represented by Mr. Charles Lyall and Mr. Aynsley Cook. The part of Marcellina was in the hands of Miss Julia Gaylord, who sang and acted extremely well throughout; other smaller parts being filled by Miss L. Graham and Messrs. Celli, Ludwig, Arthur Howell, Muller, and Cushing. The rendering of the opera was excellent; and, as it has since been several times repeated, the work may be said to have established itself as a stock-piece on the repertoire. It is curious to think that when the very same work was produced a few years since at Drury Lane it proved an utter failure—the house being half empty. Its present success would certainly seem to show that our average public has a better musical taste than the "upper ten thousand" who patronize the Italian operas.

Benedict's "Lily of Killarney," the second opera produced, was quite as well given, and quite as successful as the work of Cherubini. The composer had made considerable alterations in the score for this performance; indeed it may be said that the third act was to a great extent rewritten. The chief additions consisted of a new scena for Danny Mann, a capital Irish jig, and a new finale for the third act, founded upon the favourite song "Eily Mavourneen." There can be no doubt that the alterations are an improvement to the work. The principal parts were excellently given by Miss Julia Gaylord (Eily), Mr. Charles Lyall (Myles na Coppaleen), and Mr. Santley (Danny Mann), while among the subordinate characters the Sheelah of Mrs. Aynsley Cook, the Corrigan of Mr. Ludwig, and the Father Tom of Mr. Aynsley Cook deserve special commendation.

Mdlle. Ida Corani, a lady already favourably known in our concert-rooms, made her *début* in "La Sonnambula," with considerable success. In the same work Mr. J. W. Turner, a gentleman with a remarkably fine tenor voice, appeared as Elvino; another specially good feature of the performance being the Lisa of Miss L. Graham, who sang and acted excellently.

Adolphe Adam's sparkling opera "Giralda" was produced for the first time in England on the 21st ult. The work, which is considered one of its composer's best, is an excellent specimen of the light French comic opera. The libretto by Eugène Scribe is full of amusing situations, and the music is melodious, piquant, and most charmingly scored for the orchestra. The performance was an exceedingly good one. The part of Giralda was allotted to Mdlle. Ida Corani; Miss Josephine Yorke was excellent as the Queen of Spain, and Mr. Celli no less so as the King. The Don Manuel of Mr. Nordblom and the Ginès Perès of Mr. Charles Lyall were also thoroughly satisfactory, while Mr. Aynsley Cook as Don Japhet was irresistibly droll.

In the course of the present month Wagner's "Flying Dutchman" is to be given, with Mr. Santley as the hero.

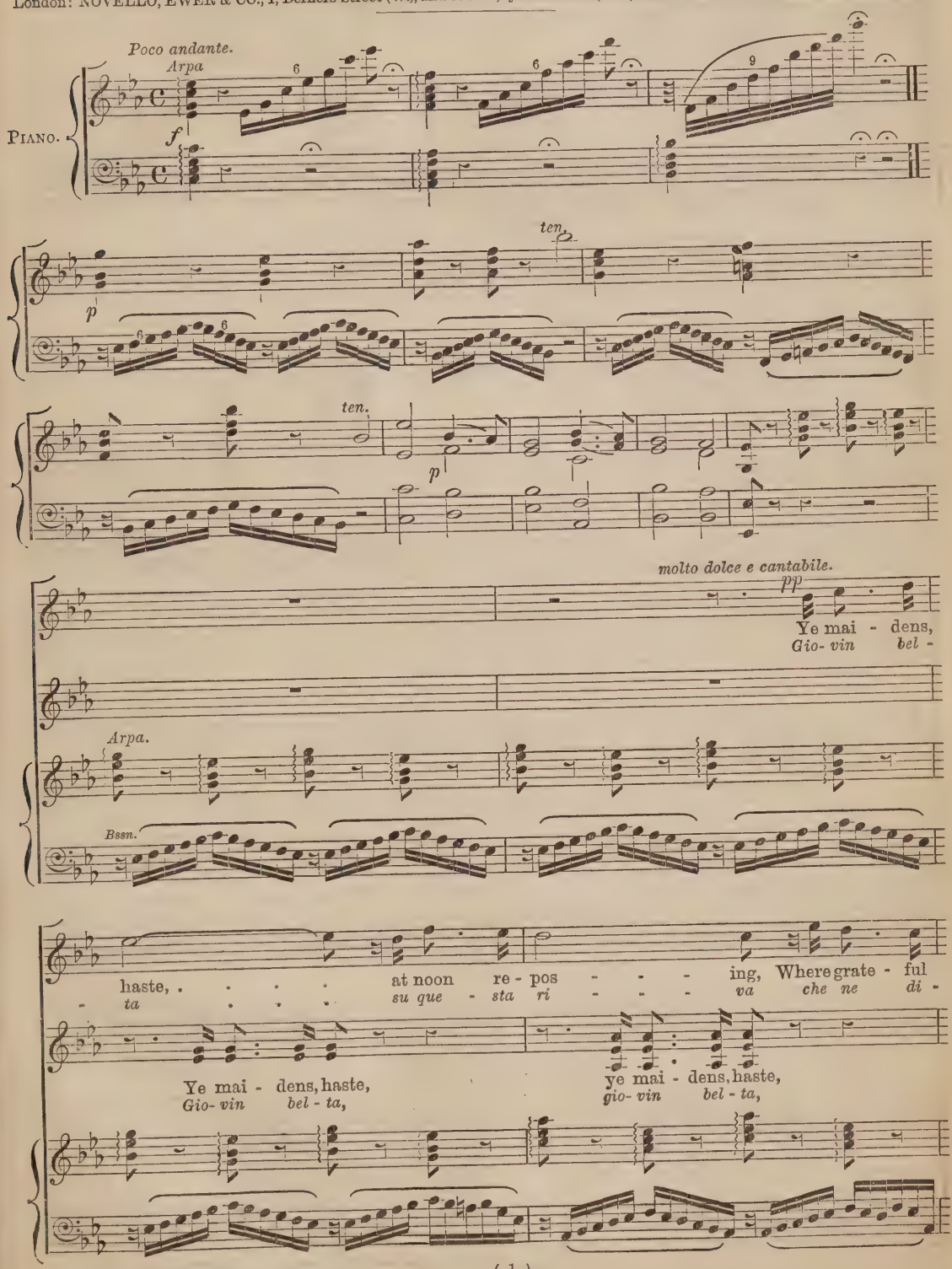
The Prospectus of the Saturday afternoon concerts at the Crystal Palace, announced to commence on the 30th ult., promises many highly-interesting works during the series of 25 performances, 12 of which are to take place before, and 13 after, Christmas. The following compositions will be given for the first time: Palestrina.—Ave Maria. Purcell.—The Yorkshire Feast-song, for solos, chorus, and orchestra. Bach.—Concerto for orchestra. Haydn.—Two Andantes from his earliest symphonies. Mozart.—Concerto for violin in E flat, Concerto for pianoforte in E flat, recitative and aria for soprano, "Ahi lo previde," being centennial works composed within 1776-77. Beethoven.—Dances for orchestra, composed for the Redouten Saal at Vienna, and a fragment of a violin concerto with orchestra. Schubert.—Fantaisie in C, Op. 15 (adapted for pianoforte and orchestra by Liszt). Sterndale Bennett.—Overture, "Merry Wives of Windsor." Berlioz.—Overture and selection from Benedict and Beatrice. Raff.—Overture on "Ein feste Burg" (Op. 127), and his newest symphony or other orchestral work. Wagner.—"Der Walküren Ritt," from "Der Ring des Nibelungen;" the Centennial Philadelphia March. Rubinstein.—Symphony, Ocean; pianoforte concerto, No. 2, in F, with other compositions in pursuance of

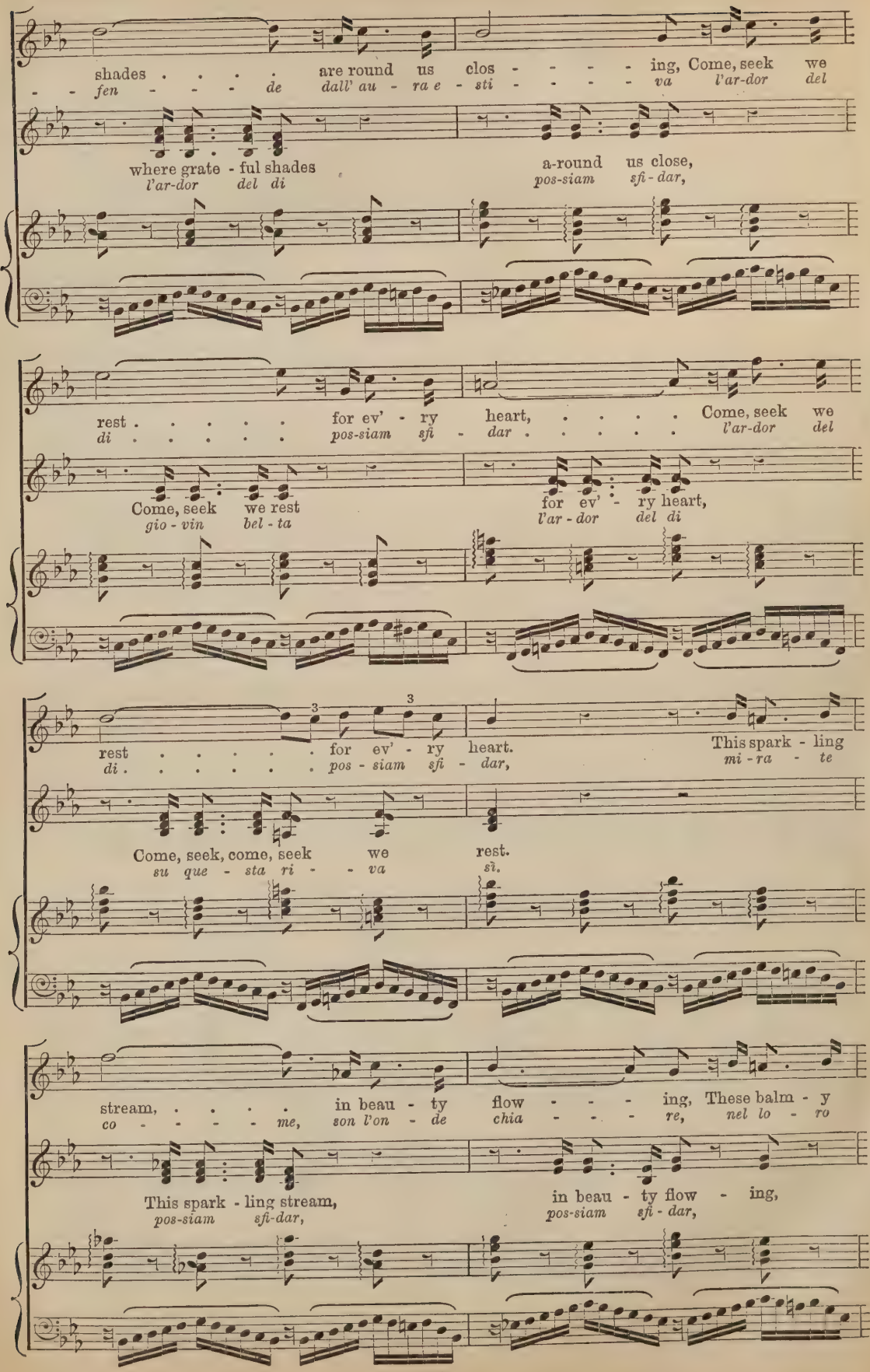
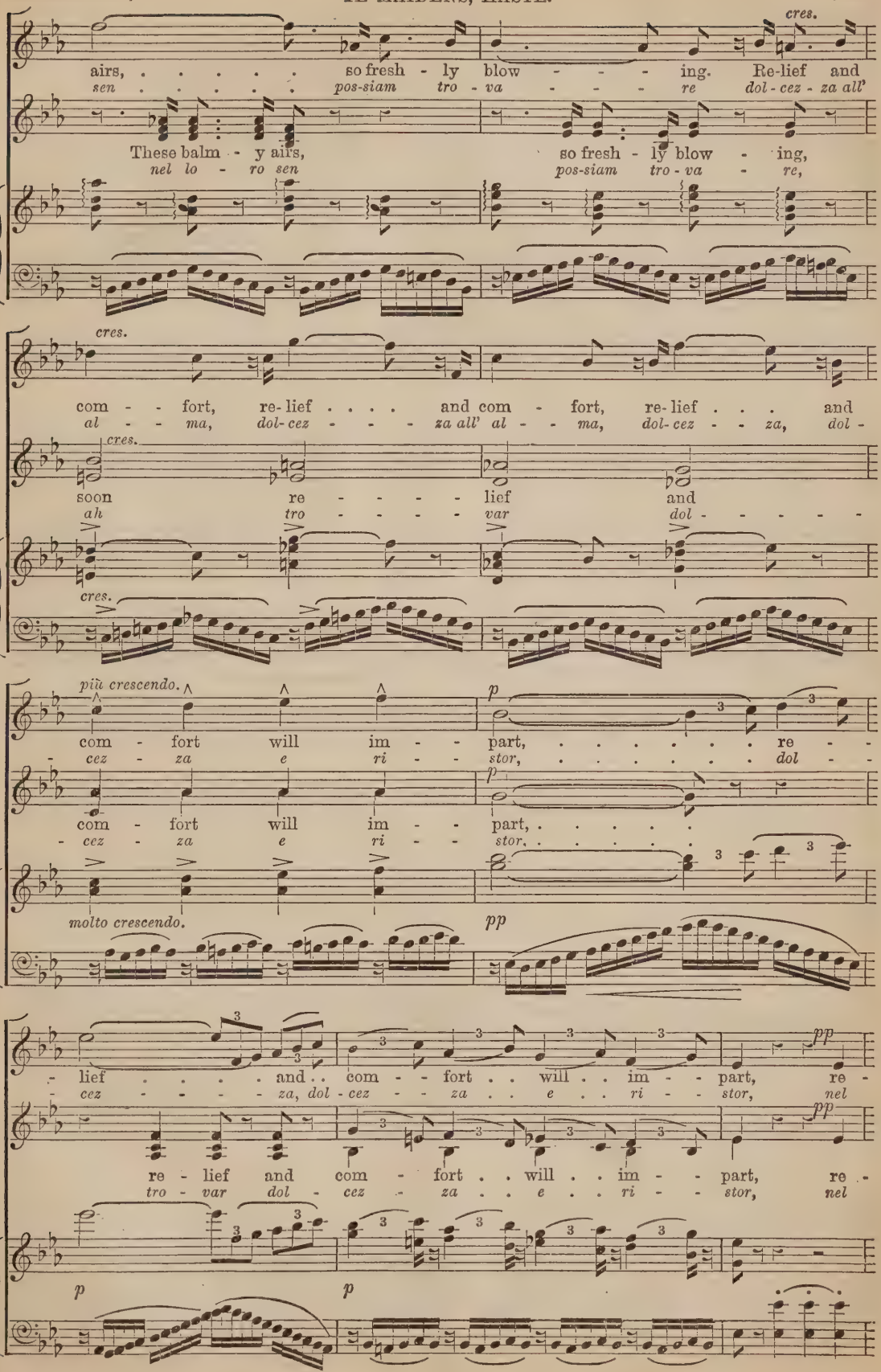
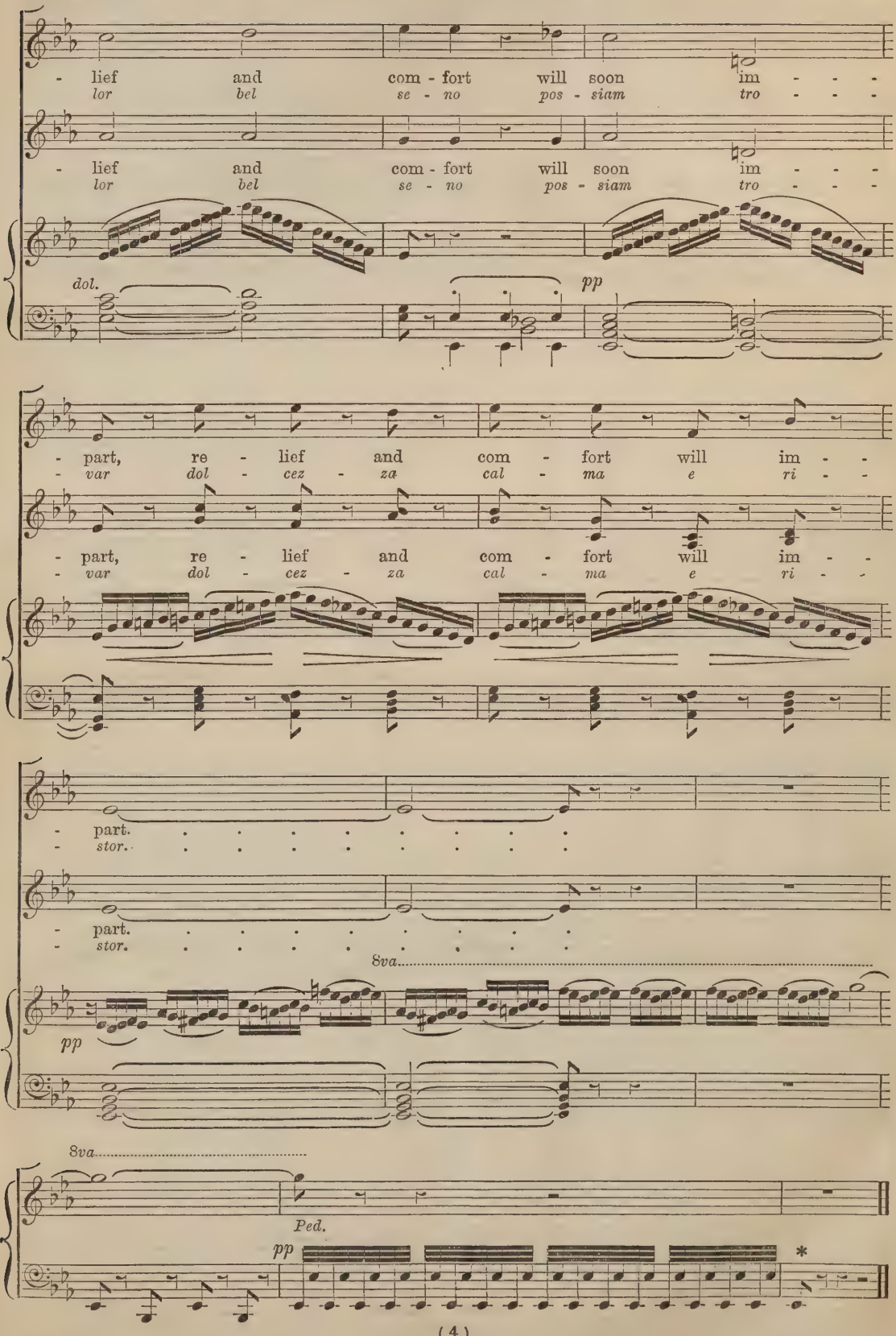
Ye Maidens, haste.

CHORUS FOR FEMALE VOICES.

Les Huguenots. G. MEYERBEER.

London: NOVELLO, EWER & CO., 1, Berners Street (W.), and 80 & 81, Queen Street (E.C.) New York: J. L. PETERS, 843, Broadway.


Poco andante.
Arpa
PIANO.
f
ten.
p
ten.
p
molto dolce e cantabile.
pp
Ye mai - dens,
Gio- vin bel -
Arpa.
Bssn.
haste, ... at noon re - pos - - - ing, Where grate - ful
ta . . . . su que - sta ri - - - va che ne di -
Ye mai - dens, haste,
Gio- vin bel - ta,
ye mai - dens, haste,
gio- vin bel - ta,


shades . . . . are round us clos - - - - ing, Come, seek we
fen - - - - de dall' au - ra e - sti - - - - va l'ar-dor del
where grate - ful shades
l'ar-dor del di
a-round us close,
pos-siam sfi - dar,
rest . . . . . for ev' - ry heart, ... Come, seek we
di . . . . . pos-siam sfi - dar . . . . . l'ar-dor del
Come, seek we rest
gio - vin bel - ta
for ev' - ry heart,
l'ar - dor del di
3
3
rest . . . . . for ev' - ry heart.
di . . . . . pos - siam sfi - dar,
This spark - ling
mi - ra - te
Come, seek, come, seek we rest.
su que - sta ri - - va si.
stream, ... in beau - ty flow - - - ing, These balm - y
co - - - - - me, son l'on - de chia - - - re, nel lo - ro
This spark - ling stream,
pos-siam sfi-dar,
in beau - ty flow - ing,
pos-siam sfi - dar,

cres.
airs, so fresh - ly blow - - - ing. Re-lief and
sen pos-siam tro - va - - - re dol - cez - za all'
These balm - y airs, so fresh - ly blow - ing,
nel lo - ro sen pos-siam tro - va - re,
cres.
com - fort, re-lief . . . . and com - fort, re-lief . . . and
al - - ma, dol-cez - - - - za all' al - - ma, dol-cez - - za, dol -
cres.
soon re - - - - - lief and
ah tro - - - - - var dol - - - - - -
cres.
più crescendo.
p
com - fort will im - - part, ... re - -
- cez - za e ri - - stor, ... dol - -
p
com - fort will im - - part, ...
- cez - za e ri - - stor, ...
molto crescendo.
pp
- lief . . . . and . . com - - fort . . will . . im - - part, re -
- cez - - - - za, dol - cez - - za . . e . . ri - - stor, nel
pp
re - lief and com - fort . . will . . im - - part, re -
tro - var dol - cez - za . . e . . ri - - stor, nel
p
p

- lief and com - fort will soon im - - -
lor bel se - no pos - siam tro - - -
- lief and com - fort will soon im - - -
lor bel se - no pos - siam tro - - -
dol.
pp
- part, re - lief and com - fort will im - -
- var dol - cez - za cal - ma e ri - -
- part, re - lief and com - fort will im - -
- var dol - cez - za cal - ma e ri - -
- part.
- stor.
- part.
- stor.
8va
pp
8va
Ped.
pp
*

his arrangement to appear as pianist and conductor at two concerts. In addition to these novelties, composers of every school will be fully represented, and an engagement has been offered to Herr Brahms on the occasion of his visit to England to receive his degree as Doctor of Music at Cambridge. The orchestra will maintain its usual standard of efficiency; and the performances will be, as before, under the conductorship of Mr. A. Manns, whose zeal in organizing and directing these concerts is now too well known to need eulogium.

We regret to record the death of M. Félicien David, which occurred at Paris during the past month. He was born at Cadenet, in the Department of Vaucluse, on the 13th April 1810, and although compelled for some time to earn a livelihood as an attorney's clerk, his musical talents soon attracted the notice of Cherubini, and at twenty years of age he entered as a student at the Conservatoire. Having become a disciple of St. Simon, he composed many of the hymns sung by the community at Ménilmontant; and on the dispersion of the fraternity he made a journey to the East, accompanied by some fellow-missionaries, to preach and practise his doctrines far away from his native country. On his return to France he composed his "Oriental Melodies," which met with little success; but his "Ode Symphony," *The Desert*, which was brought out at the Conservatoire, at once made his name. He was also the composer of several Operas, the names of which are even now, however, scarcely remembered. In 1868 he received the biennial prize from the Emperor, and also became an officer of the Legion of Honour.

As Government Inspector of Music in the Training Colleges of Great Britain, Mr. John Hullah has published his Report of the Examinations in 1875, by which we find that a large majority of the students obtained "60 per cent. and over" of the utmost number of marks obtainable, whether for theoretical knowledge or practical skill, some, however, having attained as many as 90, and even 100 per cent. He also speaks most hopefully of the future, and lays particular stress upon the manner in which instrumental music is now cultivated in the Colleges. Many of his suggestions are highly valuable—particularly as to the advisability of devising some method of enabling the male and female pupils to sing together—and we trust that they will receive every attention from the Council to which the Report is addressed.

The New York papers announce the recent decease of Carl Bergmann at the German Hospital in that city. He was for many years leader of the Philharmonic and Arion Societies, and held a high position as a sound and earnest artist.

The fifty-fifth monthly concert of the Grosvenor Choral Society was given on the 15th ult., at the Grosvenor Hall, to a very large audience. The choral works consisted of glees, part-songs, &c., by Benedict, Wagner, Mendelssohn, Barnby, Elliot, and Cowen, and Schumann's Cantata, "Gipsy Life." The last piece was so well given that its repetition was demanded. The solo vocalists (all members of the Choir) were Mrs. Alfred Dye, Mrs. Smyth, Miss Hellier, Miss J. Wilkinson, Mr. Henry Baker, Mr. T. Nettleship, and Mr. A. Lawrence Fryer. Mr. J. G. Callcott conducted, and also played two pianoforte solos. Mr. Henry Leslie's dramatic Cantata, "Holyrood," will be performed at the next concert, on Friday, the 20th inst.

The death is announced of the veteran French organist, M. Michel Engalbert. He was 96 years of age, and played the organ at Nôtre Dame on the occasion of the coronation of Napoleon I.

We regret that an undue pressure upon our space prevents the possibility of quoting any portion of the eloquent address given by Professor Macfarren to the pupils of the Royal Academy of Music on their re-assembling after the summer vacation. It is rarely that a speech so elevated in tone, so powerfully inculcating a love of art for its own sake, and yet so deeply sympathetic with student-life, has been delivered at an educational institution; and we need scarcely say that it created a profound impression, not only upon the youthful portion of the audience, for whom it was specially designed, but upon the many riper artists who were present on the occasion.

Ernst Lubeck, who held a high reputation as a pianist and composer, has recently died in an asylum for the insane, where unfortunately he had been for the last few years confined.

The Brixton Choral Society announces for performance during the season 1876-7 three Oratorios—"The Light of the World" (Dr. Sullivan), "Mount Moriah" (Dr. Bridge), and "Esther" (Handel), and three Cantatas—"The Corsair" (F. H. Cowen), "The Good Shepherd" (J. F. Barnett), and "The Crusaders" (Niels W. Gade). As usual, the concerts will be under the able direction of Mr. William Lemare, the first taking place on Monday November 6.

A legacy of £1,000 has been left to the Royal Society of Musicians by the late Mr. Ed. Schulz, the pianist.

The musical portion of the proceedings at the Welsh National Eisteddfod, held at Wrexham, appear to have been this year unusually interesting. Both the instrumental and vocal competitions were keenly contested, and in many cases the adjudicators, Sir Julius Benedict, Mr. Brinley Richards, and Mr. John Thomas, were somewhat puzzled in awarding the prizes, an unusually large amount of talent being displayed by the candidates, both male and female.

The Choral Festival and Concert in aid of the Choir Benevolent Fund at Rochester is now fixed for the 19th inst., and, if it be fair to judge from the long list of patrons and stewards, including Lord Darnley, the Mayor, and all the resident and neighbouring clergy and gentry, promises to be most successful. The organ of the Cathedral, which has been for some time past undergoing extensive alterations and improvements, will be completed in readiness for the occasion, and Dr. Bridge, Dr. Longhurst, and Mr. E. J. Hopkins, besides Mr. J. Hopkins, the organist of the Cathedral, will take part in the service. The Mayor and Corporation will be present officially at the Festival.

The celebrated contralto singer Mrs. Alfred Shaw, also previously known as Miss Postans, has lately died, at Hadleigh.

St. Paul's Cathedral Bells.—Since going to press we have been informed that Lady Burdett-Coutts has undertaken to defray the cost of bells 3, 4, 5, and 6, thus completing the peal.

REVIEWS.

Novello, Ewer and Co.

Musical Myths and Facts. By Carl Engel. In two volumes. Vol. I.

It is by no means an easy task to write a thoroughly readable and interesting book on a musical subject. On the one hand, if the author be an accomplished musician there is the danger that in his anxiety to impart information he may become so technical as to be dry, if not unintelligible, to amateur readers; while, on the other, there are numerous instances of books on music written for the general public which are so superficial and rhapsodical, even where not absolutely inaccurate, as to possess little or no value for an earnest student. Between these two quicksands Mr. Engel has carefully steered. Those readers who are acquainted with his previous writings will need no testimony as to his thoroughness; and the present book is full of interesting and curious information, so pleasantly imparted that it may safely be predicted that few who take it up will leave the reading unfinished. As the second volume is not yet before us, we shall confine the present remarks to the first, supplementing this notice by another upon the completion of the work.

As may be inferred from the title, the book consists of a series of detached essays, and collection of anecdotes

bearing more or less directly upon musical subjects. The first article in the volume is entitled "A Musical Library." It commences with an expression of surprise that a country in which the diffusion of music is so general as in England "does not yet possess a musical library adequate to the wealth and love for music of the nation." Some remarks are made on the musical department of the British Museum Library, which, it may be said, are not half so severe as they might be. Speaking from an experience of more than twenty years, we plainly say that the musical library at the Museum is—we were going to say disgracefully—incomplete. We can at least say that more than half the works—standard works too—that we have wished to consult are not to be found in the catalogue. To give but one example. We know not how it may be now, but a few years ago there was *only one* orchestral score of Mendelssohn's (the Italian symphony) in the whole of the library. We believe that there has been some slight improvement of late years; but even now the library is lamentably deficient in full scores, which are just the class of works most wanted, because owing to their cost many students cannot afford to buy them for themselves. Mr. Engel then goes on to consider what the constitution of a national musical library should be, and concludes with some pertinent remarks as to the daily increasing difficulty of forming one. To this every collector can bear testimony. The standard works of the great masters—we are not speaking now of Beethoven or Mozart, of whom complete editions have been or are being issued—are ever becoming scarcer. For instance, the scores of Gluck, Cherubini, Boieldieu, or Auber are hardly to be had for love or money; and if by chance one finds its way into a music sale it probably fetches a fabulous price. We therefore cordially endorse Mr. Engel's concluding remark, that "if the acquisition of such a national musical library is thought desirable, no time ought to be lost in commencing its formation."

The second essay in the book is entitled "Elsass-Lothringen," and contains an interesting account of the state of music in Alsace and Lorraine. The notice of the Republican Hymn, written in 1792 by Ignaz Pleyel, then Kapellmeister of Strassburg Cathedral, is very curious, but too long for quotation.

After a paper on "Music and Ethnology," containing the questions drawn up by the author, at the request of the British Association, for the guidance of travellers in uncivilized countries, to assist them in collecting information as to national music, we reach one of the most elaborate articles in the book, on "Collections of Musical Instruments." Here the Author is peculiarly at home. Many of our readers will be aware that the large collection of old and curious musical instruments at South Kensington was made by Mr. Engel; and the present paper contains an account, not merely of that collection, but of the principal ones to be found on the Continent. To the musical historian and archæologist the present will be one of the most valuable articles in the book.

"Musical Myths and Folk-Lore" is a very curious collection of old legends, both European and Asiatic, some of which are especially interesting as illustrating the music of the great composers. Thus the story of "The Bold German Baron" (p. 87) recalls the "demon huntsmen" in the Incantation Scene of the "Freischütz," while the legend of "Al Farabi" (p. 82) has a singular resemblance to the subject of Handel's "Alexander's Feast."

The article on "The Studies of our Great Composers," though containing little that will be new to a well-read musician, brings together a number of interesting details and anecdotes as to the habits of composition of the great masters, and a few examples of curious coincidences in their works. The paper is one which will be read with much pleasure, as also the following on "Superstitions concerning Bells."

Two valuable contributions to musical history follow in the articles on "Curiosities in Musical Literature" and "The English Instrumentalists." The former gives an account of some of the most remarkable books on music which have appeared both in this country and on the Continent, some of which are very scarce. The author also quotes some of the contemporary criticisms of the great masters who were in advance of their age. The following, which is most certainly a "curiosity," we do not remember to have met with before. It is a notice from a Berlin paper of 1790 of the first performance of "Don Giovanni" in that city.

"It is not by overcharging the orchestra, but by expressing the emotions and passions of the heart, that the composer achieves anything great, and transmits his name to posterity. Grétry, Monsigny, and Philidor are, and ever will be, examples of this truth. Mozart, in his 'Don Giovanni,' aimed at producing something extraordinary. Thus much is certain, and something extraordinary surely he has produced; nothing, however, which could not be imitated or which is great. Not the heart, but whim, eccentricity, and pride are the sources from which 'Don Giovanni' has emanated."

Who in our day would dream of comparing Grétry, Monsigny, and Philidor with Mozart? Yet while we laugh at the blindness of the critic of 1790, we shall do well not to forget that it is only a few years since the majority of musical critics in this country spoke in nearly the same contemptuous manner of Schumann, and that even now there are many who are quite unable to appreciate Brahms and Wagner. Like Mozart, these great composers are in advance of their age.

The article on "The English Instrumentalists," giving an account of the chief musicians who visited Germany from this country in the sixteenth and seventeenth centuries, contains much valuable information, but is chiefly of antiquarian interest. The following paper on "Musical Fairies and their Kinsfolk" gives a number of charming little fairy tales. As a sample of Mr. Engel's style, we quote a short one, which is further interesting from the identity of its chief incident with one in Wagner's "Tannhäuser."

"A clergyman in Sweden riding one evening over a bridge heard most delightful sounds of some stringed instrument. He looked about, and saw on the surface of the water a youth wearing a little red cap, and with golden hair, long and wavy, which streamed over his shoulders. In his hand he held a golden harp. The clergyman knew at once that this must be a Neck (water-spirit); he therefore, in his zeal, called out to him:—

"'How canst thou play so cheerfully on thy harp? As likely is this dry staff which I am carrying in my hand to bud and blossom, as that thou shouldst inherit eternal life!'

"The unhappy Neck sorrowfully threw his golden harp into the stream, and sat down on the water, weeping most piteously.

"The clergyman spurred his horse, and continued on his way. But he had not proceeded far, when, to his great surprise, he saw that his old walking-staff began to put forth leaves; and soon there appeared between them flowers more beautiful than he had ever seen. This he understood to be a sign from heaven that he should teach the consoling doctrine of reconciliation in a more liberal spirit than he had hitherto done. So he hastened directly back to the Neck, who was still sitting on the water sorrowfully complaining; and showing him the green staff, he said:—

"'Dost thou see now my old staff is budding and blossoming, like a young plant in a garden of roses?—thus also blossoms hope in the hearts of all created beings, for their Redeemer liveth!'

"Consoled, the Neck took up again his golden harp, and heavenly sounds of joy resounded far over the water the whole night long, and many people heard them along the banks of the stream."

It will, perhaps, interest our readers to learn that the name "Neck," which appears in the above story, is said by Mr. Engel to be the origin of the term "Old Nick," which is used with quite another meaning.

The last article in the present volume is on "Sacred Songs of Christian Sects," and contains an enumeration of the principal collections of Chorales, Psalm-Tunes, and other Church music.

We need not, in concluding this notice, add a single word in recommendation of the volume. If the account of

its contents which we have given does not induce readers to get the book for themselves, nothing that we could say would be likely to do so. We shall await with interest the appearance of the second volume.

Communion Service, in Unison, with Organ Accompaniment; by Philip Armes, Mus. Doc.

The fashion of writing, and we presume also of singing, services in unison seems within the last few years to be decidedly on the increase. This may, perhaps, be partly owing to the more general introduction of Gregorian music in a certain section of the Established Church, and probably also in part to the self-evident fact that such services make far less demands upon the choir than those that are written in harmony. There are, however, certain points which are too frequently lost sight of by the composers of unison services. In the first place, music which is to be sung by a large mass of voices in unison (for we are assuming that in these cases the congregation as well as the choir join in the singing) requires great breadth of melody: mere prettiness is out of place: a dignified and stately character should predominate. Besides this, the treatment of the organ *obbligato* demands care on the part of the writer. If nothing is given beyond an accompaniment of simple chords, an effect of monotony will probably result; what is generally known as a "free organ part," with independent melody, is the most suitable, care being of course taken that nothing inconsistent with the sacred character of the music be introduced.

These remarks have been suggested to us by Dr. Armes's service, which we consider one of the best specimens of its class that has come under our notice. The opening "Kyrie" is very ingenious, the same melody being harmonized in three keys—B flat, F, and D minor. The "Credo" is an excellent setting of the words, and by no means difficult to sing, though a little attention to the "accidentals" will be required from the choir. The enharmonic change of notation (from G flat to F sharp) at the words "And was crucified," which is very effective, will also demand a little care from the singers. The "Sursum corda" and "Sanctus" are necessarily so short as to offer but little scope to the composer; but the concluding "Gloria in Excelsis" is another capital number. Here again is another enharmonic change (p. 11), at the words "Thou that takest away the sins of the world," which, however, presents no difficulty in performance. The entire service is one which is likely to be popular, the organ part being of more than average interest, and the harmonies throughout excellent.

The Office for the Holy Communion; set to music in the key of E flat. By S. P. Tuckerman.

We believe we are correct in saying that Dr. Tuckerman is the only American composer whose music has found its way into our cathedrals. Those of his works with which we are acquainted are certainly not undeserving of that honour, being not only very melodious but written in a thoroughly ecclesiastical style. The present is rather an elaborate setting of the Communion Service, occupying in all nineteen pages. There are no pretensions to contrapuntal writing in it; the voices move together throughout; and the work is evidently designed for general utility rather than as a means of showing the learning of the composer. It contains a "Kyrie," sentences before and after the Gospel, the "Credo," "Sursum Corda," Preface and "Sanctus," and "Gloria in Excelsis." A peculiarity of the work is the large predominance of unison passages for voices. As the work is not professedly a unison service, we cannot but think that Dr. Tuckerman has introduced such passages almost too frequently, and thereby diminished their effectiveness. This, however, is altogether a matter of taste, and in no way affects the merit of the work. The gem of the Service we consider to be the "Sanctus," in five-part harmony, but each movement contains much that is interesting. It may be as well to point out that on p. 7, first line, last bar, a ♮ is wanting before the A in the alto.

There be none of beauty's daughters. Song. Poetry by Lord Byron.

Wert thou like me in life's low vale. Ballad. Poetry from Sir Walter Scott's "Legend of Montrose."

Composed by S. S. Wesley.

It is good that the public should know some of the secular compositions of the late Dr. Wesley (organist of Gloucester Cathedral), and we are glad, therefore, to find that these two songs, which have been some time out of print, are now re-published and issued by a firm so long associated with the Doctor's sacred works. That they are in every respect worthy of the high reputation of their composer may be confidently assumed; but singers may, perhaps, not expect to find that, as songs for drawing-room performance, they are infinitely more vocal and melodious than most of those modern effusions which are merely "made to sell." No. 1 will require a good accompanist, for the instrument and voice have equally important parts throughout. The harmonies are extremely beautiful; and amongst the many effective points may be mentioned the delicate colouring of the phrase commencing "And the midnight moon is weaving." The second song is in the true ballad form, but lifted above the level of the majority of works of this class by the manner in which it is treated. We commend both these compositions to vocalists who would desire to choose rather what is good than what is new.

Weekes and Co.

On Tuning the Organ; by A. Hemstock (Organist, Diss).

This little pamphlet, of 32 pages, is written by a practical man who understands his subject, and contains much useful information. It must, however, be added that the manner is not equal to the matter, as Mr. Hemstock's style is a close imitation (whether intentionally we cannot say) of that of the celebrated Mrs. Brown. In proof of this assertion it will be sufficient to quote one sentence (p. 26):—

"Every organist ought to be acquainted with the interior of the instrument that he has the care of, as little faults continually occur, and the inconvenience that is caused, such as the whole manual not being able to be used, the remedy in many cases is so simple, provided the organist knows where to alter it, and in that case often prevent the builder coming a great distance for perhaps a few minutes' work when he gets to the instrument, and save great expense very often."

Lamborn Cock.

Minuetto Sentimentale; for the Pianoforte.
Cantilena Affettuosa; *Do.*

Composed by Franz M. D'Alquen.

The affected titles of these two pieces will certainly not attract, and may repel, purchasers; for when music will not establish its own character it is not worth hearing. Beethoven went so far as to say that those persons who could not *feel* the time of his compositions should not attempt to play them, but this is perhaps expecting rather too much. The "Minuetto" before us, in F minor, with a "Trio," in the tonic major, is a musician-like piece, and may be commended for containing some quiet and unobtrusive writing, which is refreshing in these days of pretence. The second piece—a *Cantabile* melody, with a flowing semi-quaver accompaniment divided between the two hands—has a second subject in the relative minor which forms an effective contrast. Without displaying any feature of special interest the composition is fully equal to the average "drawing-room music" of the day.

TO CORRESPONDENTS.

*** *Notices of concerts, and other information supplied by our friends in the country, must be forwarded as early as possible after the occurrence; otherwise they cannot be inserted. Our correspondents must specifically denote the date of each concert, for without such date no notice can be taken of the performance.*

Our correspondents will greatly oblige by writing all names as clearly as possible, as we cannot be responsible for any mistakes that may occur.

Correspondents are informed that their names and addresses must accompany all communications.

We cannot undertake to return offered contributions; the authors, therefore, will do well to retain copies.

Notice is sent to all Subscribers whose payment (in advance) is exhausted. The paper will be discontinued where the Subscription is not renewed. We again remind those who are disappointed in obtaining back numbers that, although the music pages are always stereotyped, only a sufficient quantity of the rest of the paper is printed to supply the current sale.

C. M. W.—*The information can be obtained by application to the Professor of Music at either of the Universities.*

In consequence of the great pressure on our columns we are compelled to withhold several communications.

BRIEF SUMMARY OF COUNTRY NEWS.

We do not hold ourselves responsible for any opinions expressed in this Summary, as all the notices are either collated from the local papers, or supplied to us by occasional correspondents.

Auckland, New Zealand.—A service was held in S. Paul's Church on the evening of Tuesday, July 25, the special feature being the music (all of Dr. Dykes's composition), led by a mixed choir of twenty-eight voices. Mr. Brown conducted, and Mr. J. A. Beale presided at the organ. Instead of the Psalms, three hymns were sung in succession. The anthem was a selection from Dr. Dykes's "These are they." An offertory was made, realizing £13 18s. 4d., which will be sent home to be added to the fund for the maintenance of the composer's widow and children.

Buxton.—The opening of the new Music Hall, which will now leave the Pavilion free for promenade, was in every respect thoroughly successful, the ceremony being attended by His Grace the Duke of Devonshire and many influential gentlemen connected with, and interested in, the undertaking. At the luncheon the highest compliments were paid to Mr. Julian Adams, who has certainly been mainly instrumental in introducing a taste for good music in Buxton, and to whom indeed the credit of creating the necessity for more extended accommodation for the musical performances is entirely due. The concerts which have already been given in the new room have fairly tested its acoustical properties, the result being eminently satisfactory. ——An Amateur Concert was given on the 6th ult., in the new Hall, in aid of the funds for the restoration of Earl Sterndale Church, which was in every way a great success. The orchestral pieces, Mendelssohn's overture to *Athalie* and Haydn's "Surprise" symphony, were effectively rendered by Mr. Julian Adams's band. "Auld Robin Gray" was pathetically sung by Mrs. Robert Wilmot, and Mrs. Arthur Goodeve in "Tell me, my heart" was highly successful. Mr. Adams received an enthusiastic encore for his pianoforte solo, Handel's "Harmonious Blacksmith." Miss Ridgway, the Rev. W. H. Robertson, the Rev. E. Greatorex, Mr. Wass, and the Rev. G. Robertson contributed songs, duets, trios, and part-songs.

Dunster.—The parish church, after being completely renovated, was re-opened on the 13th ult. The organ, which is placed in the north transept, has been considerably enlarged and improved, by Messrs. Bryceson and Co., of London. Mr. Thomas J. Dudeney, formerly of Hatch Beauchamp, has been appointed organist, and he exhibited the grand powers of the instrument by playing a selection of music from the works of Dr. G. A. Macfarren, Sir W. Sterndale Bennett, J. S. Bach, &c. Mr. C. A. W. Troyte, with his noted set of ringers from Huntsham, attended, and several changes of double and triple grandsire were rung on the bells during the day. The peal consists of eight five-toned bells.

Gavinton, Dunse.—On Tuesday, the 12th ult., Mr. Matthew Dunn gave a musical demonstration with his elementary Tonic Sol-fa class, in the old schoolroom, which was crowded. The first part of the programme was devoted to sacred, and the second and third to secular, pieces. The entertainment passed off with great success, and reflected much credit upon the conductor.

Glasgow.—The St. George's Choral Union (instituted in 1873) has in preparation Haydn's *Seasons*, which will be performed during the coming session, the resident orchestra, led by Mr. Carrodus, having been engaged for the occasion. Several works have been given by this Association during the brief period of its existence; and we trust that the increased patronage and support of the Glasgow music lovers will strengthen the directors in their efforts to spread a taste for the highest classical compositions.

Isle of Wight.—Concert and operatic entertainments were given at Sandown, Newport, and Cowes on the 4th, 5th, and 7th ult., under the direction of Mdme. Liebe Konss. Miss Beatrix Young gave "The three ravens" with much taste and expression, and Mr. Newton Baylis's rendering of Boyce's "Roving life" was very effective. Special praise, however, must be given to Mdme. Konss for the excellent style in which she sang "Light of love" ("C'est l'Espagne"); and Miss Edith Goldsbro', R.A.M., gave two pianoforte solos with skill and taste. In Lecocq's comic operetta, *Retained on both sides*, which concluded the entertainment, the acting and singing of Mdme. Liebe Konss and Mr. Newton Baylis were much applauded.

Newmarket.—A recital of Organ Music was given by Mr. W. F. W. Jackson, in St. Mary's Church, on the 21st ult. Compositions by Beethoven, Bach, Handel, Mendelssohn, &c., formed the programme.

Reading.—Miss Agnes Larkcom gave a Concert in the Town Hall on the 4th ult., when she was assisted by Miss M. Hancock, Miss A. Butterworth, Mr. H. Guy, Mr. H. Brandon, and Signor E. Bonetti in the vocal department, and Mr. J. W. Keppel (flute) and Signor G. Bisaccia (piano). Both vocalists and instrumentalists acquitted themselves very much to the satisfaction of the audience, and encores were numerous. Mr. T. Hill and Mr. F. G. Cole acted as conductors and accompanists.

Stafford.—On Thursday, the 7th ult., a meeting of local Choirs, fourteen in number (350 voices), took place in St. Mary's Church, for the afternoon service, when a very successful programme was admirably performed. The services were Tallis's; the Chants to the Psalms, Nares in A, Langdon in F (double), and Crotch in A; Magnificat, Monk in G; Nunc dimittis, Bervon in C. The Anthem was Goss's, "O praise the Lord, laud ye the name of the Lord;" Hymns—Processional, Sullivan's "Onward Christian Soldiers;" before Sermon, "Crown him with many crowns;" Recessional, "Light's abode," from *Hymns Ancient and Modern*. The Choirs were ably prepared and conducted by Mr. Inglis Bervon, Organist of St. Mary's. Mr. H. Deakin presided at the organ.

Worcester.—The prospectus of Mr. Spark's Subscription Concerts for the season 1876-7 announces the first performance for the 24th inst., with the following eminent artists: Madame Edith Wynne, Madame Antoinette Sterling, Mr. Edward Lloyd, Mr. Lewis Thomas, Mr. Lindsay Sloper (pianoforte), and Mr. Ould (violoncello). Three concerts will be given during the session.

York.—The twenty-third annual meeting of the Amateur Musical Society was held in the Spen Lane School-room, on the 4th ult. Mr. Ed. Robinson, in the absence of the president, occupied the chair. Mr. John Thorpe, hon. sec., read the report, which showed that the society was steadily progressing. On the 3rd July, Herr Oberhoffer was elected conductor in the place of Mr. Duffill, resigned, since which there had been a considerable increase in the attendance. The finances of the Society were also proved to be in a satisfactory condition After the election of officers for the ensuing session, and a cordial vote of thanks to the chairman, the meeting terminated.

Organ Appointments.—Mr. A. A. Stanton, to St. Saviour's, St. George's Square, S.W.——Mr. S. D. Bird, to S. Martin's, Fenny Stratford, Bucks.——Mr. Thomas J. Dudeney, Organist and Choirmaster to the Parish Church of St. George, Dunster, Somerset.——Mr. Augustus E. Tozer, F.C.O., Organist and Choirmaster, to S. Mary Magdalen, S. Leonards-on-Sea, and Choirmaster to Holy Trinity, Hastings.

Choir Appointments.—Mr. E. Henry Taylor (Tenor), to Lincoln's-inn Chapel.——Mr. Alfred James (Bass), to the Choir of Holy Trinity Church, Gray's-inn-road.

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5.	Here we Rest (*Qui la selva*)	From Bellini's "La Sonnambula."
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7.	Rataplan (*Rataplan*)	From Donizetti's "La Figlia del Reggimento."
8.	The Gipsy's Star (*Vedi! le fosche*)	From Verdi's "Il Trovatore."
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NOTE.—The ANNUAL SUBSCRIPTION, due on the 1st of November, is payable to Messrs. Chappell, 50, New Bond-street. Members who desire to withdraw from the Association should give immediate notice to the Hon. Sec. CHARLES K. SALAMAN, Hon. Sec.
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THE MUSICAL TIMES
AND SINGING-CLASS CIRCULAR.
NOVEMBER 1, 1876.

THE WAGNER FESTIVAL AT BAYREUTH

BY JOSEPH BENNETT.

(*Concluded from page* 587.)

HAVING, in a former article, discussed the poem of "Der Ring des Nibelungen," I now approach its music, not, however, for the purpose of detailed criticism. To go point by point through Wagner's score—a monument of industry and perseverance—would demand qualities second only to those which made its creation possible. Furthermore, such labour is needless. Great as may be the individual claims of "Der Ring des Nibelungen," musical men are not so much concerned about it, *per se*, as about the new and startling principles embodied. Wagner's drama might disappear to-morrow, but the theories upon which it is based would remain for acceptance or rejection just as though nothing had happened. Consequently, I have to deal, before all, with principle and theory; but this cannot be done apart from a discussion of the music to the drama, since the latter presents itself as an authoritative exposition of the former—so authoritative that the fate of the one may be considered as carrying with it the fate of the other. Let me, then, take both Wagner's theory of dramatic music and his "Ring des Nibelungen"—to regard this in the light reflected from that, and *vice versâ*.

The theory may be stated briefly, though, if Wagner's voluminous argument be a necessity, the reasons upon which it is based would take long to exhibit. I shall avoid the reasons, not merely because there is no space for them here, but because I now aim at criticism from a practical standpoint, and to take my reader into the wilderness of Wagnerian verbiage would be to harass his mind and tax his patience unnecessarily. Here, then, without further preface, or setting forth of Why and Wherefore, is the root of Wagner's musical system as applied to drama—the Word must dictate the Tone. From this brief thesis springs the whole art-fabric about which the world is talking. The Word must dictate the Tone—that is to say, the Word must be brooded over by the composer, whose instinct will divine its musical equivalent, to which his skill will give expression. Beyond the range of the Word the composer may not go, and he must follow it whithersoever it lead. Nay, he must bring his eye so closely down to it that anything besides, even a contiguous word, is unseen. It is not for him to move to a distance, painter-fashion, that a number of objects may blend and furnish materials for an artistic design. This would be inimical to the absolute supremacy of the Word, which demands individual attention, and reduces the unfortunate composer to the position of the man in arithmetic books who undertook to pick up so many eggs, placed some yards apart, in so many minutes, starting on a separate journey for each. The athlete in question never had more than one egg on his mind and in his hand at a given time, and, like him, the Wagnerian composer moves from word to word, putting his ear to each and jotting down its note. About the influence of this strange procedure upon musical form I shall have somewhat to say by-and-bye, but it will be convenient now to remark its working in a less mechanical and more important direction. A reader may here interpose and say, "Can there be any result more important than the break up of form, upon which music, not less than any other art, depends for all its intellectual and much of its sensuous charm?" In reply, let me state that there are pages upon pages in "Der Ring des Nibelungen" where the music, taken in conjunction with its dramatic surroundings, satisfies every requirement, formless though it be—as form is commonly understood. Listening to it, the unbiassed critic finds himself on the verge of a belief that Wagner has hit upon a system which, however strange, belongs to the Eternal Verities. But the action of his fundamental theory in the direction at which I have hinted is attended by no such results, simply because a drama, properly so called, cannot be constructed without obliging the Wagnerian composer to shut his eyes to the sole objects of art—mental elevation and sensuous pleasure. A drama, while a work of art, is an exhibition of human nature, and would not be true unless it set forth vice as well as virtue, obliquity as well as straightforwardness, that which is mean and small as well as that which is noble and great. In "Der Ring des Nibelungen" Wagner recognises the fact as completely as can be desired. We have seen that his drama abounds in trickery and low device; that even his gods are gamblers; and that hardly a character is free from chicanery. It is to the discredit of the master that he shows us this apart from any high moral purpose; but, generally speaking, the dramatist uses that which is ugly to enforce the desirableness of beauty, and makes virtue more attractive by contrast with vice. But between music and the drama, so regarded, there is not the smallest analogy. The "divine art," abstract in its very essence from everything in the material and moral world, has no necessary connection whatever with anything materially and morally objectionable. He, therefore, who makes the connection does so on his own responsibility, and is solely accountable for the result. Looking at Wagner's theory of the evolution of the Tone from the Word, and not less on his practice as exemplified by "Der Ring des Nibelungen," in the light of this unquestionable truth we see at once the fallacy of both, and understand how both fail on a vital point. Composers, from the earliest years of the lyric drama until now, have had to deal with baseness of character and meanness of sentiment; but they have treated these things under the influence of an idea that their business was not to drag art down to the level of its subject, but always to maintain its dignity and worth. Wagner, on the other hand, sees no dignity and worth in music as such, but hauls it anywhere and everywhere, over flower-decked meadows or through bogs and swamps, tied to the chariot wheels of the Word. Aware of this fact, and familiar with the story of "Der Ring des Nibelungen," the reader can form a tolerably accurate idea of much of the music. Sweet waters do not run from a foul spring, neither do thistles produce figs. Similarly, the scenes in Wagner's drama, where that which is physically and morally repulsive dominates, cannot, according to the theory he sternly practises, be attended by other than repulsive music. Even at this distance of time a kind of shudder passes over me as I recall the wide dreary deserts of barren sound through which at Bayreuth Wagner smilingly conducted us, as though they were strips of the Promised Land, flowing with milk and honey. His grotesque imps, scheming gods, and stupid giants were continually evolving their musical equivalents, and all their lies and dodges were reflected in false and tricky strains. It would be easy to give a hundred examples of this fact—to

cite passage after passage, in interminable procession, which, from a musical point of view, has nothing to recommend it. I did so at Bayreuth, in the hearing of one among Wagner's most ardent supporters, and was calmly assured that a musical result was not intended. If so, musicians may well demand, with no little indignation, why the apparatus and resources of music are used for the low and unworthy object of mere noise—why the purest and most beautiful of arts is employed in so degrading a connection, married to the mean and low, and prostituted to the creation of repulsiveness.

I need not stop to show how the notion of evolving the Tone from the Word is destructive of form, which, in its very nature, presupposes the independence of music as regards structural lines. Where the business of the composer is limited to catching each idea as it falls from the mouth of the poet, and clothing it in an appropriate musical dress, he can entertain no notion of symmetry, fitness of parts, beginning, middle, and end; the grouping and general arrangement of that which he produces being dictated by another. We see this constantly exemplified in "Der Ring des Nibelungen," though there are occasions when Wagner so handles his dramatic material as to make the resources of form available. The music streams on down the course of the poetry, turning and twisting in infinite convolution; now calm, now stormy; now flowing over smooth sand, now whirling in eddies among rocks; now expanding into a broad reach, now rushing through a gloomy ravine; now clear as crystal, and now (more often) opaque as a Black Country canal. Nowhere do we find the lines which commonly break up dramatic music into symmetrical forms, as a microscope breaks up a snowflake into a multitude of perfect and independent crystals. Like the brook which I have used in figure, the music is continuous, varied, not by reasons of art, but only by the dramatic circumstances which control it. It has already been indicated that this system is not necessarily an evil. There are scenes in "Der Ring des Nibelungen" where the formlessness of the music never occurs to its hearer—where the poetry of the situation inspires so much beauty that mind and sense are "possessed" to the exclusion of consciousness that anything is wanting. Such is that of the interview of Siegmund and Sieglinde, and of Brünnhilde and Siegmund, in "Die Walküre;" of the forest episode in "Siegfried," and the awaking of Brünnhilde by her hero. In these instances, as well as in others which might be named, Wagner's system is shown under conditions that make it compatible at once with dramatic truth and musical charm. But how does the result arise? From any excellence in the system itself? By no means; rather is it the consequence of things lying outside the system—the consequence of situation and poetic thought, the music springing from which is beautiful, without regard to form, like the merry noises of nature on a summer's day. Turning from the scenes where this result is produced, we find others, in which the composer, having no such help, lies at the mercy of a theory, and is bound down by it so that he cannot employ the full resources of his art. Almost of necessity, there are occasions when the operatic composer derives little help from his subject, which has its moments of exaltation and depression, of emotional arsis and thesis, like everything that reflects the waves of life in a human soul. At such times he can sustain the interest by his own artistic means. The poet retires into the background, but the musician comes to the front, and the balance is preserved without change. How many examples could be cited in which a poor dramatic situation is thus redeemed by the composer's art! But Wagner makes this impossible. If the poet retire, his shadow—the composer—goes with him; if the one sink, down goes the other, albeit there lie close at hand the means of keeping afloat. Herein, as the case appears to me, consists a weakness second only to the deadly heresy that the Word must inspire the Tone. In order to secure the advantage of a dramatic truth which is not very obvious, and, by comparison with that sacrificed, is valueless, Wagner bars the composer from all the resources of form even when he is, through no fault of his own, reduced to the last extremity. The matter has only to be so looked at in order to ensure prompt rejection for this feature of Wagner's plan. But if anybody wishes to see its actual working, let him turn to "Der Ring des Nibelungen" and regard painfully the pages wherein the musician, dragged by the poet through quagmires of dreary talk, is bound by the system to be as flat and unprofitable as his tyrant. If that experience do not convince him nothing will, and further argument is useless. But the chances are in favour of a conclusion that the abolition of form in dramatic music, however possible to a certain extent without serious loss, cannot be accepted as a general principle apart from the gravest sacrifices.

Rejecting Wagner's theory of the absolute domination of the poet, we reject all that is fundamental; but some things yet remain, as exemplified in "Der Ring des Nibelungen," for further thought, and among them the so-called "characterisation of themes:" that is to say, the representation of persons, feelings, and situations by *motivi*, which regularly appear whenever the things represented are placed before the bodily or mental eye. This device, it is hardly needful to point out, is not of Wagner's creation, but one found ready to hand, and brought to the highest pitch of development in his latest work. Judiciously used, it is of immense service, as helping to define and realise character, besides enabling the musician to suggest or strengthen ideas. Take, for example, the Funeral March of Siegfried ("Götterdämmerung"), which recalls nearly every leading incident in the life of the fallen hero, and makes the musician a biographer without taking him outside the bounds of his art. It must frankly be said for Wagner that he illustrates the use of this new power to perfection. The ingenuity with which he interposes, interweaves, and varies his character-*motivi* is infinite. Every connoisseur must regard with profound respect and admiration this feature in the work, conclusive as it is, not alone of high intelligence but of splendid musical genius. Here, however, we touch but the fringe of that which, in "Der Ring des Nibelungen," shows the greatness of the composer. No one who has followed me thus far will imagine that I entertain a blind prejudice in favour of Wagner. No one, therefore, will question my sincerity when I avow that the master's latest work argues his possession of qualities which rank him by the side of the first musicians. "Der Ring des Nibelungen" teems with evidence of genius. Its form may be fantastic and its principles a perversion of that which is musically true, but the underlying power is magnificent and overwhelming. Let there be no mistake here, because error would imply a want of the commonest perception on the part of him who errs. Wagner is an illustrious victim of his own theory. The Frankenstein of composers, he has vivified a monster which compels him "to do such tricks before high heaven as make the angels weep."

What, otherwise, might not this great and remarkable man have wrought for his art? His capacity is boundless. From him melody streams as from a perennial spring—the "Nibelungen" is full of it—while his imagination never fails, his power of comprehending and expressing dramatic feeling and situation is always true, and, within the limits he allows himself, his employment of musical resources shows the hand of a consummate master. "Der Ring des Nibelungen" will remain for all time a proof of these gifts, and a monument of genius. But it will testify to something more: it will show how even a man capable of being its author may go wrong in the very essentials of his craft; how he may in the pride of his intellect and the splendid daring of conscious might become the Satan of his order, war against the Eternal Principles, and govern only in Pandemonium. Something of Milton's Fallen Spirit surrounds Wagner with a strange mixture of attraction and repulsion. Among the gods of his native heaven he might have been great, and in that which is now "his own place" he lifts himself in Titanic grandeur. But let us not forget that he is powerful chiefly for evil. Let us take care that neither in toad-form nor any other does he sit at the ear of the fair art-world, pouring therein sophistries to work irretrievable ruin.

TALLIS—WALTHAM ABBEY.

BY WILLIAM H. CUMMINGS.

Some fifteen miles north-east of London stands a grand historic monument full of interest to antiquarians, but still more highly and generally prized by many who regard it as the legacy of an English hero and patriot. Waltham Abbey was built and endowed more than 800 years ago by our last Saxon King, Harold, who in dying for his native land bequeathed to posterity a name and a fame which we, descendants of the conquered and the conqueror, proudly remember.

The old Abbey Church in which the body of Harold was laid after the fatal fight of Senlac in 1066, and where some centuries later the corpse of Edward I. rested for a time previous to its final removal to Westminster Abbey, has passed through perilous times and strange vicissitudes, and on the dissolution of the monastery by Henry VIII. it would probably have been wholly destroyed, but for the fact that the nave and the chapel were claimed by the parishioners as their property, and it is to this circumstance we are indebted for the preservation of the noble relic still remaining to us. But a few years since the condition of this fragment of the old Abbey was such as to be regarded almost as a national disgrace; but thanks to the active exertions of the parishioners, headed by the Rev. James Francis, the Vicar, a better state of things was inaugurated, till at length, in 1860, the fabric of the nave, having received a truly conservative restoration, was fittingly re-opened with a full Cathedral Service. The funds in hand did not admit of the restoration of the Lady Chapel, which continued to be used as a school-room, a debasement of some years' standing; and had it not been for the liberality of Sir Thomas Fowell Buxton, this discreditable state of affairs would in all probability have gone on for some time to come; but now, thanks to him, the chapel is thoroughly restored and its beauties are again apparent. Another great and costly undertaking has also just been accomplished by the munificence of Mrs. Edenborough, in memory of her late husband, and certainly it would have been difficult to have erected a more beautiful or more enduring memorial than the new reredos and pulpit. The completion of these and some other important though less ornamental works necessitated the closing of the Abbey for three months, and on Sunday, the 1st ult., the church was re-opened for Divine worship with a series of special choral services. The choir, consisting entirely of the school children and amateur adults, had been most thoroughly and efficiently trained by the organist of the Abbey, Mr. J. Chalk, who deserves the highest credit for the admirable manner in which the whole of the music was rendered. The services and anthems were selected from the compositions of Handel, Sir J. Goss, Sir G. Elvey, Hopkins, and Smart. The chanting of the Psalms of the day, from the pointing of *The Cathedral Psalter*, might have put to shame many more pretentious choirs. The Preces and Responses were sung according to festival use with organ accompaniment, the minister's part being taken by the Rural Dean, the Rev. W. S. H. Meadows. The noble harmonies of these Preces and Responses excite as much religious fervour and admiration at this day as they did some three centuries since when they were first penned by the father of English Church Music, Thomas Tallis. Of the history of this eminent musician but little is generally known, and doubtless it will be a great surprise to students of musical biography to be told that Thomas Tallis was for some time organist of Waltham Abbey. This fact, unsuspected by Hawkins and Burney, has recently been discovered by Mr. W. Winters, and having myself some few years since held the same honourable appointment, I am proud to be able to claim Tallis as a predecessor.

The date of Tallis's birth is unknown, but has been guessed at 1510 or 1520; the latter is probably more correct, and from the old cheque-book of the Chapel Royal we learn that he was a singing "child" in the King's establishment. It is, however, believed that he had been pressed into the King's service from the choir of St. Paul's Cathedral, his first master having been Thomas Mulliner, and his fellow-students Heywood, Shelbye, Newman, Allwood, Blytheman, and others. The organ and virginal book of Mulliner, still in existence, contains many compositions for the Romish Church by the youthful Tallis.

How long a period elapsed after the breaking of his voice before he became organist of Waltham Abbey we know not, but a document recently brought to light in the Public "Record" Office contains a list of the various officials who received recompenses and pensions on the dissolution of the monastic fraternity of Waltham Abbey, A.D. 1540. And here we find the name of Thomas Tallis entered as receiving 20s. for wages and 20s. for reward. It is remarkable that this entry should have remained so long undiscovered, for reference has constantly been made by musical historians and antiquarians, including Hawkins and Burney, to the valuable MS. volume in the Lansdowne collection (British Museum) known as "The Waltham MS.," the work of John Wylde, precentor of Waltham Abbey, about the year 1400, and containing the only known autograph signature of "Thomas Tallis." The volume doubtless became the property of Tallis on the dissolution of the monastery, A.D. 1540, and we may be thankful to him for having rescued such a precious treasure from destruction. It afterwards passed through the hands of Thomas Morley, who availed himself largely of portions of the MS. in his "Plaine and Easie Introduction to Practicall Musicke," published in 1597. Wylde's

book is wholly written on vellum, and contains several learned and interesting treatises on the art of music. The title on the first leaf reads thus: "Hunc librum vocitatum Musicam Guidonis, scripsit Dominus Johannes Wylde, quondam exempti monasterii Sanctæ Crucis de Waltham precentor;" to which is added a curse on any who should steal or deface the book: "Quem quidem librum, aut hunc titulum qui malitiosé abstulerit aut deleverit. Anathema sit." Sir John Hawkins remarks on this: "Notwithstanding which, upon the suppression of the monastery, violent hands were laid on it, and it became the property of Tallis, as appears by his name of his own handwriting in the last leaf, and there is little reason to suspect that he felt the effects of the anathema." We have already shown that Hawkins was unaware of Tallis's official connection with Waltham Abbey, and consequently of the probability that he came by the volume honestly. The various treatises in the precentor's book combine an odd admixture of learning — scientific, religious, heraldic, astronomical, and musical, and sometimes the arguments are sufficiently amusing. One endeavours to prove the resemblance of "Leah and Rachel to the tone and semitone, and that the sons of Jacob were produced in much the same manner as the musical consonances." Another treatise contains the following curious satirical verses upon those clerical chanters who, in performing the Church Service, not only corrupted the Psalms but hurried over them in a disgraceful manner:—

"Detestatio contra perversè psallentes,
Qui psalmos resecant qui verba rescia volutant
Non magis illi ferent quam si male lingue tacerent
Hi sunt qui psalmos corrumpunt nequiter almos:
Quos sacra scriptura dampnat, reprobant quoque jura;
Janglers cum jappers, nappers, galpers, quoque drawers,
Momlers, forskippers, overenners, sic overhippers,
Famina verborum Tutivillus colligit porum."

"Janglers and jappers" probably meant those who talk fast and jestingly; "nappers and galpers," sleepers and yawners; "drawers," those who sing or read in a drawling voice; "forskippers, overenners, and overhippers," skippers over. "Tutivillus" was a name given in one of the old monkish mysteries to a Lollard who in the play is made to describe himself as the Devil's chorister.

The name and signature of Thomas Tallys occurs twice on the last leaf of Wylde's MS. volume—the first time in the ordinary running hand of the period, and the second time in large Roman letters. There is also appended the following list of books, probably also written by Tallis, and it may refer to other music books given to him on the dissolution of the monastery:—

"xxi. gilt bookes in qto. and octavo.
x. bookes in folio.
iii. fayre sets gilt bookes."

It would seem that in Tallis's time Waltham Abbey possessed three distinct organs—"A greate large payre of organs above, one in the northe quyre, and a lesser payre beneth, and a lytell payre of organes in the Ladye Chapel." The last-mentioned organ was valued at 20s. at the dissolution of the Abbey.

It is well known that King Henry VIII. was a frequent visitor to Waltham Abbey, and being a musician and composer himself, he would know how to value the worth of such a man as Tallis. We may suppose, therefore, that on the dissolution of the monastery in 1540 Tallis was at once drafted into the Chapel Royal as one of the Gentlemen of the Chapel, *not* as organist. The King died in 1547, but Tallis lived to fulfil his musical duties during the succeeding reigns of Edward VI., Queen Mary, and Elizabeth, the latter giving him, in conjunction with his pupil Byrde, the additional appointment of organist; and it was whilst in attendance on the Court of Elizabeth at Greenwich that he died, full of years and honours, and was buried in the old parish church of Greenwich, just in front of the chancel rails, where a brass memorial with the following inscription was placed, which was seen by Styrpe as late as 1720. Unfortunately a few years afterwards the church was pulled down, and the brass disappeared.

"Enterred here doth ly a worthy wyght,
Who for long tyme in musick bore the bell:
His name to shew, was Thomas Tallys hyght,
In honest vertuous lyff he dyd excell.

He serv'd long tyme in chappel with grete prayse,
Fower sovereygnes reygnes (a thing not often seene);
I meane Kyng Henry and Prynce Edward's dayes,
Queen Mary, and Elizabeth oure Quene.

He mary'd was, though children he had none,
And lyv'd in love full thre and thirty yeres
Wyth loyal spowse, whose name yclypt was Jone,
Who here entomb'd him company now beares.

As he dyd lyve, so also dyd he dy,
In myld and quyet sort (O happy man!)
To God ful oft for mercy did he cry,
Wherefore he lyves, let deth do what he can."

The cheque-book of the Chapel Royal contains the brief entry—"Thomas Tallis died the 23rd of November, 1585."

Many of the compositions by Tallis have been published, some by Daye in 1560, others by Tallis and his pupil Byrde in 1575, but his Service was not printed before 1641; and it is believed that many of his works still remain in MS. in the libraries of Her Majesty the Queen (Buckingham Palace), Christ Church, Oxford, the Fitzwilliam Museum, Cambridge, &c. A very fine MS. copy of his celebrated song, scored in 40 parts, is most carefully preserved in the first-named library.

As this journal was foremost in advocating the reduction of the absurdly high pitch which had gradually crept into our concert-rooms and opera-houses, we can scarcely pass in silence the straightforward statement of Mr. Sims Reeves on the subject, contained in a letter addressed to a contemporary during the past month. After saying that he has been accused by the musical critic of that journal of being "the main cause of an agitation that has led only to confusion and discord," he proceeds to state that the organ pitch at Birmingham was reduced to conform with that in use at Drury Lane, and that if at the late Festival an unreasonable pitch was persisted in up to the eleventh hour, and a sudden change then carried out, he was surely not responsible for any disasters which might follow. He also declares unequivocally that he only asks for the pitch of Donzelli, David, Duprez, and Nourrit, and that, being against the system of transposition in Oratorios, he wishes to avoid the necessity of so doing by establishing a rational pitch which shall be universally adhered to. Everybody knows that between the breaking up of an old system and the general adoption of a new one there is always a brief period of transition; but he who has first awakened public attention to the matter must not be held accountable for the temporary difficulties which arise in attempting to carry out the reform; and we are glad, therefore, that Mr. Reeves—who certainly is not addicted to writing letters—has so clearly and temperately placed the public in possession of the truth.

THOSE who read in the advertisement columns of a newspaper that a "celebrated Professor of Music has an opportunity of placing a lady at a finishing school at half the usual terms," must, we should

imagine, wonder in the first place why a "celebrated Professor" should find it necessary to advertise at all, and in the second place how he became possessed of the privilege of obtaining such excellent education so cheaply. Let us then, of our own knowledge, inform the uninitiated that the anonymous is usually preserved by the advertiser because his "celebrity" would vanish were he to give his name; that as soon as he receives an answer he writes to any school open to receive such a bribe, and says that he can "introduce a pupil;" that upon the strength of this he is engaged, and that he gives as much time at the establishment as the sum received from the lady's parents or guardians will pay for, of course "introducing" another pupil should it be required. As we are now constantly reading of the necessity of employing only certificated teachers, it is good that these facts should be generally known, for they will not only strengthen the arguments of the advocates of an organised system of granting musical diplomas, but open the eyes of those who commit the education of their young relatives to masters of whom they absolutely know nothing.

We are glad to find that Mr. Sims Reeves during his concert tour has been singing with all his accustomed power, and even more than his accustomed success, for we read in the Manchester and Leeds papers that at these towns (although he kindly accepted one encore) the audience not only stamped, whistled, and shouted for a repetition of his other songs, but absolutely insulted and drove from the platform the artists who appeared after him. This is indeed proof positive that the "encore" system has now been pushed forward to such an absurdity that it becomes the duty of all who respect the art to root out this custom at once and for ever. We were much in hopes that Mr. Carl Rosa would endeavour to carry out a reform in this matter, which has already been initiated by certain conductors in the concert-room; but unfortunately he convinced us to the contrary on the production of "Zampa;" for, after bowing in acknowledgment of the prolonged applause at the conclusion of the Overture (a practice which, by the way, we should like to see abolished), he resumed his seat, turned back the leaves of his score, and the entire piece was played over again, a triumph indeed for the clamorous individuals who are thus legally allowed to interrupt the performance of a work for their own gratification, but a terrible infliction for those who desired to hear the Opera as the composer wrote it. There can be no question that if the conductor had resisted the demand and had the curtain raised at once, the unseemly noise would have ceased; and if he believe with us both in the disease and the remedy, he will not only boldly try this experiment on a future occasion, but will have a line prominently inserted in his bills that "no encores will on any account be permitted." One season would be quite sufficient to crush out an abuse which has been solely nurtured by executants; and we are certain that Mr. Rosa's efforts in the cause would be warmly seconded by the musical press, and by the many opera-goers who have so long been compelled to remain passive victims of the custom.

Knowing, as we do, that in all public ceremonials in which Kings, Queens, Princes, or Dukes take a part music is called in to aid the attraction of royalty, there can be no reason why royalty should not be occasionally called in to aid the attraction of music. This was done at the Norwich Musical Festival of 1866, when the Prince and Princess of Wales were present, and at the Birmingham Festival of 1873, when the Duke of Edinburgh appeared as a regular attendant at the performances in the Town Hall. The attempt to enlist such distinguished visitors in the cause of charity by an appeal to their love of art may, as we have said, be fully justified by the result; but we must protest against the assertion, which has gone the round of the press, that in making up the accounts of the last Birmingham Festival there was a "deficiency," as compared with the meeting of 1873, of £500, and that this was partly owing to the want of interest in the undertaking, and partly perhaps to the "depression of trade." The fact is that, as royalty was not present, those persons who purchased tickets were actuated to do so solely by the desire to hear the music; and, compared with former Festivals where loyalty was unappealed to, therefore, we emphatically state that the pecuniary returns not only showed no "deficiency," but that they were more than usually satisfactory. Whilst on this subject, too, we may say that at the late Hereford Festival the amount realised for the charity was £1,422 6s. 6d., and that the sum received for the sale of tickets was so large that the £5 advanced by each steward was returned. These truths should be taken to heart by those interested in the spread of Musical Festivals.

DR. RIMBAULT.

Edward Francis Rimbault, LL.D., was born in Soho on the 13th of June 1816, and died after a lingering and painful illness at St. Mark's-crescent, Regent's-park, on the 26th of September last. His mortal remains were deposited on the 30th of the same month in Highgate Cemetery. His life, though not of extreme length, was one of constant activity and industry, and owing to the circumstance of his father, Stephen Francis Rimbault, having held the appointment of organist of the church of St. Giles-in-the-Fields, the subject of our memoir was in very early childhood inducted into the mysteries of art and artist life. One of his father's intimate friends was old Sam Wesley, who by his musical instruction doubtless did much to fix and confirm the young student's taste for solid and enduring music. The lad was also fortunate in receiving kindly advice and instruction from Dr. Crotch, whose love for and devotion to children amounted to a passion. Living in so intellectual an atmosphere, we cannot wonder that young Rimbault zealously pursued those researches into musical and antiquarian lore which afterwards bore fruit so abundantly. At the age of sixteen he was appointed organist of the Swiss Church, Soho, and, when in his 22nd year, he delivered a series of lectures on the history of music in England, which must have called attention to the nature and extent of his researches, for we find that two years afterwards he became secretary of the Percy Society. This Society existed eleven years, and became famous for its publication of early English poetry and ballads. In 1840 he also accepted the office of secretary to the Musical Antiquarian Society, which, shame to tell, became defunct after a too short career of seven years, having conferred inestimable benefit on all students by its publication of rare musical compositions. In addition to his labours as secretary, he edited fourteen works for these Societies, and fulfilled kindred duties as editor in several instances for the Handel Society, the Camden Society, and the Motet Society. His contribu-

tions to biographical and bibliographical literature it would be superfluous to enumerate here; a list of the works he edited will be found in Fétis's "Biographie Universelle des Musiciens." In his own special field Dr. Rimbault was quite unequalled, and it would be difficult, if not impossible, to indicate his probable successor: what we have lost by his death, those only who knew him intimately can estimate. Ever acquiring fresh stores of knowledge, he had in various stages of preparation many intended contributions to literature. Of his kindness in helping others, and of his readiness to receive information, even when it tended to overturn some pre-conceived notion or pet theory of his own, the writer can from personal knowledge testify. It remains only to be said that such labours as those of Dr. Rimbault, valuable though they are to the world at large, do not bring much other reward than the consciousness of well-doing; and we may venture to hope that some influential persons will bring his case under the notice of the Prime Minister, who has the power of recognizing the value of such generous self-devotion to the interests of literature and art by placing the name of the widow on the Civil Pension List.

GEORGE COOPER.

The list of musicians taken from among us by death, which has, alas! reached an undue length during the last twelve months, must yet be further enlarged by the addition of the well-known name of George Cooper, who sank peacefully to his rest about five o'clock in the afternoon of Monday, the 2nd ult., at the age of fifty-six years—a man of sterling ability and thorough uprightness. As is the case with all those who are really worth knowing, his character required long acquaintance before its merits could be fully appreciated. His opinions on all subjects connected with his art he always spoke out straightforwardly and with no mincing apologies. Those for whom he had regard knew that they possessed in him a friend on whom they could lean when they needed support; those to whom he had no cause for attachment could easily read the fact for themselves. No wonder that such staunch qualities were sometimes mistaken for coldness or abruptness, in these days of transparent politeness. But these self-same qualities must gain for any man such respect as to make his opinions a real power. Such was his case. For many years his influence among musicians was very great—his opinion on all important subjects was sedulously sought and rightly valued when obtained. Yet the chief work of his life chanced not to lie in any of those spheres which earn an easy entrance into the gilded calendar of popular notoriety, but in the unostentatious but invaluable labour of teaching the use of the instrument of which he was such a complete master—the organ. In this province of work he combined an experienced skill and quiet patience rarely to be found, and it certainly is not an exaggeration to say that no living man can fill his place. To his pupils he imparted not only his own admirable style of playing, but, what was even of more importance, his own view of the aim and end of organ-playing. As the man, so was his style of performance; nothing would he tolerate which savoured of showiness, much less of vulgarity; and when arranging orchestral works for the organ he always most skilfully managed to bring out the good points of the instrument as being noble and beautiful of its kind, not its weak points as being at the best but a bad imitation of a full band.

But although we have to deplore his comparatively untimely death, not one of us who fully apprehends the real object of existence can contemplate the life of our lost brother without a passing wish that our last end may be like his; for surely, whether it be in the realm of art, philosophy, or politics, no greater power is permitted to man than to make his own mind a lasting influence on the minds of his fellow men. And happy indeed is he who can look back on his own career with a feeling of assurance that he has never wielded this influence but honestly and for a right purpose. Nor can such influence, however unobserved, be lost; it is a mental force which, like all other forces, cannot by nature's own law be wasted; it will inevitably permeate and bear along the larger streams into which it has so noiselessly flowed. So know, and so feel, all who came into close contact with George Cooper; and the writer of these few memorial words, an old and much-indebted pupil, thus gladly, yet indeed sorrowfully, lays them as a wreath on the tomb of his departed friend.

THE BRISTOL MUSICAL FESTIVAL.

(from our special correspondent.)

The capital of the West Country has held its second Triennial Musical Festival, not without success. A lot of good music was more or less well performed, and the statistics, both of attendance and money returns, compare favourably with the gathering of 1873. I lay unusual stress upon this latter result, because it shows that seed has been sown where neither the birds of the air could devour nor thorns spring up to choke. Bristol, indeed, promises to be a fat soil for years to come, in proof whereof let me quote certain authentic figures. In 1873, when the town entered upon its career of festival holding, the number of persons who attended the seven performances was 11,648; the "Creation" drawing 1,653; "Elijah," 1,922; "St. John the Baptist," 1,180; and the "Messiah," 1,921; while the three evening concerts were patronised by 1,484, 1,561, and 1,927 respectively, the last, at which the "Stabat Mater" and a miscellaneous selection were given, carrying off the honours. In 1876 the aggregate attendance rose to 12,785, an increase of 1,137, distributed as follows: "Elijah," 1,857; "Israel," 1,685; "Fall of Babylon," 1,828; "Messiah," 1,830; first evening concert (Verdi's Requiem), 1,856; second (miscellaneous), 1,833; third ("Lobgesang"), 1,896. Nothing is more remarkable about these figures than the smallness of the difference between the highest and lowest numbers—1,896 and 1,685. Surer proof that the Bristolians were bent upon supporting the Festival without showing an undue preference for particular works could hardly be given. It is worthy of note, moreover, as regards the evening programmes, that in both years the largest audience was drawn, not by a varied selection of things good, bad, and indifferent, but by works like the "Stabat" and "Lobgesang." From this the managers will, no doubt, take a hint for future guidance. It supplies ample evidence that the public are not, in an artistic sense, so simple as is generally believed, but that they know a good thing when they see it, and are glad to get it. The advance of 1876 upon 1873, from a money point of view, is of course proportionate to the increase of patronage. At the first Festival the amount received was £5,783 19s., at the second, £6,472 17s.—a gain of £688 16s. Taking this in connection with a probable diminution of outlay arising from the greater experience of the managers, and it is reasonable to assume an encouraging balance on the right side. Not, however, that arrangements were neglected in view of a deficit. A permanent body of 300 gentlemen exists in Bristol, each member guaranteeing £25, and the whole, consequently, supplying the Festival with an available capital of £7,500. Backed up so well, and not likely to find its career endangered even by a considerable sacrifice on behalf of art, the enterprise may have a most important future, towards which the success just achieved has, beyond question, given an impetus. In one other respect, the second Bristol gathering did not come up to expectation. I refer to the collections at the doors for charitable purposes. The amount gathered on each day was so ludicrously small that the managers wisely said nothing about it, for fear, perhaps, of raising a chorus of laughter. It is clear now that time must be given for an unaccustomed public to associate concert-going and alms-giving, as those practices are allied at Birmingham and the cities of the Three Choirs. By all means let the Bristolians have time. They are wealthy enough to do great things when once the fact has dawned upon them

that paying a guinea for an expensive musical feast is not likely to cure and comfort many of our sick brothers and sisters in the neighbouring hospitals.

With regard to the programmes and performances, I shall not be expected to go through them in detail, and thus act the part of a distant and very needless echo of daily journals. A brief sketch of both by way of a text on which to hang some general remarks will answer every useful purpose. Looking down the programme, one is struck by the prevailing familiarity of its selections. The "Messiah," "Elijah," "Lobgesang," "Israel," "Mount of Olives," the "Pastoral" and "Jupiter" symphonies, the overtures to "Oberon," "Tannhauser," and "Jessonda"—all these are so commonly given on festival occasions that an observer unacquainted with facts might reasonably assume the non-existence of anything else of equal rank. To censure the managers for rolling the wheels of their Festival in such well-worn ruts is, of course, easy and, one way regarded, a matter of duty, because, while great and familiar works are not to be neglected, there is a higher need for extending the limits of public knowledge, and doing justice to the many creations of genius which hitherto have waited for justice in vain. But, on the other hand, managers may not make Quixotes of themselves and go a-tilting at the windmill of public tastes and preferences. They must lead their public, it is true, but gently, remembering the proverbial philosophy which points out that though one man can take a horse to water, twenty cannot make him drink. In this, as in most other matters, a middle course is possible, and at another Festival, perhaps, we shall see the Bristol managers profit by the experience of that just passed, when Verdi's little-known "Requiem" attracted only one person less than "Elijah," and twenty-six more than the "Messiah." Against such features in the programme as were not familiar no objection can be made. Verdi's latest work was certainly entitled to a hearing, if only on account of its illustrious origin, while Spohr's "Fall of Babylon," one of the greatest sacred productions of a master whose name must ever command respect, speaks for itself in a manner not to be denied.

The make-up of the miscellaneous selections has been sharply criticised, and not without good reason, if such things are to serve in any degree the high purpose which all festival doings should have in view. One of the worst legacies bequeathed to us by our musical fathers consists in the notion that a hodge-podge of songs, ballads, overtures, symphonies, &c., has a value great enough to serve on a purely artistic occasion. It has nothing of the kind, and, looked at from any other point of view than that of a means *pour passer le temps*, possesses no value whatever. As yet the Bristol managers are not awake to this fact. They go upon the bad old plan of permitting artists to insert a lot of show and royalty pieces, very good in their place perhaps, but simply harmful when dovetailed with works of classic rank. That the Festival public are prepared for a better arrangement all my observation tends to show, and I am not without hope that on the next occasion at Bristol we shall find the miscellaneous programmes drawn up in accordance with some guiding artistic principle.

The executive resources of the Festival were adequate in all respects. Mr. Charles Hallé is a conductor who brings to his work an artistic taste, and who, moreover, is at the head of an orchestra constantly playing under his *bâton*. Band and *chef* were, therefore, beyond cavil at Bristol. The Festival choir, trained with zeal, care, and skill by Mr. Alfred Stone, was equally up to the required measure of excellence. Indeed, the western city has a right to be proud of a body of voices so pure in quality and so capable of "going anywhere and doing anything" as that over which Mr. Stone presides. If the choir lack the great power of its rivals farther north, it more than atones for this deficiency by a refinement and sweetness such as are barely equalled, certainly not surpassed, elsewhere. The principal vocalists were Mesdames Titiens, Albani, Wynne, Patey, and Trebelli; Messrs. Cummings, Lloyd, Maybrick, and Behrens—a fairly strong body; and with these the festival resources were competent to the highest things. Unhappily, the same arrangements for general rehearsal prevail at Bristol as at Birmingham; that is to say, however competent band, chorus, and principals may be in their individual capacity, no means of securing collective excellence are allowed, the more unfamiliar things being scrambled through as far as time permits, all others having to take their chance. Such a system as this knows no possible defence. It is absurd on the face of it—a thing *pour rire*, and one which patriotic as well as artistic Englishmen never mention in presence of the foreigner. Till it is abolished let us be well assured the festival doings will always be open to the severe criticism which points out blemishes arising from wilful persistence in wrong-doing. At present it is of no use to beg indulgence for the shortcomings that abound. Indulgence is not deserved while our arrangements leave the door open for a hundred risks, many of which so constantly appear that they ought to be styled certainties. Let us try at reforming this matter. The thing has got to be done somehow, and we may as well set about it first as last.

Had the Festival programme contained nothing but "Elijahs" and "Messiahs," my remarks would end here; but a word is due to its *quasi*-novelties. The "Requiem" of Verdi need not, however, detain me long. Only a short interval separates us from the date of its first performance at the Royal Albert Hall, when, conducted by the composer in person, and given under every possible advantage, it made a deep impression, and was exhaustively discussed. Enough now that the Mass, albeit written in a style foreign to the taste which regulates the sacred music of England, achieved a marked success. Whether it will take a place beside the "Stabat Mater" of Rossini, and thus become the second example of Italian Church composition accepted amongst us, time alone can shew; but that it is worthy of such an honour not a few amateurs unfeignedly believe. The "Fall of Babylon" commands greater attention, as a work written for England by a composer whose artistic relations with our country were unusually close. It must at once be admitted that Spohr's Oratorio has not met with a large amount of good fortune. Rarely is a chance of hearing it presented. The Exeter Hall authorities have lost sight of the work, and if it be sometimes given in Norwich, other places are careful never to show a knowledge of its existence. To this extent it suffers in common with all the master's sacred effusions (the "Last Judgment" excepted), and by consequence of the reaction which set in against Spohr when the star of Mendelssohn rose above the horizon. The genius of the younger composer, trained in the school of Bach, and developed so that it combined modern emotionalism with the power and grandeur of the contrapuntal masters, accorded more with English tastes, and was allowed, unhappily, to supersede not a little worthy of a better fate. Before it the light of Spohr grew faint, and although that work survives wherein he gives expression to the solemnity of the "last things," "Calvary" and "The Fall of Babylon" are rarely heard and little known. In this matter there has undoubtedly been a failure of justice. Neither of the oratorios just named are unworthy of their composer, which is equivalent to saying that they deserve a good deal of the favour lavished elsewhere. In the case of the "Fall of Babylon" this is emphatically true, for reasons not difficult to set forth. I know well enough that the subject of the oratorio is dramatic, and that Spohr had but a small share of dramatic genius, the lyrical element suffusing nearly everything he did. But I also know that the author of the libretto, Professor Taylor, appears to have done his work in full view of the fact. The "Fall of Babylon" is dramatic only in a subordinate sense, nearly all the first part consisting of lyrical or reflective passages such as Spohr delighted to obtain as a subject for his ornate and intense expression. In the second part, which deals with the Feast of Belshazzar and the events closely following, Taylor's book becomes more strictly a drama; but even here it is curious to observe how, after the march and chorus "Shout aloud" the lyrical character once more prevails, and Spohr deals with nothing but words of gratitude and praise. Undoubtedly this is a blot upon the libretto *per se*, but, having regard to the genius of the composer, it is an advantage, measurable when we compare Spohr's success in the lyrical part of his

work with that obtained elsewhere. If the master attempts to be dramatic he fails, and that Taylor's book exacted so little which he was unable to give is a merit rather than a defect. To judge the "Fall of Babylon" properly, therefore, it should be regarded less as a sacred story than as the expression of certain sacred, domestic, and patriotic feelings, called forth by a great national crisis, which, like the keystone of an arch, supports the whole. Thus looked upon, it matters comparatively little that Spohr's handling of dramatic incident and situation compares unfavourably with the works of other great masters of oratorio. One may, of course, wish that he had given to the various characters and scenes a more decided and individual physiognomy, but it would be wrong because he has not done this to condemn an artistic creation wherein characters and scenes are subordinate. The "Fall of Babylon" must be estimated by its didactic and lyric numbers, and in these there can hardly be a doubt the master appears at his best. Take, for example, the tenor air "Remember, Lord," the bass song and chorus "Mighty God, Thine awful mandate," the *berçeuse*, "Dear child of bondage," the duet "Judah, still the chosen nation," and the air "No longer shall Judah's children wander." All these are gems which excite the highest admiration, because full of deep sentiment and intense musical beauty. The wonder with regard to them is, in point of fact, that they have not become general favourites distinct from their surroundings, so marked are they by those qualities which the popular mind most easily appreciates. The impression made at Bristol could hardly have been greater, and it may be assumed that hundreds of west-country amateurs are now making themselves familiar with these charming examples of Spohr's lyric genius. Although some of the choruses in the "Fall of Babylon" are distinguished by requisite breadth and grandeur—witness "God of our fathers" and "Lord, Thine arm hath been uplifted"—it must be admitted that others exhibit in too forcible a style the composer's mannerisms: yet everywhere a musician finds plenty to admire. Spohr may have been destitute of broad artistic sympathies, but he was in regard to his own works an artist *pur sang*, and nothing to which he put his hand shows other than the signs of exalted musicianship. If for this reason alone his oratorios deserve more justice than they obtain—the justice which certainly awaits them as a result of the law whereby, in matters of taste as in all other, that which has been will be again. Bristol did well to give the "Fall of Babylon" a hearing, and to secure for the work a performance adequate on the whole to its merits. Let us hope that now the Oratorio will no more return to the obscurity in which it has so long dwelt. There is room for it, and all things of its degree, and there is need that vacant places should be filled, not by the pretentious, vapid, and inartistic creations of self-styled masters, but by the finished productions of those whose genius lies outside dispute.

CRYSTAL PALACE.

In our last number we called attention to the prospectus of the Saturday Concerts of the present season at the Crystal Palace, the first of which took place on the 30th of September. Those which have been given up to the present time have fully maintained the reputation of the institution, both as regards the excellence and catholicity of the selections and the uniform finish of the performances. It is indeed hardly too much to say that during the twenty preceding seasons of these concerts no finer renderings have been given of the works of the great composers than some of those to which we have had the pleasure of listening during the past few weeks. It will be impossible in the space at our command to enter into details of all the performances; a few remarks as to the more salient points are all that can be given.

The Crystal Palace has always been distinguished for the attention paid to the works of English composers. It was therefore only appropriate that the first concert of the present season should open with an Overture by the late Sterndale Bennett, the one selected being that to "The Merry Wives of Windsor," which had not before been heard at Sydenham. The Overture we are inclined to consider one of Bennett's best works, full of pleasing ideas, and marked by that finish of detail which was one of his characteristics as a composer. Two other novelties were given at this concert—the one a solid and well-written, though rather heavy, Concerto by Hans von Bronsart, admirably played by Mr. Fritz Hartvigson; the other, a selection from a Suite by the French composer Ernest Guiraud, assuredly neither solid nor heavy, but on the contrary very light and piquant, though with no great depth of invention. On the same afternoon a superb performance of Beethoven's Symphony in A was given. The vocalists at this concert were Madame and Signor Campobello.

The second concert included Haydn's delightful "Military" Symphony, and Weber's Concertino for clarionet, in which the fine tone, remarkable execution, and excellent style of Mr. Clinton (the first clarionet in the Company's band) were heard to great advantage. The special feature of the afternoon, however, was a large selection from the works of Wagner, including the Overture to "Rienzi," the Prelude and "Elsa's Dream" from "Lohengrin," the Funeral March from "Götterdämmerung," and the March composed for the Centennial Festival at Philadelphia. Of these five numbers the first three have often been previously heard in our concert-rooms; we need not therefore dwell upon them now. The Funeral March, following the death of Siegfried, with its truly wonderful instrumentation, was splendidly given under Mr. Manns's direction, and created a profound impression, even apart from the stage. The Centennial March, on the other hand, is alike unworthy of the occasion for which it was written and of the reputation of its composer. The vocalists at this concert were Miss Sophie Löwe and Mr. W. Shakespeare.

The concert on the 14th ult. commenced with Mendelssohn's "Hebrides" Overture, and concluded with a very sparkling and pleasing Overture by Mons. Gevaert (the principal of the Conservatoire at Brussels) to his Opera "Le Billet de Marguerite." Schumann's Symphony in B flat was played as it is played nowhere but at the Crystal Palace. Herr Wilhelmj was the instrumentalist at this concert. He was heard in a very dry Concerto for Violin by F. Hégar, and in his own transcription of Walther's song in Wagner's "Meistersinger." Some very excellent vocal music was also contributed by Miss Catherine Penna and Miss Enriquez.

At the fourth concert, the Crystal Palace Choir appeared for the first time this season; and, so far as can be judged from a single hearing, there seems to be a marked improvement in their performance. The chief feature of the concert was Gade's charming Cantata "The Erl-King's Daughter," a work, by the way, which may be recommended to the attention of Choral Societies, as being full of beautiful music, and neither too long (it occupies rather less than an hour) nor too difficult. The solo parts were sung by Madame Lemmens-Sherrington, Miss Bolingbroke, and Mr. Maybrick. An Adagio, for strings, from an unpublished and very early symphony of Haydn's, was a novelty of special interest. The movement is given in the appendix to the first part of Pohl's "Life of Haydn," and though decidedly old-fashioned in style, it was worth reviving, not merely from a historical point of view, but for its own sake. A second novelty was a "Marche Héroïque," by Camille Saint-Saens, a brilliant composition, but one in which the workmanship is more interesting than the ideas. The Overture to "Fidelio," Mendelssohn's "Reformation" Symphony, and two songs completed the afternoon's programme.

For the fifth concert, which took place after our going to press (on the 29th ult.), the chief works announced were Raff's "Lenore" Symphony, Schubert's Overture to "Alfonso and Estrella," Sullivan's "Ouvertura di Ballo," and Beethoven's Violin Concerto, to be played by M. Wieniawski.

CARL ROSA OPERA COMPANY.

It is very true that Wagner's Opera "Der Fliegende Holländer" must not be accepted as more than a specimen of the genius of its composer in the bud; but a half-

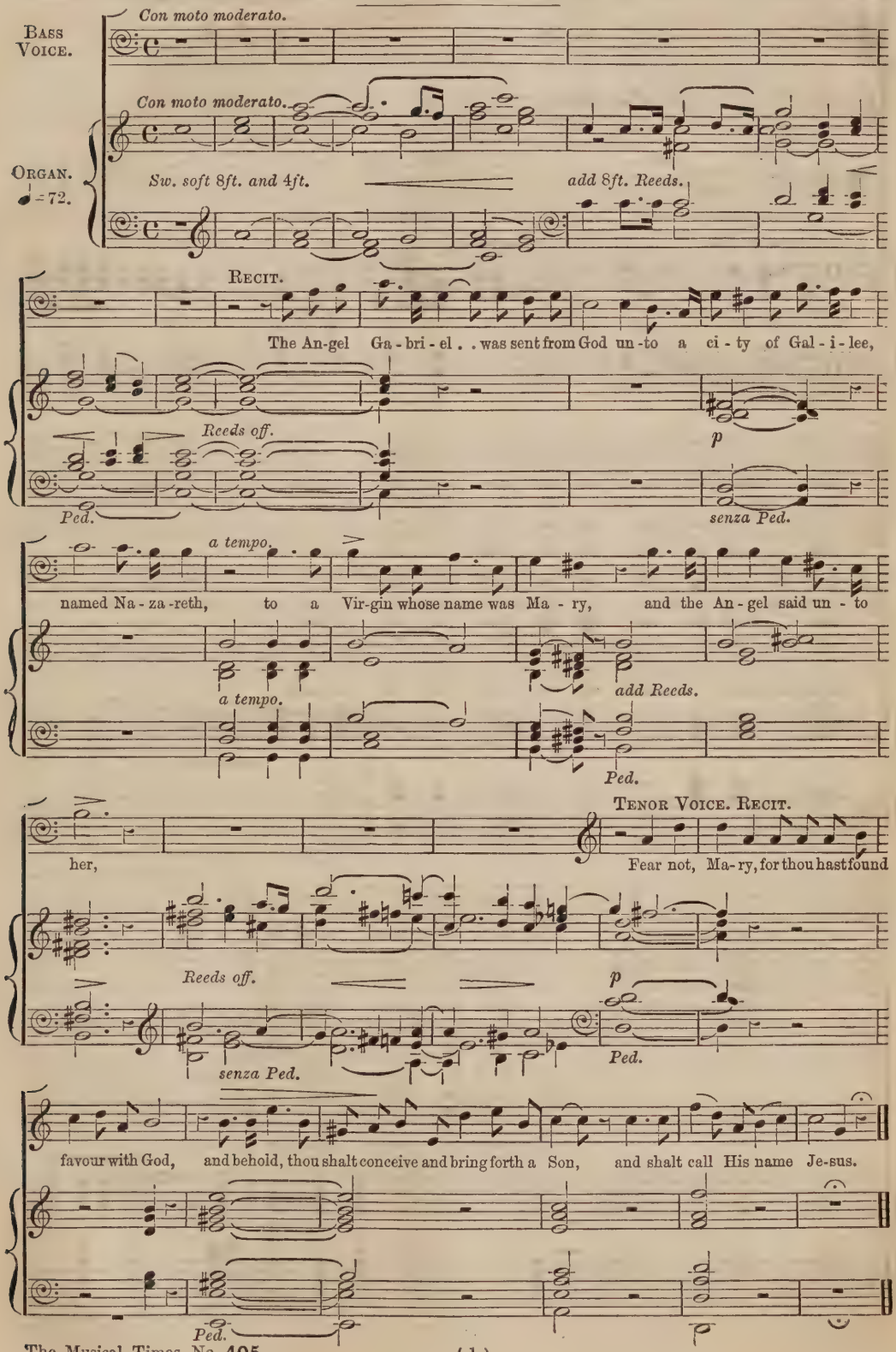
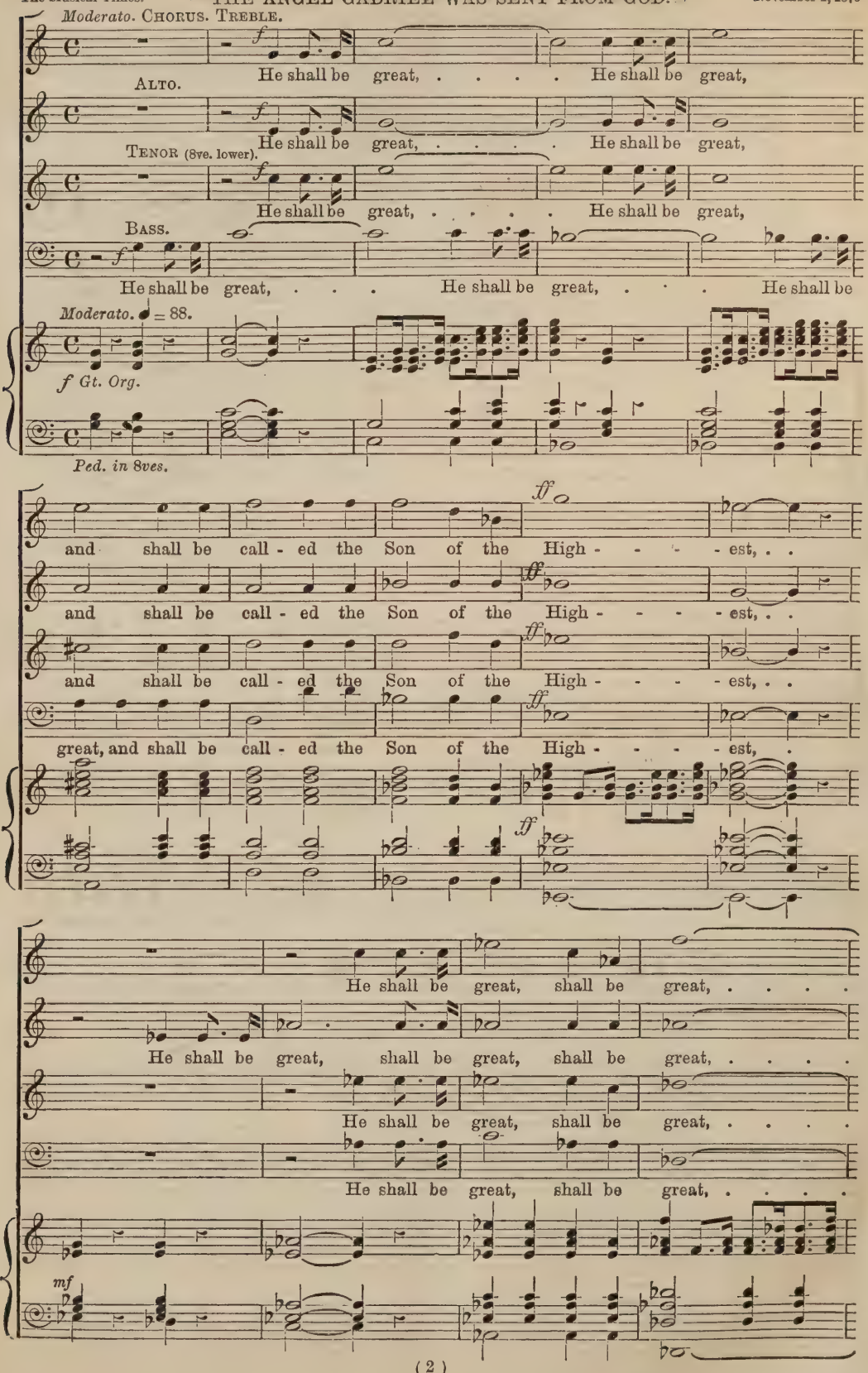
"The Angel Gabriel was sent from God."

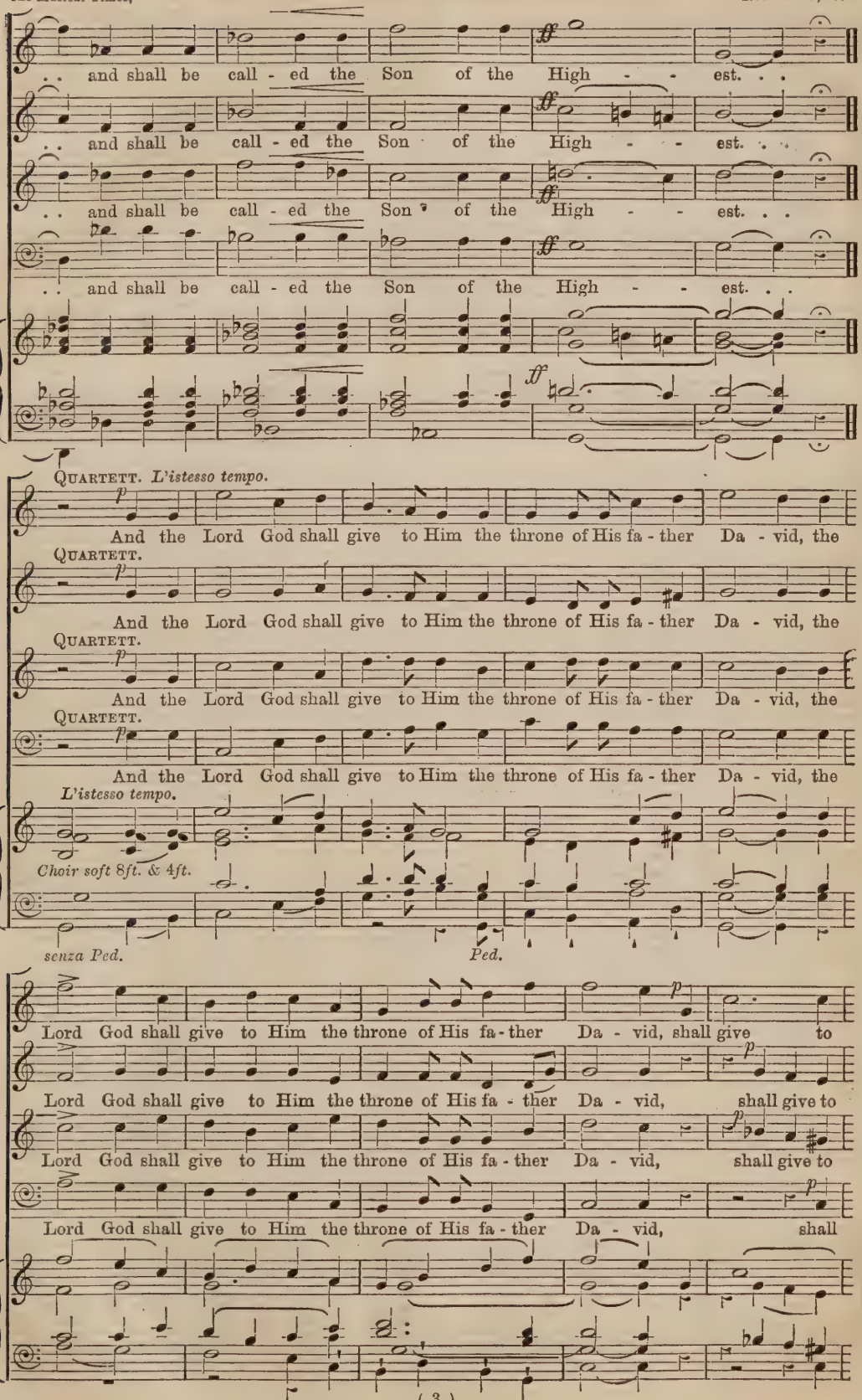
ANTHEM FOR CHRISTMAS.

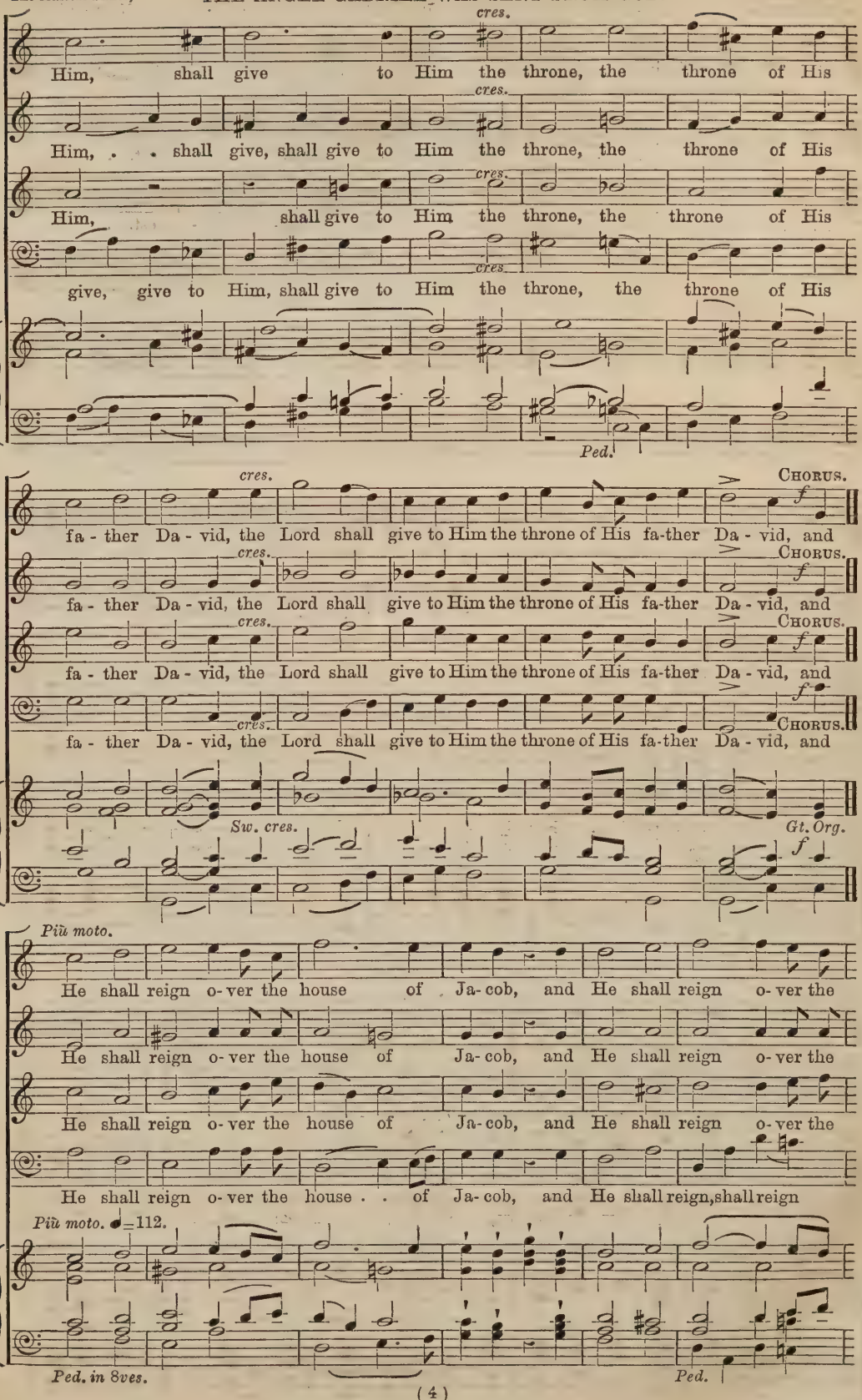
S. Luke i., vv. 26, 27, 30—33.

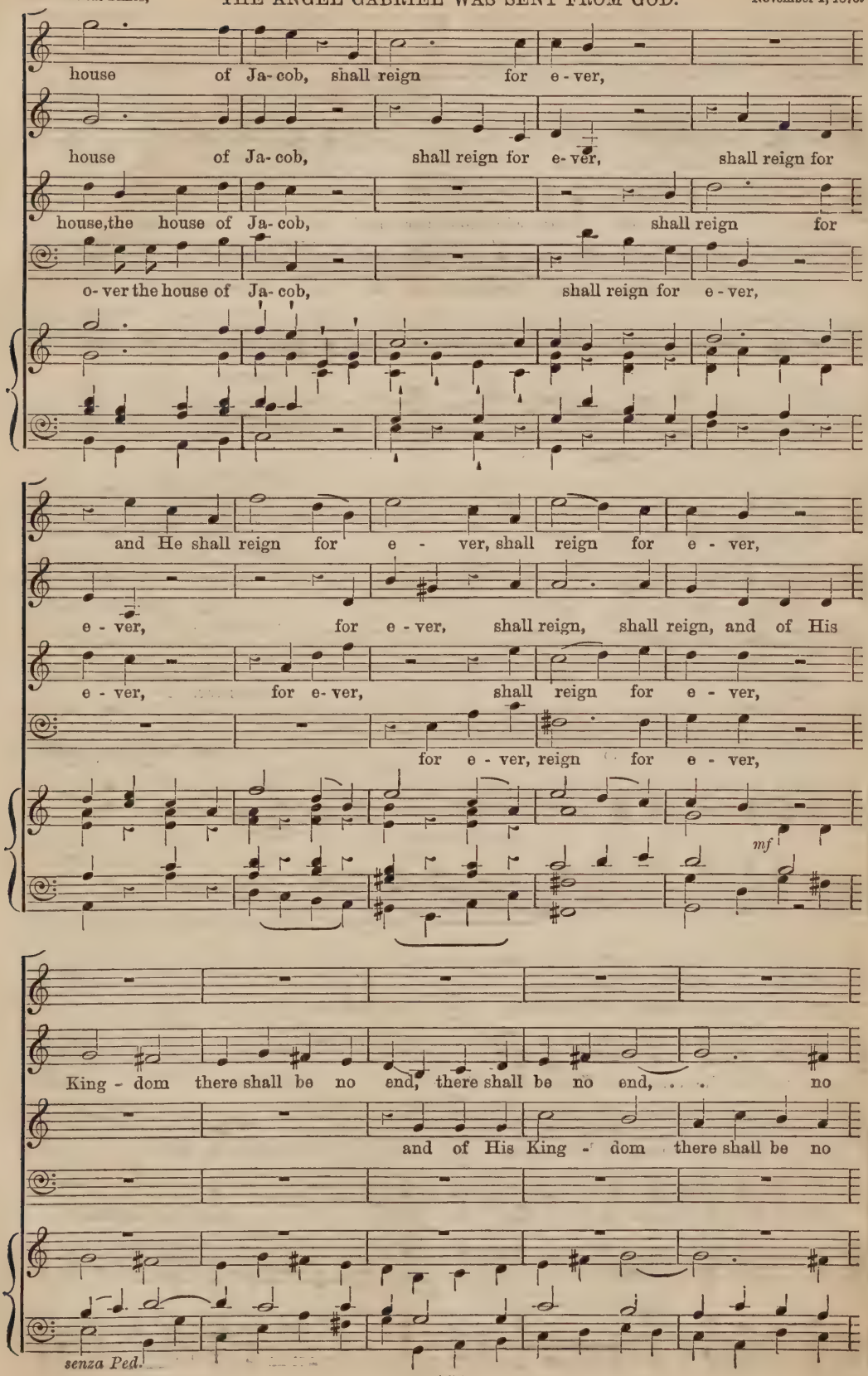
HENRY SMART.

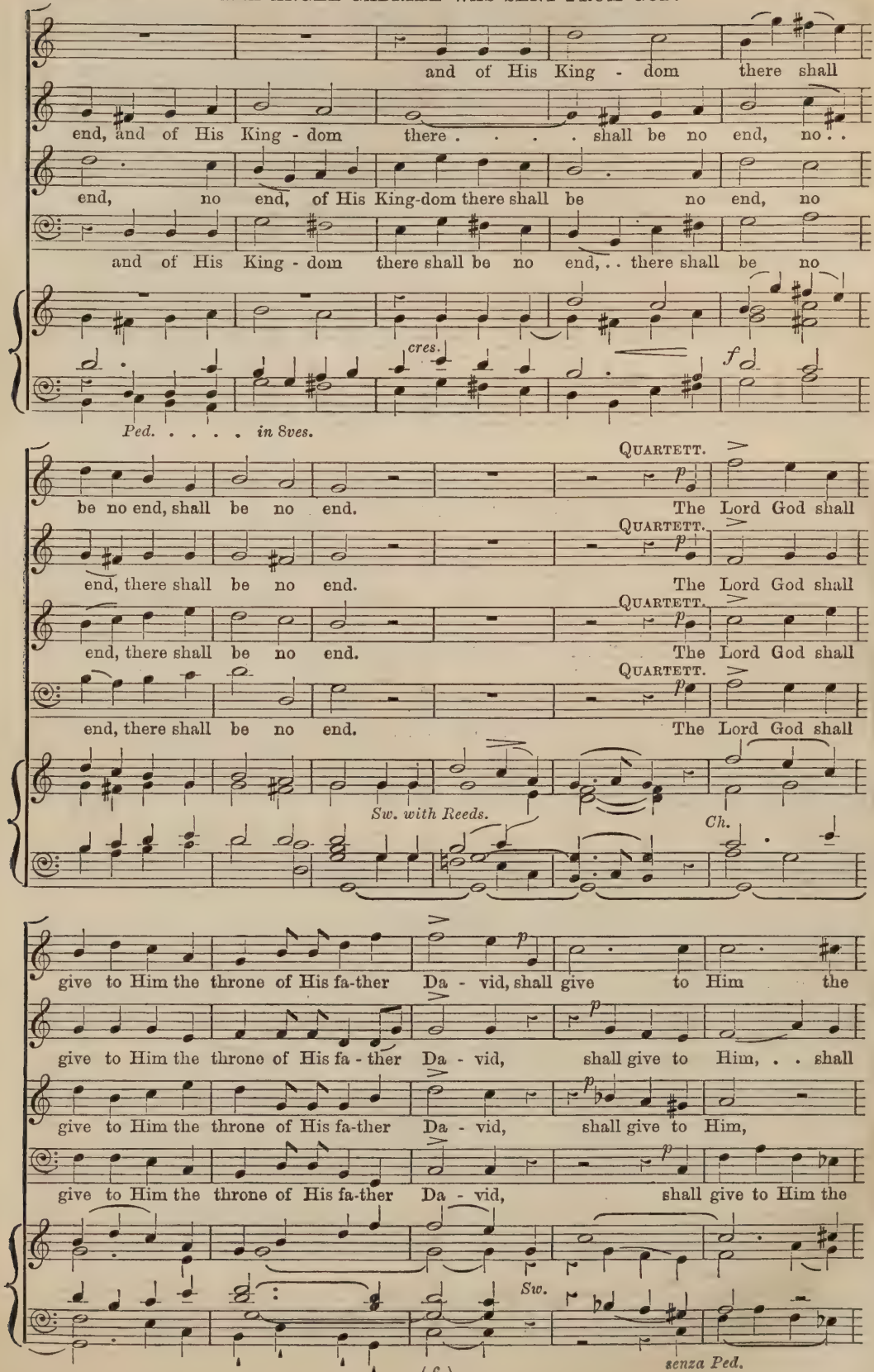
London: NOVELLO, EWER & CO., 1, Berners St. (W.) and 80, 81, Queen St., (E.C.) New York: J. L. PETERS, 843, Broadway.

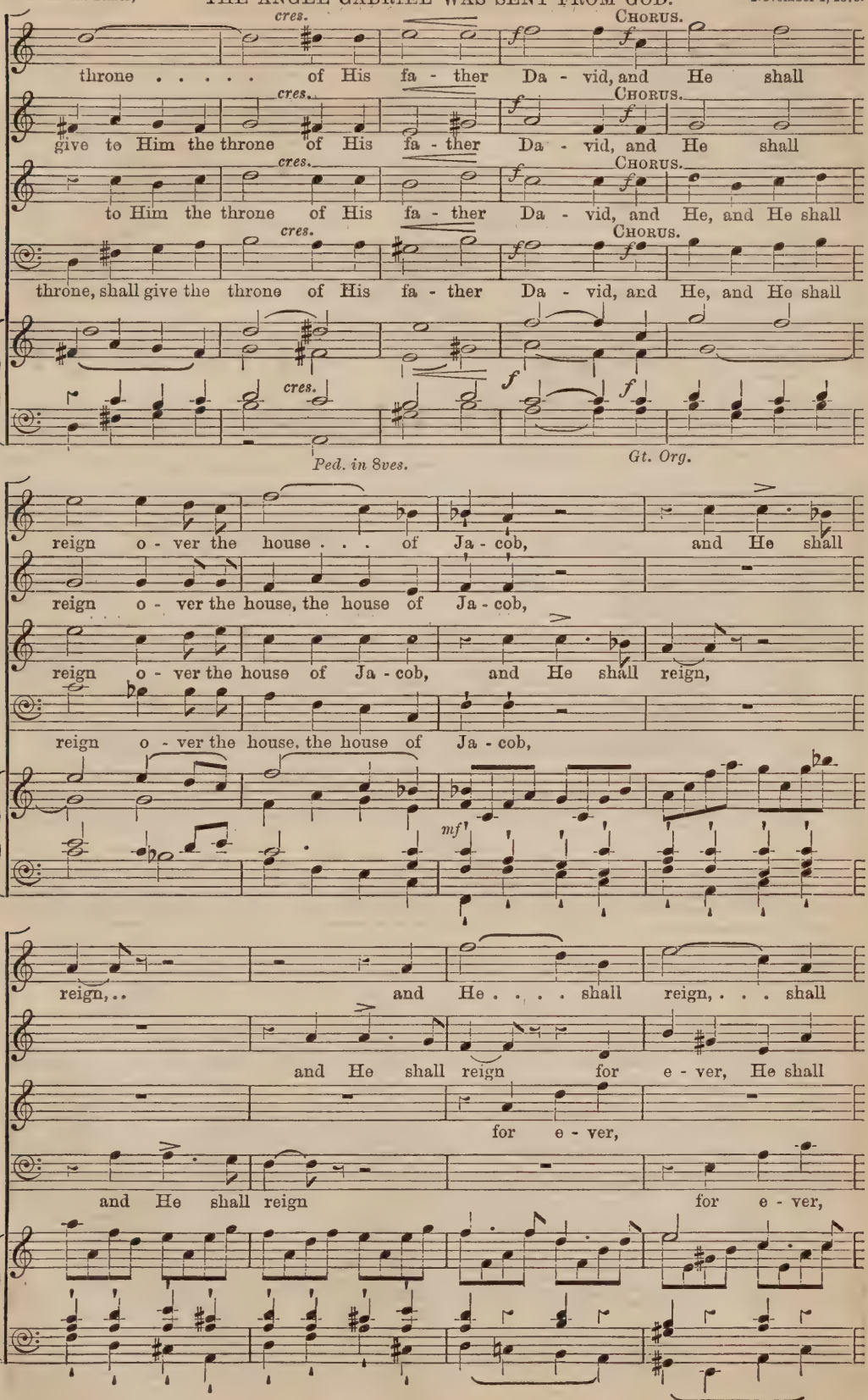
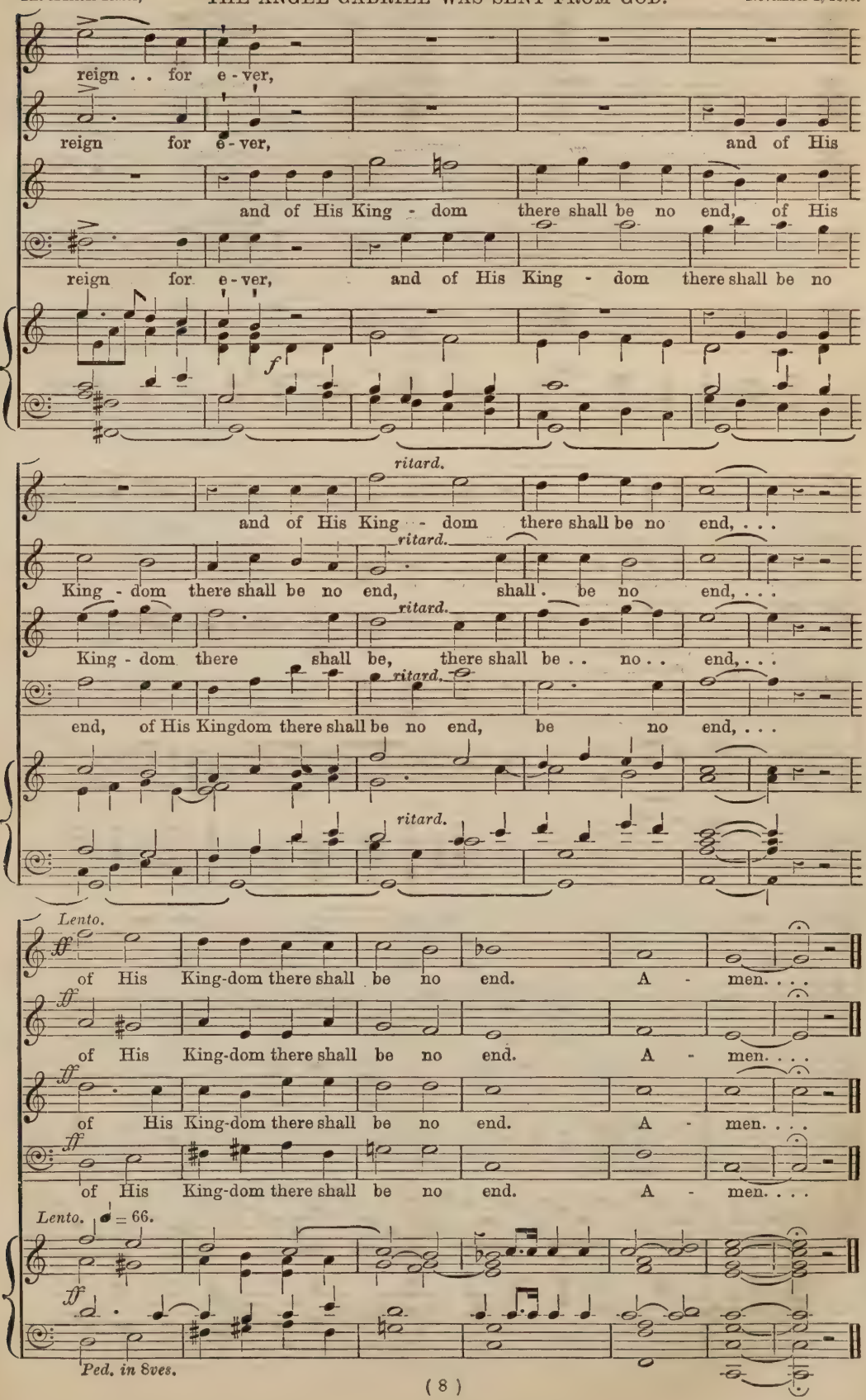


Moderato. CHORUS. TREBLE.
He shall be great, ... He shall be great,
ALTO.
He shall be great, ... He shall be great,
TENOR (8ve. lower).
He shall be great, ... He shall be great,
BASS.
He shall be great, . . . He shall be great, . . . He shall be
Moderato. ♩ = 88.
f Gt. Org.
Ped. in 8ves.
and shall be call - ed the Son of the High - - - - est, . .
and shall be call - ed the Son of the High - - - - est, . .
and shall be call - ed the Son of the High - - - - est, . .
great, and shall be call - ed the Son of the High - - - - est,
He shall be great, shall be great, ...
He shall be great, shall be great, shall be great, ...
He shall be great, shall be great, ...
He shall be great, shall be great, ...
mf

. . and shall be call - ed the Son of the High - - est. . .
. . and shall be call - ed the Son of the High - - est. . .
. . and shall be call - ed the Son of the High - - est. . .
. . and shall be call - ed the Son of the High - - est. . .
QUARTETT. L'istesso tempo.
And the Lord God shall give to Him the throne of His fa - ther Da - vid, the
QUARTETT.
And the Lord God shall give to Him the throne of His fa - ther Da - vid, the
QUARTETT.
And the Lord God shall give to Him the throne of His fa - ther Da - vid, the
QUARTETT.
And the Lord God shall give to Him the throne of His fa - ther Da - vid, the
L'istesso tempo.
Choir soft 8ft. & 4ft.
senza Ped.
Ped.
Lord God shall give to Him the throne of His fa - ther Da - vid, shall give to
Lord God shall give to Him the throne of His fa - ther Da - vid, shall give to
Lord God shall give to Him the throne of His fa - ther Da - vid, shall give to
Lord God shall give to Him the throne of His fa - ther Da - vid, shall


cres.
Him, shall give to Him the throne, the throne of His
Him, . . shall give, shall give to Him the throne, the throne of His
Him, shall give to Him the throne, the throne of His
give, give to Him, shall give to Him the throne, the throne of His
Ped.
CHORUS.
fa - ther Da - vid, the Lord shall give to Him the throne of His fa-ther Da - vid, and
Sw. cres.
Gt. Org.
Più moto.
He shall reign o-ver the house of Ja-cob, and He shall reign o-ver the
He shall reign o-ver the house of Ja-cob, and He shall reign o-ver the
He shall reign o-ver the house of Ja-cob, and He shall reign o-ver the
He shall reign o-ver the house . . of Ja-cob, and He shall reign, shall reign
Più moto. ♩=112.
Ped. in 8ves.
Ped.


house of Ja- cob, shall reign for e - ver,
house of Ja- cob, shall reign for e- ver, shall reign for
house, the house of Ja- cob, shall reign for
o- ver the house of Ja- cob, shall reign for e - ver,
and He shall reign for e - ver, shall reign for e - ver,
e - ver, for e - ver, shall reign, shall reign, and of His
e - ver, for e- ver, shall reign for e - ver,
for e - ver, reign for e - ver,
mf
King - dom there shall be no end, there shall be no end, no
and of His King - dom there shall be no
senza Ped.


and of His King - dom there shall
end, and of His King - dom there . . . . shall be no end, no . .
end, no end, of His King-dom there shall be no end, no
and of His King - dom there shall be no end, . . there shall be no
cres.
f
Ped. . . . . in 8ves.
QUARTETT.
be no end, shall be no end.
The Lord God shall
QUARTETT.
end, there shall be no end.
The Lord God shall
QUARTETT.
end, there shall be no end.
The Lord God shall
QUARTETT.
end, there shall be no end.
The Lord God shall
Sw. with Reeds.
Ch.
give to Him the throne of His fa-ther Da - vid, shall give to Him the
give to Him the throne of His fa - ther Da - vid, shall give to Him, . . shall
give to Him the throne of His fa-ther Da - vid, shall give to Him,
give to Him the throne of His fa-ther Da - vid, shall give to Him the
Sw.
senza Ped.


cres.
CHORUS.
throne . . . . . of His fa - ther Da - vid, and He shall
give to Him the throne of His fa - ther Da - vid, and He shall
to Him the throne of His fa - ther Da - vid, and He, and He shall
throne, shall give the throne of His fa - ther Da - vid, and He, and He shall
Ped. in 8ves.
Gt. Org.
reign o - ver the house . . . of Ja - cob, and He shall
reign o - ver the house, the house of Ja - cob,
reign o - ver the house of Ja - cob, and He shall reign,
reign o - ver the house, the house of Ja - cob,
mf
reign, . . and He . . . . shall reign, . . . shall
and He shall reign for e - ver, He shall
for e - ver,
and He shall reign for e - ver,

reign . . for e - ver,
reign for e - ver, and of His
and of His King - dom there shall be no end, of His
reign for e - ver, and of His King - dom there shall be no
f
ritard.
and of His King - dom there shall be no end, . . .
ritard.
King - dom there shall be no end, shall . be no end, . . .
ritard.
King - dom there shall be, there shall be . . no . . end, . . .
ritard.
end, of His Kingdom there shall be no end, be no end, . . .
ritard.
Lento.
ff
of His King-dom there shall be no end. A - men. . . .
ff
of His King-dom there shall be no end. A - men. . . .
ff
of His King-dom there shall be no end. A - men. . . .
ff
of His King-dom there shall be no end. A - men. . . .
Lento. ♩ = 66.
ff
Ped. in 8ves.

westry, Plymouth, Salisbury, St. Leonards, Shrewsbury, Sheffield, Stroud, Southwell, Tewkesbury, Wellington (Salop), Worsley, Windsor, Worksop, York, &c. Among the hon. local secretaries are: Messrs. J. Abram, Mus. D., Oxon.; F. Atkinson, Mus. B., Cantab.; E. Bunnett, Mus. D., Cantab.; S. Corbett, Mus. B., Cantab.; Rev. J. Cater, M.A.; F. Clark, Hon. Sec., Gloucester Choral Society; G. H. Gregory, Mus. B., Oxon.; J. Hele, Mus. B., Oxon.; F. Iliffe, Mus. B., Oxon.; A. King, Mus. B., Oxon.; J. C. Marks, Mus. D., Oxon.; F. R. Müller, Mus. B., Oxon.; R. L. Nunn, Mus. B., Cantab.; F. W. Pacey, Mus. B., Oxon.; Rev. F. Peel, Mus. B., Oxon.; Brook Sampson, Mus. B., Oxon.; Rev. Dr. Steinmetz; E. Sewell, M.A.; T. Tallis Trimnell, Mus. B., Oxon.; G. B. White, B.A., &c. The General Prizes of £5 and £3 will be adjudicated by Sir Julius Benedict; and a Prize for Cathedral Boys will be adjudged by Sir John Goss, Mus. D.

We are glad to find that Liverpool has recently (thanks to the praiseworthy energy of a local professor, Mr. W. H. Jude) organised a Sacred Harmonic Society, the aim of which is stated to be "to afford ladies and gentlemen an opportunity of studying both practically and theoretically the works of the great Masters; and more particularly the revival of the immortal productions of the illustrious Englishman, Henry Purcell." The Society already numbers some eighty members, and has been encouraged with the patronage of many eminent musical professors. It is governed by a committee of local gentlemen, and has been honoured with the presidency of an influential connoisseur, Mr. W. Lowes Rushton, who has manifested a personal and active interest in the work. Mr. W. H. Jude, the conductor, has made cathedral music his special study for many years past; and, with his well-known abilities as an organist and composer, he is in every respect well qualified for the directorship of what promises and assuredly deserves to become a most important organisation.

On Sunday, the 8th ult., Harvest Festival Services were held in the Church of St. John the Evangelist, Waterloo-road. At the morning service Barnby's anthem, "O Lord, how manifold are Thy works," was admirably sung by a full and well-balanced choir. The sermon was preached by the Vicar, the Rev. A. J. Robinson, M.A. The offertory was forwarded to the Mansion House Eastern War Sufferers' Relief Fund. At the evening service the singing throughout was excellent. The Psalms (lxxxi., civ.) were chanted to two double chants, composed expressly for the occasion by Mr. Charles Castell, the organist, as was also the anthem, "The Earth is the Lord's," the solo being well rendered by Master R. H. R. Watling.

We hear that Verdi's Requiem Mass will shortly be performed on a grand scale by Mr. Kuhe, at Brighton.

The Harvest Festival at St. Stephen's, South Kensington, caused large congregations to assemble on Sunday, the 15th ult. The church was beautifully decorated with corn, fruit, flowers, &c., the font and pulpit being worthy of special praise. The early celebration was at 8.30 A.M., the morning service and second celebration (choral) at 11 A.M., when Mozart's "I will give thanks" and Tours's Service in F were most effectively sung. The children's service was largely attended, as was also the first evensong at 4 P.M. At the evening service Mendelssohn's sacred Cantata, "Praise Jehovah," (Lauda Sion), was sung, accompanied by a full orchestra, consisting of six violins, two violas, two basses, two flutes, two oboes, two clarionets, two trumpets, three trombones, and kettle drums, in addition to the organ. The work was excellently rendered under the direction of Mr. Albert Lowe, who conducted from the lectern, the organ being taken by Mr. W. T. Essex. The sermon in the morning was preached by the vicar, and that in the evening by the Rev. G. Palmer, of St. Mary's, Newington. The services were repeated on Sunday, the 22nd ult.

Mr. G. C. Martin, Mus. Bac., Oxon., has been appointed Sub-Organist of S. Paul's Cathedral, in the place of the late Mr. George Cooper. Mr. Martin was formerly organist to his Grace the Duke of Buccleuch, at Dalkeith, and also of S. Peter's Church, Edinburgh, where he gained considerable reputation both as an organist and choir-master. For the last two years he has occupied the position of master of the choristers of S. Paul's Cathedral, an office which he will hold in conjunction with that of Sub-Organist.

Mr. F. J. Read, a pupil of Dr. Sloman, of Reading, passed his final examination at Oxford for the degree of Mus. Bac. on Wednesday, the 25th ult.

On Tuesday, the 3rd ult., a Concert was given in the Lecture Hall, Camden Park-road, by the Choir of S. Luke's Church, New Kentish Town, in aid of the Choir Fund. The first part of the programme was sacred, and included, among other items, Mendelssohn's "Hear my Prayer," the solo in which was given with much expression by Master Lawrence. Gounod's "There is a green hill far away" was sung by Master McCall so well as to elicit an encore, and Zingarelli's "Laudate" was on the whole fairly rendered. In the second part several part-songs were given with much effect by the choir. Mr. A. Penny presided at the pianoforte, and Mr. W. T. Box conducted. The hall was crowded in every part, and the fund materially benefited.

At the harvest thanksgiving, on the 1st ult., at St. Mary's, Vincent-square, Westminster, the services comprised the following music, which was well rendered by the efficient choir: Matins — Benedicite, Best; Jubilate, Smart in F; Anthem, "I will magnify Thee," Goss; Offertory Sentences, "Not every one" and "Lay not up for yourselves," Sauerbrey. Evensong — Magnificat and Nunc dimittis, Calkin in B flat; Anthem, "O Lord our Governour," Gadsby. The church was tastefully decorated, and the services were largely attended.

We regret to announce the death (at Kingstown, the packet station for the Anglo-Irish mails) of Mr. Reginald Walker, youngest son of Mr. J. H. Walker, many years Professor of Music at Rugby School. He was exceedingly talented, both as an organist and composer—one of his compositions has appeared in the *Musical Times*—and at the time of his decease was only in his thirty-seventh year.

On the 15th ult., the Harvest Festival was celebrated at the Church of All Saints', Kensington Park. This Church is well known for its sound musical services and for its large and effective choir, under the direction of Mr. E. H. Birch, the organist, and the manner in which the selection of music was rendered upon that occasion was well calculated to sustain the reputation already made. The Service used throughout the day was Garrett in D; the Anthems, "The Lord hath done great things" (H. Smart), "Fear not, O land" (Sir John Goss), and "Praised be the Lord" (Dr. Steggall).

The *Hereford Times* of the 14th ult. has the following announcement: "We understand that a proposition has been mooted amongst the stewards to present to Mr. Townshend Smith a testimonial in recognition of his valuable services. We trust that the response to the proposition will be unanimous, and that the recognition will take a form as substantial as the results of the protracted and indefatigable exertions of the Hon. Sec., who we are sure will value the feeling which prompts this step far more than the testimonial itself."

An Evening Concert was given in the Boys' School Room, All Saints', Spicer-street, Mile End New Town, on Monday, the 23rd ult., in aid of the Victoria Park Hospital for Diseases of the Chest. The soloists were Miss A. Batyie, Miss E. Harrison, Miss O. S. Wilkinson, and Miss M. Pratt, Messrs. Harrison, Harradine, and Whybrow, and two trios were sung by Messrs. Marsh, Woolgar, and Robinson; Mr. W. C. Vignes gave a reading and Miss M. Wilkinson a recitation. The Concert was under the direction and conductorship of Mr. J. Lowick Harrison, who also presided at the pianoforte.

The fifty-sixth monthly Concert of the Grosvenor Choral Society was given, before a numerous audience, at the Grosvenor Hall, Buckingham Palace-road, on Friday, the 20th ult., when Leslie's Cantata "Holyrood" was per-

formed, with Mrs. Alfred Dye, Miss Lizzie Turner, Mr. A. Lawrence Fryer, and Mr. Henry Baker as soloists, and Mr. J. H. Maunder as accompanist. Miss Turner was encored in the ballad "There once was a maiden," and Mr. Baker sang with excellent effect the part allotted to "John Knox." The second part consisted of solos and part-songs, including Macfarren's "Windlass Song" (male voices); Taubert's "In a distant land," sung by Miss Annie Geary; and a new song, "Jamais plus!" by J. G. Callcott, sung by Mr. A. Lawrence Fryer, all of which were enthusiastically encored. Mr. J. G. Callcott conducted.

We regret to find that petitions for the winding up of the Alexandra Palace Company have been presented, and that, although the matter is temporarily delayed, we may reasonably expect the speedy closing of this agreeable place of resort. Musically speaking, it will be a great loss to those who live in the immediate neighbourhood, for the performances in the concert-room, under the able direction of Mr. Weist Hill, have been steadily increasing in interest; and we cannot forget the revival of two of Handel's much-neglected Oratorios, the general execution of which reflected the highest credit upon all concerned.

At the final meeting of the stewards of the Hereford Festival, it was unanimously resolved: "That the thanks of the stewards be given to the conductor and Hon. Sec. for his indefatigable exertions in making arrangements for the Festival, and bringing it to its unprecedentedly successful issue." The stewards were also to be invited to meet again at the next Hereford Festival in 1879, and the committee of management was reappointed. We have since been informed that the Dean of Hereford and all the Canons have accepted the office of stewards for 1879.

REVIEWS.

Novello, Ewer and Co.

Sonatas for the Pianoforte. Composed by W. A. Mozart. Edited and fingered by Agnes Zimmermann.

All persons actively engaged in musical tuition will agree with us that but little is known, even amongst cultivated amateurs, of Mozart's Sonatas. True it is that some three or four of those most popular in character have taken a stand in public estimation, and are now and then to be found embedded in a heap of showy pieces forming the contents of a "Canterbury" in a fashionable drawing-room; but the very fact of these being selected to represent Mozart's genius in this class of composition prevents many from searching more deeply into the mine of wealth which Miss Zimmermann has brought together in the attractive volume before us. And yet, not only for purity of melody and masterly construction, but as studies for touch, phrasing, and the cultivation of every shade of expression, these works remain unrivalled, many indeed of the Sonatas but rarely played containing beauties which cannot but surprise those who hear them for the first time. The editress, like a true artist, approaches her task with reverence; and in her Preface, therefore, gives her reasons for altering or inserting anything which might offend those who rigidly demand the text of Mozart. The little she has done in this way, however, needs but small apology, for the slurs (some of which are added and others lengthened) accurately define, as she says, "the phrasing and the musical sense of the different passages:" these will doubtless be felt as a valuable guide to those who study without a master, and cannot but help even the professor, who has often to supply by explanation to his pupil what should be in all cases clearly shown upon the paper. The one change of notation in a portion of the Trio of the Sonata No 11 is perfectly justifiable; for as everybody sustains the melody in these passages, it is as well to write them as they are to be played. The vexed question of the *appoggiatura* and *acciaccatura* has been settled by drawing a line through the latter wherever it occurs, and allowing the former to receive its full value as an emphasised note, retaining in both cases the original notation. This is perhaps as it should be; but, after all, the importance of preserving the old *appoggiatura* is more a matter for the eye than the ear, especially as we know that Mozart himself did not adhere to any positive system, in proof of which we may instance the celebrated Sonata in A minor, No 8, in which the opening subject, at the commencement of bar 2, has A as an *appoggiatura* before G♯, and on its repetition, in bar 10, the same note appears as an ordinary quaver linked to the following one. Where an experienced musician like Miss Zimmermann, however, carefully separates the *appoggiatura* from the *acciaccatura*, all doubt upon the subject is set at rest, and the notation becomes of little consequence to the player. We are glad to find that in this edition every care has been taken to ensure correct and intelligent *phrasing* by attention to the minutest marks of punctuation, and by plain directions in the Preface as to the manner of producing the required accents by the touch. In Mozart's time, however, it is well known that much was left to the taste of the performer, in confirmation of which we could cite the bars marked "a piacere," in the last movement of the Sonata in C minor, No 14, where, at every one of the pauses, we have the authority of a late enthusiastic exponent of Mozart's music for saying, it was the custom (we presume imitated from the method initiated by the composer himself) to introduce some short ornamental passages, of which we find no indication in the notation. In proof of the necessity of selecting a first-class executant to edit a work of this importance, it may be well to call attention to the fingering, which we need scarcely say will be found invaluable to amateurs. A great change has taken place in the system of fingering lately; and Miss Zimmermann is, we see, not conservative enough to adhere to an old method when a passage can be more freely executed or more accurately phrased by a new one. In conclusion, we have only to say that the music is clearly printed, and that the date of the composition of each Sonata, wherever it could be ascertained, is stated. The purity of the text has been certified by reference to the best English and foreign editions; and in every respect the volume is a worthy companion to that recently issued by the same firm and under the same editorship, containing the whole of the Sonatas of Beethoven.

Musical Myths and Facts. By Carl Engel. Vol. 2.

In our last number we noticed in some detail the first volume of the present work. The second, which now lies before us, is fully as interesting and instructive as its predecessor. Mr. Engel is not only a great reader, but he has read many books not generally accessible, as may be seen both from the article on "Curiosities in Musical Literature," mentioned last month, and from many parts of the present volume. It will be needless to do more than give a brief account of the principal articles which make up the contents of this second and concluding part of the work.

First in order we find a paper entitled "Mattheson on Handel," which from a historical point of view is of considerable value. Many of our readers will be aware that in 1760, the year following Handel's death, a memoir of the great composer was published by the Rev. John Mainwaring. It may not, however, be so generally known that the work was shortly afterwards translated into German by Handel's old friend Mattheson, then an old man of eighty years of age, with the addition of copious annotations partly supplementing and partly correcting the statements of the original work. The whole of Mattheson's notes, together with quotations of the passages of Mainwaring to which they refer, are given by Mr. Engel, and though much of what Mattheson says will be familiar to students, his commentary is well worth preserving, the more as his book is now extremely scarce.

The article on "Diabolic Music," which follows, is one of those curious collections of quaint anecdotes and legends in which Mr. Engel seems especially to delight, and of which examples have already been noticed in our last article. The succeeding papers on "Royal Musicians" and "Composers and Practical Men" are chiefly historical; but, as usual, the author, instead of giving merely a dry record of facts, has brought together a number of interesting details, many of which are entirely new to us, and are derived from sources not readily accessible. The article on

"Music and Medicine" is largely ethnological, and gives an account of superstitions with which music is connected of various savage or but half-civilized nations. This is followed by a list of the principal works on the medical employment of music, with a more detailed notice of such of them as are not easily attainable.

"Popular Stories with Musical Traditions" is one of the most amusing articles in the volume. The stories are nearly twenty in number, some of them, such as "The Jew in the Thicket," "The Pope's Wife," and "The Two Hunchbacks," droll and even grotesque, while others, for example, "The Monk of Afflighem" and "The Plague in Goldberg," are very beautiful. The following paper on "Dramatic Music of Uncivilized Races" is another example of Mr. Engel's patient and laborious research. He has collected from various books of travels accounts of dramatic entertainments, more or less rude, of the Australian aborigines, the North American Indians, the Polynesian Islanders, African Negroes and others, all of which present us with the drama in its most rudimentary form; then, noticing it in a somewhat more advanced stage, we have descriptions of the drama, always combined with music, in Java, Siam, Cochin China, Burmah, India, China, and Japan.

"A short Survey of the History of Music" consists of a chronological table, extending over 49 pages, of the chief events in connection with musical history. This, as we learn from the author's introductory remarks, is chiefly founded on a similar compilation by the late Charles Czerny. It will be found of great value, and though we have not had the time to verify every date and name, we have found it reliable so far as we have tested it. This, however, is no more than we expected from the general quality of Mr. Engel's work. A feature which materially adds to the utility of the table is that a parallel column is given, in which are recorded the chief contemporaneous events of general history, as well as of literature, science, and art.

The last article in the volume is on "The Musical Scales in use at the present day." Of these no less than eleven are given. Of course no such large number is to be found in general in our own modern music; but various forms of the scale in use among foreign nations are included.

We take leave of Mr. Engel's work with our best thanks to him for an important and most interesting contribution to musical literature.

Tunes New and Old; compiled by John Dobson, and for the most part revised or re-arranged by H. J. Gauntlett, Mus. Doc.; J. F. Bridge, Mus. Doc., Oxon.; and Samuel Reay, Mus. Bac., Oxon. Tenth thousand. Enlarged.

This volume is designed to supply tunes for all the metres to be found in the Wesleyan Hymn Book. Not being acquainted with that work, we are not in a position to say whether the number and variety of its peculiar metres is such as to necessitate the preparation of a new tune-book, and whether among the countless number of such books already in existence one might not have been found which would meet all the requirements of the Wesleyans. That the volume under notice has proved suitable for the purpose for which it was compiled is sufficiently evident from the fact of the present copy bearing on the title page the words "Tenth Thousand." The success of the work may therefore be taken for granted; and our duty is not to discuss the question of its necessity, but to make a few remarks upon its contents.

Of all religious denominations, the Wesleyans have probably been, in time past, the most distinguished for the lively character of their sacred music. Many of us are old enough to remember the time when such books as Rippon's and Walker's selections of psalm-tunes were those most in vogue; and even now it is probable that in out-of-the-way places many genuine specimens of the old-fashioned tunes, with fugues, repeats, divisions, and what not, may still hold their ground. Yet no more striking proof of the improvement in general musical taste, at least as regards psalmody, could be found than that which is furnished by the present volume. Here we find the psalm-tune, so to speak, sitting clothed and in its right mind. As we turn over the pages of the book, they present a sober appearance that reminds us of "Hymns Ancient and Modern."

The entire work contains 297 psalm-tunes, 54 chants, and 6 responses and doxologies. These are selected from the most various sources; and we are glad to see that a very considerable number of old German chorals has been included. For the general excellence of the arrangements the names of Dr. Gauntlett, Dr. Bridge, and Mr. Reay will be a sufficient guarantee. Only in one or two instances do we think an improvement would have been possible. For example, the tune "Darmstadt," No. 148, is the choral "Nun danket alle Gott" adapted to a different metre from the original. This is, we think, to be regretted, as the English version of the original hymn "Let all men praise the Lord" is so frequently sung and so generally known. Possibly, however, the explanation may be that the hymn is not in the Wesleyan collection. If so, it ought to be. Again, the tune "Dettingen," No. 232, is a sadly-mangled and distorted version of the very beautiful choral "Wie schön leuchtet der Morgenstern." Here not only is a considerable part of the original omitted altogether, but two lines are introduced, one of which is not in the German choral at all, and the other is not only put in its wrong place, but altered almost beyond recognition. Such a mutilation of a fine melody ought not to have been allowed, and our surprise is increased by finding in the index Dr. Bridge's name given as the arranger. In this case, too, it was the more unnecessary, as the particular metre to which the tune is adapted (87,87,887) is a very common one in German chorals. To name but three, any one of which would have suited without alteration—"Es ist das Heil uns kommen her," "Aus tiefer Noth schrei' ich zu Dir," and "Nun freut euch, lieben Christen, gmein," three of the most beautiful of the German chorals, are all in this metre. The instances we have named are, however, exceptional; and as a whole we can speak very highly both of the selection and arrangement.

The whole work provides tunes for sixty-six different metres, an unusually large proportion—196 out of 297—being for peculiar metres. We do not know whether the Wesleyan Hymn Book abounds in such, but otherwise it is difficult to see why no less than four tunes each should be given for such unusual metres as 555,11 and 559,559. This is, however, a matter on which the editor is the best judge; we simply mention the point as one which has struck us as remarkable in going carefully through the book.

To sum up our opinion of the volume in general terms, we should say that it is one which is decidedly superior to many collections which have come under our notice, and which shows that its editor has a just appreciation of the requirements of the present day in the matter of church music.

Zion; A Cantata for Baritone Solo, Chorus, and Orchestra. Composed by Niels W. Gade. Op. 49.

The Crusaders; A Cantata for Solo voices, Chorus, and Orchestra. Composed by Niels W. Gade. Op. 50.

In the notice of the Birmingham Festival in our columns last month, both these works (which our readers will remember were produced on that occasion) were so ably analysed by the writer as to relieve us from the necessity of any details now. We have nothing to add or to alter of what was then said; it will therefore be sufficient to take this opportunity of calling attention to the fact that both works are published in Novello's octavo edition, and of recommending them to the notice of amateur musical Societies, for which, both from their moderate length and their comparative freedom from difficulty, they will be found admirably suited.

The Organist's Quarterly Journal. Edited by William Spark, Mus. Doc. Parts 30—32.

Dr. Spark has most assuredly had no easy task before him during the eight years which have now elapsed since the first number of *The Organist's Quarterly Journal* appeared. To procure even a reasonably good continuous supply of original compositions for the organ is certainly no light work; and it is no more than might be expected

that the music contained in the thirty-two parts of the Journal already published should be of somewhat unequal merit. It speaks well for the industry of the editor that original contributions by no fewer than eighty-two different writers have appeared in the columns of the work. Of these a large number have been from English pens; and it may fairly be said that on the whole we have held our own against foreign writers. The three numbers now under notice may be taken as fairly representative of the average merit of the journal; we shall therefore briefly enumerate their contents. Part 30 commences with a set of variations by the editor on the psalm-tune "Jerusalem the golden," which are well laid out for the organ, and in their way effective, though to some extent suffering from poverty, or perhaps we should rather say monotony, of harmony. If our readers will compare these variations with those by Mendelssohn on the "Vater unser" in his Sixth Organ Sonata, they will see what we mean. Next comes a short and pleasing Larghetto by Mr. J. E. Richardson, organist of Salisbury Cathedral, which is followed by a not particularly striking Andante by E. A. Sutton. Two excellent Minuets, one by Mr. Hamilton Clarke, the other (Per un Organo di Salone) by M. Silas, complete this number. The form of the Minuet seems to be growing in favour with writers for the organ: we find four examples of it in these three numbers. The first piece in Part 31 is a neat little Andante by H. H. Battley. We then find a very good "Postlude" by Arthur Carnall, which (though not so entitled) is really a March with Trio. A "Prelude and Fugue" in D, by Jacob Bradford, is, in our opinion, very dry, and in places most uncomfortably harmonised. The following "Andante con moto," by E. H. Turpin, is also not free from a suspicion of dryness, though we like it better than the preceding piece. The last piece in this number is a very good Fugue in D minor by Mr. Frederic Archer. Part 32 is on the whole decidedly the best of the three. It contains a Minuet and Trio by Mr. Henry Smart, whose name is of itself sufficient recommendation of his music, a very excellent Fantasia (evidently for concert rather than church use) by Mr. W. S. Hoyte, an unpretending but pleasing Andante by Mr. John Wrigley, and a very pretty, if somewhat Mendelssohnian, Minuet and Trio by Mr. J. Baptiste Calkin.

William Reeves.

Organ Music, by eminent composers. Selected from the *Musical Standard*.

This little book contains a selection of short pieces, mostly of two or three pages each, which raises in our minds the question, What constitutes an eminent composer? This question our readers can determine as well as ourselves; and for their guidance, we give them the list of those whose names appear in this publication. We find one piece each by Schubert, Handel, and Sterndale Bennett, as to whose eminence there can be no two opinions; the other contributors to the work are Charles W. Smith, Edward Griffiths, C. J. Frost, E. T. Driffield, Pierre J. Claessens, John Jackson, Charles H. Nottingham, Boyton Smith, Edward J. Crow, C. Evers, T. Mee Pattison, W. J. Westbrook, F. E. Gladstone, L. Kozeluch, and John Pachelbel. We have nothing to say against this list; but several of the names are certainly new to us as those of "eminent composers."

Weekes & Co.

A Festival Setting of the Magnificat and Nunc Dimittis, in the key of D major. By Humphrey J. Stark, Mus. Bac., Oxon.

"*O taste and see how gracious the Lord is*," Anthem for four voices. By Humphrey J. Stark, Mus. Bac., Oxon.

Mr. Stark's Magnificat and Nunc Dimittis are written originally with orchestral accompaniment, but so few indications of the instrumentation are given in the organ arrangement that it is difficult to form any decided judgment as to the full effect of the work. This much, however, can safely be said, that the whole service is well written and full of spirit. The opening, after a short symphony, when the chorus enters in unison, with full harmony in the orchestra, is broad and effective. The modulations on the second and third pages are somewhat abrupt, and will require careful singing on the part of the chorus. A short quartett, "And His mercy is on them that fear Him," leads to a good point at the words "He hath shewed strength." The symphony introducing the "Glory" seems to have been suggested by a passage in the finale of Mendelssohn's first Organ Sonata; but the chorus itself is very good, especially the fugued "As it was in the beginning." The "Nunc Dimittis" is very short, almost disproportionally so; but this will probably be rather a recommendation than otherwise, as regards its performance. It is very good, but requires no detailed notice. The "Glory" is an abridgment of that in the Magnificat.

The Anthem "O taste and see," though not likely to make us forget Sir John Goss's charming setting of the same words, is very pleasing and melodious. Apart from all comparisons, we like it much, and can heartily recommend it. Excepting the very clever enharmonic modulations on the sixth and seventh pages, it will be found by no means difficult to sing.

Augener and Co.

Six celebrated Toccatas, for the Pianoforte; Composed by Muzio Clementi, Francesco Pollini, George Onslow, Carl Czerny, Carl Mayer, and Robert Schumann. Revised and the fingering supplemented by E. Pauer.

Herr Pauer has done good service by bringing these Toccatas to the notice of teachers who desire that their pupils shall cultivate both a good touch and a classical taste. No. 1, by Clementi, will be found extremely useful for the practice of double notes, passages in thirds and sixths for the right hand abounding throughout. As a piece of music it may be said to be somewhat dry, but as a study it is everything that can be desired. Little is known of Pollini; but so great an authority as Liszt has declared that in some of his pianoforte works he has foreshadowed the effects of Thalberg; and we have ourselves seen a composition of his written in three lines, a principle we know to have been adopted by his more popular successor. The Toccata before us is melodious in the extreme, and so carefully written as to give the impression of its having been designed for the first movement of a Sonata. It would be well for students to make themselves acquainted with some of the works of this neglected composer. Onslow's Toccata may also be recommended as a good study for passage-playing in both hands; and Czerny's has all the effect of a well-considered exercise for double notes. There is no particular reason why Carl Mayer's graceful piece should be termed a "Toccata;" but as he has called it so, we are bound to accept his title. Like all the works of this composer, it is extremely melodious, and will be certain to please a mixed audience; but, considered merely as a study, it may be practised with advantage, especially for rapidly-reiterated notes. We have copied the general title-page of these Toccatas, on which a sixth one, by Schumann, is mentioned, but this has not reached us, and may perhaps not yet be published.

B. Williams.

Stepping Stones to the Staff Notation. By Francis T. Brooks.

We fail to see any special reason why a new Treatise on the Staff notation should be published, a fact which we think even Mr. Brooks would admit were he to glance at the number of such works which accumulate upon our reviewing shelves during a twelvemonth. We are inclined, too, to doubt whether in the multiplication of "Methods" there is not a danger of students becoming mystified as to the relative merits of the "absolute" and "relative" merits of notations, because in many of these, instead of boldly teaching the one or the other as the truth, we see a tendency to use as much as is convenient of both. In the book before us, for instance, we find the syllables *Soh* and

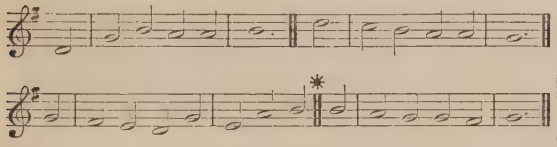
Te representing the fifth and seventh of the scale, without a word of their having been borrowed from the modern disciples of the "relative" school. Again, on page 7 *dohs* are to be found in all parts of the staff, and the scales always appear without sharps and flats; but afterwards the signatures are given as in the established notation. We cannot but consider this as a confusion of systems, for certainly a pupil should be taught at first either to consider that *Doh* always appears in the same place, as in the Sol-fa notation; that it varies, although the sharps or flats necessary in the scale are supplied *mentally*, as in other methods we have seen; or that it always expresses the note C, and that every scale must be separately studied, as in the system so long taught by Mr. Hullah and his followers. To dispose at once of any objections we have to Mr. Brooks's little Manual, we may say that it is in our opinion much easier to remember that keys with sharps rise by fifths and with flats by fourths, than to recollect the sentence "Greedy drones are ever bees' foes," the first letter of each word giving us the key-note for the sharp keys, and to read it backwards for the flat keys. In the "Musical Dictionary" we can scarcely believe that the example given of an *appoggiatura* is what was intended by the author: it appears as a crotchet (which may be an error), but in any case it is much more like an *acciaccatura* than an *appoggiatura*. What, too, can be meant by the *acciaccatura* being "a semitone below the principal note?" Surely it is as often a whole tone above it? The explanations of Time, Accent, and other elementary points may be commended; but the selection of little pieces for beginners will be found the most important feature in the book; most of these, both in the words and music, are well considered, and will no doubt prove highly useful in class teaching.

ORIGINAL CORRESPONDENCE.

DOUBLE BARS IN HYMN TUNES.

TO THE EDITOR OF THE MUSICAL TIMES.

SIR,—I shall be greatly obliged if you will, in your next "Answers to Correspondents," give your valuable corroboration of what I believe to be the correct rendering of hymn tunes. Take, for instance, the following S.M.:—



I play at a church where they have always made a pause at every double bar—that is to say, at bar marked * they have always sung the previous B as long as the *dotted notes* at the other double bars. Now, I've been endeavouring, in this and other cases, to teach the choir to keep the strict time as written. I have, of course, many opponents, and your powerful opinion will greatly assist me in reforming what I think to be bad, as in many cases in C.M. and S.M. hymns the words do not admit of a pause between the third and fourth lines.

EXAMPLE:—

"Dear name the rock on which I build,
My shield and hiding-place;
My never-failing treasury filled
With boundless stores of grace."

I am, Sir, yours obediently,
Brighton. ORGANO.

[We quite agree with our correspondent that in the tune he has quoted no pause should be made at the end of the third line. We should, however, rest our opinion on musical reasons. If a pause is made, the regular four-bar rhythm of the music is disturbed.—ED. *Musical Times.*]

THE STEINWAY PIANOFORTES.

TO THE EDITOR OF THE MUSICAL TIMES.

SIR,—The remarks in your current issue respecting my advertisement of the Steinway Pianofortes are founded on a misapprehension, arising, no doubt, from the fact that the writer had an imperfect copy of it before him. The advertisement in question was not only written, but was also signed by me; and as I have not the honour to be an American, it is obvious that, whatever may be its merit or demerit, it cannot appropriately be cited as an example of "American laudation of their own wares."

With respect to the momentous question as to whether Messrs. Moore and Burgess, and the other gentlemen who write the "new and lovely songs," should or should not send them "for review," I am not qualified to offer an opinion, but, as regards the Steinway Pianofortes, if your correspondent believes that he can add anything to the *dicta* of Professor Helmholtz, and the other scientific and musical authorities to whose opinions on the subject I referred in the same advertisement, I shall be very happy to afford him every facility for so doing by allowing him to examine the instruments.

I am, Sir, yours obediently,
W. M. T. MAXWELL, LL.B.

28, Baker St., Portman Sq., London, W.,
September, 1876.

[As Mr. Maxwell informs us that the advertisement we quoted was "not only written," but "signed," by him, he has effectually secured the copyright of it; and we hasten, therefore, to correct our assertion that it is a specimen of "American laudation of their own wares."—ED. *Musical Times.*]

THE COMMUNION OFFICE.

TO THE EDITOR OF THE MUSICAL TIMES.

SIR,—It appears desirable that composers should make a complete book for this office while they are about it, and provide a Benedictus and Agnus, and also add to the Sanctus "Hosanna in the highest," to be used where or when required. Some music for this office is tolerably complete, for instance, Missa de Angelis, Missa Regia, Missa in duplicibus, Cobb, Agutter, Woodward in A and E flat, Hoyte, Fleetwood Sheppard, Redhead, W. H. Monk, and others, but similar works by Dr. Stainer, Barnby, Armes, Dykes, Hayne, &c., are deficient in this particular, and therefore either cannot be adopted, or the Benedictus and Agnus from other books used instead. Allow me to suggest the advisability of the various composers publishing Benedictus, Agnus, and also Pater Noster if they please, to agree in style and manner with their existing works—it will prove a great boon to many choirmasters, and save them much difficulty and trouble.—I am, Sir, yours, &c.,

Beckenham, S.E., Oct. 23, 1876. J. S. HODGE.

TO CORRESPONDENTS.

*** *Notices of concerts, and other information supplied by our friends in the country, must be forwarded as early as possible after the occurrence; otherwise they cannot be inserted. Our correspondents must specifically denote the date of each concert, for without such date no notice can be taken of the performance.*

Our correspondents will greatly oblige by writing all names as clearly as possible, as we cannot be responsible for any mistakes that may occur.

Correspondents are informed that their names and addresses must accompany all communications.

We cannot undertake to return offered contributions; the authors, therefore, will do well to retain copies.

Notice is sent to all Subscribers whose payment (in advance) is exhausted. The paper will be discontinued where the Subscription is not renewed. We again remind those who are disappointed in obtaining back numbers that, although the music pages are always stereotyped, only a sufficient quantity of the rest of the paper is printed to supply the current sale.

J. R. MADDOCKS.—*The mezzo-soprano has a somewhat lower register than the soprano; but the difference is more in the* quality *of the voice than the compass. Madame Trebelli-Bettini is usually termed a contralto.*

HAROLD WEISNER.—*We are not aware of any competitive examinations except those mentioned by our correspondent.*

BRIEF SUMMARY OF COUNTRY NEWS.

We do not hold ourselves responsible for any opinions expressed in this Summary, as all the notices are either collated from the local papers, or supplied to us by occasional correspondents.

Ashford, Kent.—A Concert was given in the Corn Exchange on Friday evening, 29th September, which was attended by a large and fashionable company. Signor Randegger conducted, and accompanied the vocal music. The programme was sustained by Miss Robertson (soprano), Miss F. Robertson (mezzo-soprano), Mr. Sauvage (tenor), Mr. Gordon Gooch (bass), and Mons. Albert (violoncello). Miss Robertson was enthusiastically received in each of her selections, and Miss F. Robertson was also very successful, especially in the ever popular "Berceuse" of Gounod, to which M. Albert played the violoncello obbligato. Mr. James Sauvage made a most favourable impression by his rendering of several ballads, and Mr. Gordon Gooch gained immense applause. The concerted music was exquisitely rendered. A great feature of the evening was the violoncello playing of Mons. Albert.

Birmingham.—An interesting and highly-successful complimentary Concert was given in the Town Hall on the 9th ult. to Mr. T. G. Locker, the well-known local teacher of class-singing, by a number of his present and former pupils and friends, in acknowledgment of his excellent personal qualities, and of the valuable services rendered by him to the cause of musical art. The principal artists were Miss Emma Beasley, Mr. J. H. Pearson, Mr. W. Pountney, and Mr. J. L. Wadmore (vocalists), Mr. T. M. Abbott (violinist), Mr. J. Stimpson (organist), and Mr. Spivey (pianist). Mr. Locker conducted. The first part of the concert was devoted entirely to sacred music, and the second, which was secular, included Mr. Anderton's Cantata, *The Wreck of the Hesperus*. The choruses were well sung by a choir numbering 200 voices.

Blackpool.—An Organ Recital and Sacred Concert was given in the Congregational Church, Victoria-street, on the 25th September. W. H. Jude, Esq., conductor of the Liverpool Sacred Harmonic Society, presided at the organ, recently erected in the church, and the vocalists were Miss Holt, of Rawtenstall, winner of the first prize at the Manchester competition, 1875; Thomas Stanton, Esq., of Blackpool, and William Lister, Esq., of Blackpool. The programme was well selected and admirably performed.

Brisbane.—The Musical Society gave a Concert at the School of Arts on the 10th July. The work chosen was Haydn's *Seasons*, which was effectively rendered, the band and chorus being especially good. On the 10th of July Mrs. Wilkie gave her farewell Concert, assisted by members of the Musical Union. A selection from the *Seasons* formed the second part of the programme. Mrs. Wilkie received enthusiastic applause for her singing "There was a Squire," which was encored. The choruses were admirably sung throughout, and the band, though suffering from diminished numbers, was fairly efficient. The second part consisted entirely of the *Merrie Men of Sherwood*. Mr. R. T. Jefferies, as conductor, and Madame Mallalieu, as pianist, gave, as usual, perfect satisfaction.

Buxton.—We hear that Mr. Julian Adams is actively engaged in organising a Grand Instrumental Concert on the evening of Saturday the 4th inst., that being the termination of his three years' engagement with the Company. So satisfied, however, have the Directors been with the manner in which he has worked for and with them, that they have re-engaged him for another term of three years.

Dunham Massey, Cheshire.—The annual special Harvest Thanksgiving Services were held at St. Mark's Church on the 8th ult., the church being most tastefully adorned with corn, fruit, flowers, &c. There was full choral evening services. The Psalms for the day were chanted to Robinson in E flat, and Barnby in E flat; the Magnificat to Dr. Wainwright in A; the Nunc dimittis to Dr. Blow in E minor. The anthem selected for the occasion was by Sir G. J. Elvey, "O give thanks," which was rendered in a highly satisfactory manner. The hymns, "Praise, O praise our heavenly king" and "Lord of the harvest," were from "The Hymnal," and in addition to these were sung "Come, ye thankful people, come" and the ever popular German Harvest hymn, "Wir Pflugen den Felder" ("We plough the fields"). Tallis's responses with the Ely confession were given with good effect. The congregation joined in the chants and hymns, and the singing of the choir reflected much credit on the choirmaster and organist, Mr. C. T. Bowland, who ably presided at the organ.

Honley, near Huddersfield.—Sunday, the 1st ult., was observed at St. Mary's Church as a day of special thanksgiving for the harvest. The services were in every way appropriate to the occasion, and the choir was considerably augmented. The anthem was "I will give thanks," J. Barnby. The proper Psalm was the 107th, sung to two single chants (Woodward in B flat and Aylward in B flat). The Magnificat was sung to an arrangement of the first Parisian Tone, the Nunc dimittis to Hine in G. The hymn tunes were 223 and 224, in "Hymns Ancient and Modern." The accompaniments were played by Mr. J. C. Beaumont, his voluntaries being "Andante in D" (Smart), "Andante from Mozart's Ninth Symphony," and "War March" from *Athalie*, all of which were performed in a masterly manner. Collections were made on behalf of the Church Pastoral Aid Society.

Isleworth, Middlesex.—A Harvest Thanksgiving Service took place on the 1st ult. at Spring Grove Church, which was noteworthy for the excellence of the musical arrangements. Several members of the choirs of St. Paul's Cathedral and of the Chapel Royal, St. James's, contributed their services, and the following selection of music was performed: "He counteth all your sorrows" (*Hymn of Praise*), admirably sung by Mr. Kenningham, of St. Paul's Cathedral; "God is a Spirit" and "Come, O Israel," both from the *Woman of Samaria;* and Sir John Goss's anthem "Praise the Lord, O my soul." The Vicar of the Parish, the Rev. E. V. Hall, presided at the organ, and played, as a concluding Voluntary, the March from Sir F. Ouseley's Oratorio *St. Polycarp*.

Laurencekirk.—The Musical Association gave its first Concert for the season in the St. Laurence Hall, on Friday the 13th ult. The first part was sacred, and comprised selections from Handel, Haydn, Mendelssohn, and Sullivan, the chorus numbering about 50 voices, singing with fine effect Sullivan's "Say, watchman, what of the night?" Handel's "O Father" (*Judas Maccabeus*), and the "Hallelujah" Chorus from the *Messiah*. The second part was secular, and consisted of songs, part-songs, and choruses by well-known composers, all of which were well executed by the various performers, members of the Society. The accompaniments were played by Mr. W. H. Richmond, organist of the Cathedral, Dundee, who also contributed to the first part the Overture to Handel's *Occasional Oratorio*, and to the second, Archer's "Sans souci." Mr. Davidson, of Stonehaven, acted as conductor.

Leeds.—The Festival Committee have frequently drawn the attention of the Corporate Property Committee to the serious defects of the Town Hall orchestra, and the following are the plans now under consideration for a reconstruction of the orchestra before the Triennial Festival of 1877. The front to be lowered from seven feet to five feet, and the space on either side, from the hall side doors to the present orchestra, filled up with the new structure. The stages usually occupied by the violoncello and double bass players to be widened; and the ascent to the top of the orchestra to be several inches less steep on every stage or stair than now. The wide side steps leading from the hall to the orchestra to be done away with, and the entrance to the orchestra for the principal performers to be by a flight of steps leading from the Great George-street door directly on to the platform of the orchestra. These alterations will give extra accommodation to 150 performers; and the cost is estimated not to exceed £350.——The first of the series of Saturday Evening Concerts at the Town Hall, on the 14th ult., was well attended and highly successful. In addition to the Madrigal and Motett Society, Madame Liebhart, Mdlle. Bertha Brousil (violin), and Miss Emmeline Kennedy appeared, and elicited well-deserved applause, Mdlle. Brousil's performance, especially, producing a marked impression upon the audience. Dr. Spark conducted, and Mr. John Shaw was assistant accompanist at the pianoforte.

Lindley, Huddersfield.—A "Presentation Concert" was given by the Lindley Choral Society, on the 5th ult., in the Mechanics' Hall, which was crowded by the musical friends and admirers of Mr. Jonathan Crosland, of Lindley, a well-known local musician. The principal vocalists were Mrs. Crosland, Mrs. Barras (Huddersfield), Mrs. Rhodes, Miss Holroyd, Mr. Woodhouse, and Mr. Earnshaw (Lindley). Selections from Handel's *Judas Maccabæus*, and some compositions of Mr. Crosland, were well rendered. At the close of the "Hallelujah" chorus, Mr. Wm. Hirst came forward, and, in a few appropriate words, presented Mr. Crosland with an excellent portrait of himself, painted in oil by Mr. V. Hatch, bearing the following inscription: "Presented to Mr. Jonathan Crosland, by the members and friends of the Lindley Choral Society, in recognition of his valuable services as conductor for thirty years. October 5th, 1876." Mr. Crosland briefly returned thanks.

Liverpool.—A most successful opera and ballad concert was given at St. George's Hall on the 5th ult. by the principal members of the Imperial Italian Opera Company. Signor Vizzani, Signor Sterbini, Madame Laville Ferminet, Mdlle. Emma Howson, and Madame Demeric-Lablache were the vocalists, and Madame Grey gave a performance on the harp. The pianists were Mr. W. H. Jude and Mr. Nelson.——At the second subscription Concert of the Philharmonic Society on the 24th ult., Gade's *Crusaders* was the principal item in the programme. The soloists were Madame Trebelli (who sang the part at the Birmingham Festival), Mr. W. H. Cummings, and Mr. J. R. Alsop. The choruses were well rendered, and the band, under the direction of Sir Julius Benedict, gave full effect to the instrumentation. The success of the Cantata was undoubted. The second part of the Concert included Schumann's Symphony in B flat, Weber's "Ruler of the spirits" Overture, and several solos by the above-named principals.

Loughborough.—Mr. George Adcock's Concert took place at the Town Hall on the 26th September. The principals were Miss Agnes Larkcom, R.A.M., Madame Varley Liebe (solo violin), Mr. Nelson Varley, and Mr. J. H. Twinn (solo harp). The concert was in every respect highly successful.

Plymouth.—On Wednesday, the 25th ult., the Vocal Association commenced its tenth season with a "Handel Night," the programme being entirely devoted to selections from the works of the great master. The first part consisted of solos and choruses from *Saul, Theodora, Belshazzar, Deborah, Jephtha*, &c., commencing with the overture to *Esther*, and concluding with the *Coronation Anthem*. The second part was secular, and comprised selections from *Alexander's Feast, L'Allegro, Ode on St. Cecilia's Day*, &c. Miss Ellen Horne in "Angels ever bright" and "Oh had I Jubal's lyre," Miss Butterworth in "Cangio d'aspetto" (*Admeto*) and "Lascia chio pianga" (*Rinaldo*), Mr. Henry Guy in "Deeper and deeper still" and "Waft her, angels," and Mr. J. L. Wadmore in "Tears such as tender fathers shed" and "Nasce il bosco," gave great satisfaction. The choruses were well rendered, the *Coronation Anthem* eliciting much applause, and the orchestra was thoroughly efficient. Mr. F. N. Löhr conducted, Mr. J. Pardew was leader, and Mr. A. Faull, organist.

Salisbury.—Mr. T. Herbert Spinney, F.C.O., gave a Pianoforte Recital at Hamilton Hall, on the 9th ult., when he was ably assisted by Miss Jessie Royd, vocalist, Mr. Charles Fletcher, solo violinist, and Mr. John T. Wells, solo flautist. The programme was well selected and admirably rendered; Bishop's "Lo here the gentle lark" (flute obbligato, Mr. Wells) being encored.

Sheffield.—The first of Mr. Peck's Saturday Concerts took place in the smaller Banqueting Room at the Cutlers' Hall on the 7th ult. Madame Thaddeus Wells was the vocalist, and Mr. Henry Nicholson the solo flautist, both contributing very materially to the success of the concert. An important item in the programme was Beet-

hoven's Sonata (Op. 12) for violin and pianoforte, which was performed by Mr. Peck and Mr. J. W. Phillips. Two overtures—"La Dame Blanche" (Boieldieu) and "Le Pré aux Clercs" (Herold)—were effectively played by the orchestra. An Evening Concert, under the same management, was also given at the Cutlers' Hall. Miss Barton was the vocalist. Mr. Whitehead contributed a violoncello solo, and Mr. Phillips joined with Mr. Peck in one of Beethoven's Sonatas. Some good glee-singing was also given.——On Monday, the 16th ult., Miss Clara M. Linley gave a Concert at the Albert Hall. The pianoforte playing of Miss Linley was, doubtless, the chief item of interest, her most important pieces being Sterndale Bennett's "Maid of Orleans" Sonata, and Liszt's "Rhapsodie Hongroise," both of which were encored. Mr. John Peck (violin) rendered valuable assistance, especially in the duet with Miss Linley, "Guillaume Tell," by De Beriot and Osborne, the finale of which was redemanded, and Mr. J. Wainwright was highly successful in his performance on the English concertina. Madame Thaddeus Wells and Mr. Laxton were the vocalists. The band of the 15th regiment, under Mr. Murdoh, played several selections with much effect.

Stafford.—Mr. E. W. Taylor, organist and choirmaster of St. Thomas's Church, gave a most successful Concert in the Shire Hall, on Monday evening, the 2nd ult., when the following eminent artists were engaged: Madame Lemmens-Sherrington, Miss Jessie Jones, Madame Patey, Mr. Hollins and Mr. Patey, vocalists, and Herr Theodor Frantzen, solo pianist. An excellent programme was provided, and rendered in a most satisfactory manner.

Southampton.—Mr. J. Ridgway has given two Pianoforte Recitals during the past month at Hartley Hall, at which he played selections from the works of Bach, Beethoven, Mozart, Mendelssohn, Schumann, Dussek, Chopin, Liszt, Sterndale Bennett, &c. The vocalists have been Miss Amy Aylward and Miss Dones, and Miss Ridgway acted as accompanist.

Southend.—A Concert was given at the Public Hall, on the 9th ult., by Miss Goodman, assisted by Miss Annie Butterworth, Mr. Stedman, Mr. Thurley Beale, and Mr. Osborne Williams. Miss Goodman's singing of "O mio Fernando" shewed her to be possessed of capabilities which, united to an excellent voice, should, with study, enable her to take a good position. Miss Annie Butterworth gave an artistic rendering of Smart's "Lady of the Lea." Mr. Stedman and Mr. Thurley Beale sang with their accustomed success, and Mr. Osborne Williams played two pianoforte solos much to the satisfaction of the numerous audience.

Wallingford.—The organ lately erected in St. Leonard's Church was successfully opened on the 26th Sept., on which day the Harvest Festival was also observed. The new instrument, built by Messrs. Ginns Brothers, of Merton, Surrey, has been pronounced highly satisfactory by the most competent judges, and its quality was effectively displayed by Dr. Sloman and Mr. A. Eyre, R.A.M., who presided respectively at the morning and evening services.

Weybridge.—The Harvest Festival Service took place on Thursday evening, the 28th Sept., at St. James's Church, which was beautifully decorated with corn, flowers, ferns and fruit, &c. Evensong commenced at eight o'clock, and the following music was performed: Processional Hymn, "We plough the fields;" Ely Confession and Tallis's Responses, Proper Psalms to Chants by Sir G. Elvey, Magnificat and Nunc dimittis to Wesley in F; Anthem, "O give thanks" (Sir J. Goss); Hymn before Sermon, "Come, ye thankful people;" after Sermon, "The sower went forth sowing;" Recessional, "Hark! hark my soul!" The music was well sung by the surpliced choir, numbering over 40 voices, assisted by about 30 ladies. The Rev. W. Money intoned the service, and the Rector (the Rev. E. Rose) preached an eloquent sermon. After the service Mr. Brooke (the organist and choirmaster) played a selection from the works of Handel, Beethoven, and Bach. The congregation numbered 1,100, and the offertory, for the sufferers in Bulgaria, amounted to over £50.

Wokingham.—The Harvest Thanksgiving was held in S. Paul's Church on Sept. 28th. At the choral service in the evening the choir of S. Paul's was assisted by that of All Saints'. The anthem was "The Lord hath done great things," by H. Smart. The church was, as usual, decorated by the ladies of the parish.

Organ Appointments.—Mr. Arthur Godfray, Organist and Choirmaster to the Parish Church, Wokingham.——Mr. G. Ernest Lake, to S. George's School, Brampton, Huntingdon, and Organist and Choirmaster to the Chapel.——Mr. Walter J. Baddeley, to Christ Church, South Hackney.——Mr. Edward Blind, Organist and Choirmaster to the Parish Church and Holy Trinity Church, Cirencester.——Mr. Sydney G. R. Coles, F.C.O., Organist and Choirmaster to the Parish Church, Beckenham, Kent.——Mr. A. W. W. Vorne-Palmer, to the Parish Church, Leek.——Mr. F. Marchant, to the Wesleyan Chapel, Sutherland Gardens, Paddington.——Mr. C. Drinkwater, R.A.M., to St. Mary's-in-the-Castle, Hastings.

Choir Appointments.—Mr. Prenton, principal solo bass, to St. Thomas's, Regent-street.——Mr. Charles E. Tinney, bass, to the Foundling.

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DURING THE LAST MONTH.

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IMPORTANT ANNOUNCEMENT.

THE MUSICAL TIMES

AND SINGING-CLASS CIRCULAR.

EDITED BY H. C. LUNN.

PUBLISHED ON THE FIRST OF EVERY MONTH.

The Proprietors have the honour to announce that, in consequence of the continually increasing demands upon the space hitherto available in the "MUSICAL TIMES," they have decided that, on and after the 1st JANUARY 1877, this Journal shall be ENLARGED to 48 Pages. With the increase of size, several additions will be made to the permanent staff of the Paper; and not only will more space be devoted to leading articles from the ablest writers, but even greater attention will be given to the Reviewing department, which will include notices of important works published abroad. A feature of special interest will be added to the Paper in the shape of short notes relative to current musical events, and a record will be given of the principal Foreign news. Greater attention will also be paid to noticing performances of an important and interesting character.

The Price of the Journal will be raised from 2d. to 3d., the Annual Subscription being 4s., including postage; but although the musical composition published in each number may frequently exceed four pages, this, when purchased separately, will be sold, as before, at 1½d.

THE MUSICAL TIMES
AND SINGING-CLASS CIRCULAR.
DECEMBER 1, 1876.

A HAYDN MEMORIAL.

(From the *Neue Zeitschrift für Musik.*)

Among the impressions received in the days of our youth, who does not remember with pleasure—provided a sense of reverence for our great tone-poets to have been early instilled into the mind—the keen enjoyment derived from the first acquaintance with the life of a Haydn, a Mozart, or a Beethoven? In this respect we were then much indebted to the Holle edition of these three classics, which included a biographical sketch of each of the three masters by way of appendix to their respective compositions. However much the outward appearance of these publications, both in style of print and quality of paper, might have left to be desired, the contents were eagerly devoured by us, and pleased us all the more if amply interspersed with little anecdotes, minor incidences, etc. Although far from being models of biography, according to our modern notions, these sketches were, nevertheless, valuable to us at that time, inasmuch as they undertook, with pleasing eloquence, to direct our attention to these three "stars of the first magnitude in the musical heaven"—a phrase which, much worn as it now appears, was wont to fill our youthful minds with awe.

Years of riper development brought with them the exercise, on our part, of a clearer and more critical judgment. If, in the light of this, those first biographies began to look somewhat primitive and out of date, still less could we be satisfied with the so-called Artist-Biographies of a Heribert Rau which had been, injudiciously enough, recommended to us by a friend as likely to gratify our thirst for information on the subject. The literary fireworks with which this author delights to surround his heroes, Mozart and Beethoven, dazzled our eyes but for a short time, to be soon recognised as mere tricks of the romance writer. It was then, at last, we were reminded of better guides on our path—in search of Mozart we found Otto Jahn; in search of Beethoven, Marx. Under such direction, how soon was our enthusiasm kindled; how eager we grew to study their works; what new aspects opened up before our view! Then, for the first time, the truth became revealed to us, that by the side of universal and literary history there is also an art history, and that it requires at least as much to understand a Beethoven or a Mozart as it does to appreciate a Goethe or to fathom the character of a Wallenstein. Mozart and Beethoven having in these literary works found the only representations worthy of their genius, that of Haydn alone was still wanting in order to complete, in biographical literature also, the great trio which, in the enumeration of German Grand-masters of musical art, we instinctively name in one breath. It is therefore with particular gratification that we hail the appearance of a "Joseph Haydn," by C. F. Pohl, of Vienna (published by Sacco's Nachfolger, at Berlin), a work which, in reference to the two others mentioned above, would seem to be entitled to the claim, in Schiller's words—

"Ich sei, gewährt mir die Bitte,
In eurem Bunde der Dritte!"

In his new work C. F. Pohl has not only rendered a great service to the memory of Haydn; he has also commenced to fill up a gap so long keenly felt by all. And unless the succeeding volumes—whose appearance is promised at intervals not too far apart—should fall short of the certainly high-strained expectations which this first instalment has raised, he will have created a work which will do honour to the German name, and be one more lasting example of German thoroughness and patient yet enthusiastic research. To many an idle prattler in art matters, it is true, the name of Haydn may call to mind little more than the "good old Papa," with his bob-tail wig, whose music will at best provoke only a pitiful smile or doubtful shrug of the shoulders. To them, Pohl's task may appear a superfluous one, and it will possibly be a matter of surprise to them that anyone should have been found ready to bestow so much labour and zeal upon the representative of a period in art long since surmounted. Fortunately, however, there is another portion of the public who, if only out of mere gratitude, take the liveliest interest in anything connected with Haydn, and long for an exhaustive picture of his life. For was it not he who, as Herr Pohl aptly remarks, formed the connecting link between our great musical heroes of the last century; who took his first youthful steps into fame just at the time when the career of Sebastian Bach had come to a close; who experienced under his very eyes the first reforms of Gluck, his triumphs and decease, after glorious achievements? Again, was not the entire life of Mozart—with whom he had formed the closest friendship—enacted before him, passing away like a wondrous dream; and was it not still reserved for him to witness the glowing sunrise of a new day in Beethoven, whose precursor in many respects he had

himself been? But even supposing all these associations of Haydn's with the musical way-makers of the past century to have never existed—if, indeed, such a man as Haydn had never been, living merely in the imagination of his portrayer—the work now before us would still justly claim our admiration, inasmuch as it affords an example of how to proceed in order to make the personality of a man become a reality to the reader, and of the minute care required in studying countless minor circumstances which may, in some manner, have influenced the life in question. To write a genuine artist-biography is, in truth, a most difficult task, provided the author does not place himself on a level with the compilers of many-volumed "art-novels," wherein the writers' imagination claims full elbow-room, and positive truth is pushed into a corner. Among such authors, however, who, possessing the necessary scientific knowledge of their subject, approach it with earnestness of purpose and in full consciousness of the responsibility of their undertaking, different ways have been adopted by which to reach the desired goal. Some aim chiefly at the realisation of a complete picture of the artist's *outward* life and experience; and in this respect all our admiration is due to the glittering, fresh-coloured picture of the life of C. M. von Weber, from the pen of his son. Others again lay more stress upon the *inner* life, following the artist into the mysterious working of his genius, while only the leading features of his outward career are touched upon; and in this form of biography Marx unquestionably manifests his mastery. There can be no doubt, however, that the best and most reliable method—because at the same time the most exhaustive and thoroughgoing—would be that which succeeded in combining the advantages of both modes of procedure; which united to the keen eye of the historian a true artistic feeling, not merely showing us the man in the vicissitudes of his life, nor explaining to us what he was only from his works, but doing the one without leaving the other undone; in short, giving a clear conception of the *whole* personality. This was the plan adopted by Otto Jahn, in his masterly work on Mozart, and C. F. Pohl proves himself, in his "Haydn," to be his worthy pupil and follower. Jahn himself, at whose instance Herr Pohl had undertaken the task, knew, no doubt, well that the latter would be peculiarly fitted to carry it out. He had already given ample proof of this in his valuable monography, entitled "Mozart and Haydn in London," and, moreover, the writer's residence in Vienna, his official position there of archivist, seemed to point to him as the future biographer of the great master. The model after which Pohl appears to be constructing his work is one highly to be approved of. If his aim is to represent the life and doings of Haydn in such a manner as to enlist for it the sympathies and attention of even a non-musical public; if he is convinced that his place is to deal not with Haydn alone, but with the whole period in which he lived, so far as it affected his artistic development, as well as with the local and personal circumstances in which he moved; he will have all those on his side whose good opinion is worth having, and who will anticipate the best results from the practical execution of so excellent a plan.

In carrying on the "chronicle" of events, forming a contiguous chain of all the more important moments in his hero's life, our author gains, at the proper time and place, a rallying point, from whence he may indulge a view upon much that is interesting in the general history, social and artistic, of Vienna, without straying too far from his primary object. For did not Haydn cling to Vienna like the child to the bosom of its mother? Was there not a constant friendly intercourse between the two, sufficient to justify the conclusion that anything which, in matters of art or public life, affected the ancient Kaiserstadt, would not be passed by unnoticed by the other? He who, in this part of the book, would be inclined to see a mere freak of the librarian, a passion for stirring up the dust of some questionable antiquities, would do wrong to the author, and at the same time overlook the gain thus accruing, not only to musical but to general culture, in the elucidation of facts concerning the social history of the time. It is scarcely necessary to remark, considering the well-known conscientiousness of Pohl and his habits of librarian, that he has made full use of the printed material relating to Haydn, omitting not a single literary source which might in any way further his object; a glance at the text and the numerous accompanying notes will at once dissipate any lingering doubts on this point. The collecting of an abundance of facts is, however, one thing, and the correct interpretation of their value and bearings is another. By the aid of a careful combination and blending of such facts, the biographer is enabled to set right wrongly formed conclusions, to admit a ray of light into much that hitherto had been doubtful or obscure. While admiring, therefore, the scrutiny exercised by Pohl in examining literary landmarks, and testing their validity as evidence, we must fairly be amazed at the zeal manifested by him in the discovery of fresh sources and in their due application. On pages 16 and 17 of the preface, all the ways and means are enumerated by which he has obtained this end, branching out into a general expression of the author's sense of obligation to all those persons, private and official, who had in one way or another rendered assistance to him. We venture to assert that, speaking *en gros*, no keeper of archives is to be found, in Austria or Germany, to whom minute questions concerning Haydn have not been addressed; no music-cultivating Austrian monastery can be named in whose libraries Pohl has not, directly or indirectly, instituted inquiries after original manuscripts of his hero, not unfrequently crowned by success; no collector of autographs, the fortunate possessor of Haydn treasures, has succeeded in hiding such relics, however jealously guarded, from the searching eye of the determined discoverer. In addition to this, the confidence with which Prince Nicholas Esterhazy, of Galantha, honoured the biographer was, unquestionably, a matter of the greatest advantage to him in the furtherance of his undertaking. Considering the significance of this truly noble family for Haydn and for art in general, it was a matter of paramount necessity to look upon the archives of Eisenstadt as the primary source of many authentic documents. Although these family records had been hitherto closed against all inspection, the descendant of the great Mœcenas of artists has now thrown open the doors to the Haydn biographer, in every way facilitating his inquiry. Herr Pohl has been amply rewarded in his search there by many an agreeable surprise, and resting upon such reliable, precious material, he wrote the present first volume. Favouring the positive element throughout, he yet manages to steer clear of all pedantic dryness. The author's poetic and sympathetic nature reveals itself in more than one instance, and in those cases where, in spite of minute investigation, positive proof for certain phases in Haydn's life had not been forthcoming, he allows some scope to imagination, without,

however, losing himself in the region of the impossible or the improbable. Herr Pohl does well to attach no mean importance to the influence exercised upon the development of Haydn's mental disposition by the scenes of nature surrounding him. Foolish though it would be to maintain, with certainty, the action, in an equally strong degree, of the beauties of nature upon all men, yet there can be no doubt that, given a susceptible, open-eyed mind like Haydn's, a counteraction upon the individual would be extremely probable, thus justifying the conclusion that, surrounded by wild rugged scenery, the composer of the "Creation" would not have become that which a mild, graceful, smiling country had designated him to be by anticipation.

The portion of the work which has so far been published represents Book I. of the first volume, and is divided into seven chapters. In the first of these Herr Pohl makes us acquainted with Haydn's ancestors, commencing with his great-grandfather; an introduction which, having a tragic historical event for its background, at once arrests our attention. In the second and third we have vivid pictures of Joseph's "childhood," spent under the parental roof at the little market-town of Rohrau, and of the "School at Hainburg." The fourth, headed "At the Chapelhouse in Vienna," describes the organisation of that institution, by which opportunity we also learn something of that, in many respects, remarkable man, the Dome-Capellmeister Reutter, while in a subdivision we are told all about Haydn as a "singing-boy." His industry, his teachers, several important court festivities, and, finally, the lad's expulsion from the Chapelhouse, are here dealt with. The fifth takes up the "Chronicle," the purport of which, its appropriateness in relation to the particular subject in view, we have already briefly pointed out. With the sixth chapter, entitled "Lehr und Wanderjahre," we enter upon the toilsome years of our hero's first experience in the school of life, that important period during which we find him labouring steadily for the development of his talents, and anon taking his first youthful flight into regions where he should, ere long, become a discoverer, viz., the stringed Quartett and the Symphony. In the seventh and last chapter, we see the young musician at Eisenstadt, duly installed in the orchestra of Prince Esterhazy in the capacity of second, and later on, after the death of the aged Werner, of sole Capellmeister. This first book, therefore, if we commence our reckoning with the great-grandfather, embraces the period lying between the years 1683 and 1765. The supplements, seven in number, contain matter of varied interest. The most valuable appears to be the autobiographical sketch of Joseph Haydn, and next in interest, the enumeration of all the important events in matters artistic enacted in Vienna during the years 1740-1766. The list of theoretical works, etc., found among Haydn's books after his death, merits attention in so far as it tends to show that genius even like his never disdains to learn of others, in order to obtain a ready command over faculties which otherwise might remain slumbering within. Glancing over the "Decree of Appointment" as Capellmeister, we are startled by the multitude of offices which a hundred years ago the conductor of a princely orchestra was expected to perform, and our admiration for the man who held that post increases when we consider that, far from groaning under the load of so many official duties, he, on the contrary, manifested an almost incredible creative activity, maintaining throughout a delightful serenity of mind, which pervades his works in the most refreshing manner, and which—to such a degree—is to be met with in no other artist. For the musical *addenda* the biographer deserves our especial gratitude. The *recitativo* extracted from the Symphony composed in 1761 comes upon us as a surprise, seeing that in no other of his numerous symphonic compositions he has made use of the instrumental *recitativo*, and we had hitherto looked upon Beethoven, in his "Ninth," as the innovator in this direction. The *Adagio* in E flat, selected from a Symphony in E of 1763, shows that charming simplicity, which seems to remind us of a § *Adagio* in one of his minor Sonatas in F. In the *Andante* from the Symphony in B, the *adagio* of which is written for the stringed quartett only, the composer assigns to the violoncello the office of supporting the melody throughout in the lower octave, an effect, which was much admired at the time, of which, however (not to the detriment of his music), he has afterwards but rarely availed himself. In an appendix, the biographer gives us the genealogical tree of the Haydn family, the difficulties surmounted in the compilation of which were infinitely more real than apparent. According to an intimation emanating from the publishers, three more volumes will follow this first one at moderate intervals, and are to be adorned respectively with portraits of the composer and a *fac-simile* of his handwriting. The cost of the complete work is estimated at about M 30 (£1 10s.), and considering the variety of interesting matter it offers, as well as the liberal style in which it is being published, the price certainly appears a moderate one.

In the compilation of the numerous lists of themes of Haydn's compositions from his earlier period, Herr Pohl's scrupulous and untiring care becomes again apparent; and although some few mistakes in the examples quoted have crept in here and there, they are of no great importance, and may be easily rectified by any musician.

(*To be continued.*)

CHURCH MUSIC AND THE EVANGELICAL PARTY.

A portion of our contemporary the *Rock*, of the 3rd ult., has been brought under our notice as containing some common sense. We trust that readers of that "church" paper will not be scandalised at the questionable form of our compliment; but the fact is, we assume, as a rule, that no periodical of a strictly party character ever does talk common sense; and we should have uttered an exactly similar expression of surprise had any of this rare commodity been discovered in the pages of the *Record*, *Church Review*, *Church Times*, *Church Herald*, or others. We do not for one moment mean to suggest that no intelligent person should ever read these or other "organs" of a like character; only, we believe it to be a fact that a sensible man reads them with a process of modification akin to that gone through by a boy when eating a too highly-peppered pie—with one hand he eliminates the superabundant pepper from those portions which the other hand is placing in his mouth. The Editor of the *Rock* no doubt foresaw that he was entering on an unusual and dangerous course in introducing common-sense views into his pages; wisely, therefore, has he turned over the whole responsibility of the remarks on Church Music to the shadowy entities Messrs. F. and S. and H. and other "few friends," brought, as he says, "round our desk for the purpose of expressing their views re-

specting it;" and he adds, "without binding ourselves to endorse any observations that may be offered by them, we at once proceed to let them speak for themselves." We feel that we ought to pause here for a moment to allow our readers to contemplate this touching scene of the paternal-minded Editor sitting at his desk surrounded by his intellectual and theological children, who at the lifting of his hand immediately hold converse, in very good grammar and with quite proper punctuation, on Church Music. The first speaker says, "This subject does not meet with the attention it deserves at the present crisis—at all events from the Evangelical section of the Church;" with this remark Mr. S. agrees, expressing regret that the Evangelical section has shown such indifference to the "revival of musical taste," and adds the important confession (for which, of course, the Editor is not responsible), "an idea seems to have got amongst us that good music must be associated with rank Popery or something very near akin to it," stating, too, that he has heard the introduction of Jackson's Te Deum on Easter Day stigmatised as "an advance towards Romanism." A third speaker here steps in and warns the others not to trouble themselves much about music because—"the Church of England is doomed." From the conversation so far we gather that there is at the present time a *crisis;* but whether that *crisis* is in the existence of the Evangelical party, or of the Church itself, or of Church Music, is not quite clear. However, we certainly do think that if the noble ship our "English Church," through bad High Church steering, *is* going to the bottom with the Evangelical section carefully stowed away below the hatches, it would be a gross waste of time and money on the part of that "section" to endeavour in the short period of existence before it to cultivate the art of music. But the musical talkers round the editorial desk of the *Rock* do not allow their keen insight into the yet unrolled future to blunt their intelligence as to present necessities. Mr. S. presently continues . . . "it is worthy of note that few professional musicians of any standing are to be found filling the position of organist at Evangelical churches." We beg to interrupt Mr. S. at this point in order to say emphatically that we do not believe this to be the case; but we at once give his reason for the statement: "this arises from the fact that whenever an organist seeks to improve the music of his church he is met by the parrot-like cry of 'thin end of the wedge;' and growing disgusted, he throws up his appointment and goes over to the High Church party, who are only too well pleased to make use of his abilities." If it be true that church musicians are subjected to such absurd criticism, we can only say that they shew remarkably good sense in shaking off all association with such narrow-minded interference; but true or not true, such a statement from such a source is of peculiar value, and we hope any of our readers who at any time have personal experience on this matter will remember that we keep a corner for correspondents. At this stage of the conversation a Mr. A. drops in, who, instead of appreciating the straightforwardness and self-respect of organists in thus emancipating themselves from party-spirit misrepresentation, with utterly bad logic, though with malicious ingenuity, sees in their action nothing but self-conceit. He says, "if organists *think so much of themselves* it is just possible we may have to give up the 'box of whistles' altogether," and urges a return to the west gallery bass-viol, clarionet, and bassoon—a suggestion which, if we had the annihilation of Evangelical influence at heart, we should heartily recommend that party to adopt immediately. This leads our conversational instructors on to the topic of boy-choristers *versus* female singers, in which it is asserted that "a number of boys may be drilled into fairly good singing machines, but that is about all that can be reasonably expected;" also that "their performances answer very well when *sound without sense* is required." It may be difficult to account for the strange fascination which hovers around the singing of a talented boy, but as to its existence we think few will disagree. On four occasions we have heard Mendelssohn's "Hear my Prayer" rendered by boys, by a different boy on each occasion, with an effect not even approached by the finest female singers in this country. It is not our business to account for this fact, but simply to state it. When, therefore, our talkers of the *Rock* say that the High Church party only uses boys because of "processions and surplices," it is hardly making a fair statement. The High Church party might at least retort by saying they excluded females on account of "pretty faces and flirtations." Yet, in truth, both remarks are unjust. Boys as singers are a great source of strength, but in many ways an irreparable source of weakness also; for while on the one hand they are amenable to discipline, and not entitled to the minute consideration due to women, on the other hand they can never attain to the proficiency required for a true rendering of the principal parts of our grandest oratorios; and, moreover, almost as soon as their musical education is tolerably complete, their physical growth robs the Church of their musical services for many years, perhaps for ever. The remainder of the conversation under notice is directed to the want of musical clergy and also of a good hymn-book—subjects on which we need not enlarge here. Yet we cannot consign our page of the *Rock* to the waste-paper basket without making some few remarks on its general tone. It may already have been said by our readers, Where is the "common sense" you complimented your conversation-text upon? You have hacked and hewed it to pieces. Our answer is, its common sense lies in the true picture which it gives of the Evangelical view of church music. There is a tone of wailing and lament throughout the whole article; and for what? Not a lament because God's glorious gift to man of Music has lost its proper place in Evangelical churches; not a lament that David's spirit-inspired songs for harp and voice are turned into a dual drone very similar to that between two bank-clerks checking a ledger; not a regret that the dark tints of the Passion are not brought more home to devout hearers by the masters of sound-pictures; not a lament that when the angel song of *gloria in excelsis* breaks upon the ear of thankful yet humble worshippers, no harp or viol, no pipe or string, is heard giving each word new wings. No, nothing of this sort causes regret; the real source of the wail is that the Evangelicals have allowed the High Church to get hold of an influential weapon which they might have used for their own purposes if they had only been acute enough to seize it. Hear what our friends of the *Rock* say:—

> . . . "We have missed a *grand opportunity* by our general indifference to the revival of musical taste.
>
> "It is important, and its importance is felt by a large portion of the community, so that our only choice lies

between the adoption of a *judicious course of action* or falling altogether into the background.

"Perhaps if our Evangelical friends had a little less literary and theological lumber stowed away in their minds, and could replace it by a certain amount of musical knowledge, the services would be all the more enjoyable because better directed and more hearty.

"Good practice meetings will never be obtained without we have something better to sing than we generally get.

. . . "The Evangelical party has no such collection of tunes" (as "Hymns Ancient and Modern") "to offer its friends, and hence they are *powerless to prevent the spread of Ritualistic teaching* in connection with the most congregational portion of our worship."

Enough has been quoted to shew the exact frame of mind of the speakers. But after all, the real cause of the leaning towards the High Church party, which, according to the *Rock*, is to be found among certain musicians, is not that they are snubbed by the one party or petted by the other: it lies far deeper. The true musician, like all those whose lives have been devoted to art, has had his appreciation of and love for the beautiful systematically sharpened by a long course of study. On the one hand, he finds that the Evangelicals, as in the *Rock* they openly profess to do, only want him because their business-eye shews them that he can pull up their dwindling congregations; on the other, he is met by High Churchmen who make no secret of their sentiments. All that is beautiful of God's gifts—natural, artistic, or intellectual—ought to be devoted to God and is most acceptable to Him; flowers, frescoes, statuary, music, bring them all to us, say they; we will lay all upon the altar of the great Author of all that is "very good;" and they add, we would hang a lovely picture on every pillar, and place one over every shrine, if fools did not fancy we wished to make us canvas-gods. On your sweet music, they say to their Church composers, our souls seem to climb higher towards heaven; give us more of it, we will spare no expense in finding large resources for its proper rendering; no angel feet in vision old ever trod on so true and sure a ladder to the sky as the purest and most refined out-reachings of art when devoted to God's service.

We must be cautious, and make it distinctly known (as does the Editor of the *Rock*) that we do not bind ourselves to endorse all, or any, of such sentiments; but one thing is pretty certain, namely, that if a choice between two such opposite frames of mind should ever present itself to a genuine musician, instead of remaining as choirmaster or organist in a place which he is made to understand happens to be a church only because it is more convenient for a congregation than a back parlour, he will naturally cross the road, and devote the gifts which he feels God has given him to help those who make his art, rightly or wrongly, part and parcel of their worship. It may be said, "You actually avow that a musician may be thus led by mere sentiment." Yes, certainly; sentiment in art is everything; it makes just the difference between the wall-painting of a house decorator and a *fresco* by Giotto, between a figure in a cheap statuary's yard and the Venus of the Capitol, between a dry exercise in counterpoint and a glorious motet. Place an art-genius where such sentiment lives and is enthusiastically cultivated, and you have planted one of God's fairest plants in the very soil on which it will best bud forth and grow to perfection.

This is, however, all very one-sided; there exists unquestionably a large number of skilled musicians (notwithstanding the doubts of the *Rock* on the point) devoted to the Evangelical party on pure and high grounds; who see in their abnegation of the æsthetic in God's house a return to that simplicity and grandeur of worship which becomes believers in a spiritual God—a simplicity of which æsthetic ritual may tend to rob us, even if it do not go further and taint us with the old taint of heathendom overcome but slowly by so much precious martyrs' blood. To such men external forms of beauty mean mental disturbance in God's presence, and to such musicians an elaborated musical service is a source of temptation, as causing a desire to enjoy the music for its own sake, and so causing a failure in the effort to carry the mind forward to the real object of its abstraction. Of such conscientious and noble musicians, who have existed ever since the Reformation, and can number a John Sebastian Bach among them, the *Rock* has no knowledge: it has no kind word for musicians of this stamp who now exist, thank God, in considerable numbers; it even goes so far as to say that if only the "*truly converted*" were "allowed to enter the organ pew" (that is the musicians' gallery, or choir seats), "such an arrangement would very materially limit the area of selection"!!!

God forbid that any words of ours should convert musicians into party skirmishers, for nothing is so truly Catholic as art, and musicians, not less than other artists, will do well to claim brotherhood with the good and true in every corner of God's fair world. But we cannot abstain from saying, in conclusion, that if the column of the *Rock* now lying before us is intended as the first intimation that the Evangelical party hope to wrest the weapon of music from the hands of their rivals the High Church party, they have commenced the struggle in *the* most clumsy way possible.

THAT we often find what we are searching for in a place where we should least think of looking for it, has been strikingly proved at a banquet given by the late Lord Mayor at the Mansion House, only a few weeks before his retirement. At the previous civic entertainment, organised especially for the purpose of assembling the representatives of "literature and art," and where we should naturally expect that the claims of music would be acknowledged, the subject was never once alluded to; and this fact we commented upon at the time; but the final banquet, to the members of the dramatic profession and writers for the stage, was evidently supposed to be the most appropriate occasion for the toast of "music" to be proposed, and this was accordingly done, the honour being acknowledged by Signor Arditi, who, with a few other followers of the art, happened somehow to be amongst the actors and authors for whom the feast was provided. We can perfectly understand how it is that the Lord Mayor could not comprehend the possibility of music having any connection with "literature and art;" but it would be curious to discover in what manner he associates it with the drama. Does he carry in his memory the fact that when he visits the theatre an overture is performed whilst the people are shown into their seats, and that a set of quadrilles usually accompanies the conversation between the acts? that the "villain" is often ushered in with grim chords, the heroine with soft melodious strains, and that "hurries" are used to heighten the effect of exciting events on the stage? If so, we can readily imagine that when he entertains the acknowledged favourites of the histrionic profession, in his official capacity as Lord Mayor, he thinks it his duty to allow poor "music" to creep in at a side door; but those who feel that the art has a higher mission than to be

retained as an attendant upon the drama, would, we are certain, prefer to wait until it is formally invited and duly honoured as one of the most favoured guests at the banquet.

Some curious statistics respecting the triennial Festivals at Birmingham are revealed in a Magazine called the "Birmingham Examiner," two numbers of which have been forwarded to us. It is, perhaps, scarcely fair to charge the promoters of these meetings with doing but little for the advance of music in the early days of the Festivals, because the diffusion of the art amongst the people was hardly so much their object as the accumulation of funds for the hospital; but when we are assured by the writer of the article alluded to—entitled "Birmingham and Musical Art"—that from 1768 to 1829 the name of Sebastian Bach does not occur once in the programmes; that the recognition of his sublime choral works was solely confined to the year 1837, when four numbers from the *Passion Music* (St. Matthew) were given—that from 1834 to 1876 Symphonies by three composers only have been performed, Beethoven, Mendelssohn, and Mozart (and very few even of these); that only a small number of the best Pianoforte Concertos have been played; and that not one note of Schubert or Schumann has ever been heard, it will be evident that the Festivals have not moved with the times sufficiently to place them on an artistic level with those which have been rapidly growing up around them. Sincerely we commend these facts to the notice of those who possess both the power and the will to institute a thorough reform in the selection of works to be performed at future Meetings. In three years' deliberation much may be done; and if in 1879 the programmes of the Festivals should be accepted as representing the increased musical culture of the day, the thanks of the many well-wishers of these world-renowned gatherings will be freely accorded to those who have so zealously laboured in the cause.

It always materially detracts from the force of a satirical article when it becomes evident that its author is not in the slightest degree acquainted with the subject he is satirising. The ignorance of literary men on music is proverbial; but jokes on the art—bad as they generally are—in the comic periodicals may be forgiven, as the King, in olden times, used to forgive his Jester, because a good laugh was all that was desired. We cannot, however, be equally lenient when we read the following in the pages of a weekly contemporary, the musical criticisms of which are invariably well written and to the purpose. Speaking of the Conductor of an orchestra, and pleading as an excuse his want of knowledge on the matter—a valid reason, we should imagine, for not writing about it—the author says that the office is "a ridiculous sinecure," and continues thus: "Intent upon their performances, and having their eyes steadily fixed upon their scores, where the words *forte*, *piano*, *moderato*, and other technical phrases are duly imprinted, to guide them in the path of harmony, even though their own ears were at fault—which is inconceivable in the case of professional artists—the musicians are unable to bestow a glance upon the gentleman who, with his back turned upon them, keeps flourishing his stick wildly over their heads." And this nonsense is wound up by the emphatic declaration that "nobody ever yet saw, or ever will see, fiddler, piper, or drummer looking at the gentleman who pretends to conduct the orchestra. The whole affair is a farce." The article which contains this valuable opinion is signed "Rambler," and its writer boldly prefaces his remarks by saying, "Though passionately fond of music, it is my misfortune not to know a note of it." We can more readily believe the truth of the second than of the first assertion.

The recent death of Tamburini, the once celebrated baritone, at Nice, in his 77th year, revives our recollection of the many triumphs he achieved at Her Majesty's Theatre, in company with Grisi, Rubini, and Lablache, in what may be termed the "palmy days" of Italian Opera. Many frequenters of the aristocratic musical lounge in the Haymarket may remember how the engagement of Signor Coletti, in place of Tamburini, caused a positive riot in the house, and how the peremptory demands of the privileged few at length compelled the manager to reinstate the popular vocalist in the position he had so long and so honourably occupied. We have no desire to return to the times when the works of Rossini, Donizetti, and Bellini almost entirely represented operatic music in this country, and the vocalists we have mentioned excluded all others from the stage. It is true that we still worship singers, but the appreciation of high-class operas is gradually strengthening with a large section of the public; and, with a vivid remembrance of the excellent vocal qualities of Tamburini, we can still recall the agony of hearing the duet, "Suoni la tromba," in which, spurred on by the stentorian voice of Lablache, he assailed our ears with a physical force which, however intolerable to listen to, was no doubt necessitated by what a daily contemporary, in a leader on the subject, is pleased to term "the sonorous character of the instrumentation."

HENRY PHILLIPS

Was born at Bristol on the 13th of August 1801; his father, Richard Phillips, had studied for the profession of the law, and although called to the bar, speedily gave up that vocation to become an actor, marrying Miss Barnett, an actress, and pupil of Hook. Henry Phillips first appeared as a singer at Harrogate when only eight years of age, and shortly afterwards going to London obtained an engagement to sing soprano parts at Drury Lane Theatre. On the change of his voice he became a pupil of Broadhurst, and commenced his career as a Bass at Covent Garden Theatre, in Bishop's "Law of Java," singing in the trio "Mynheer Vandunck;" but his voice was weak, and neither singer nor composition produced any effect. He consequently retired to the provinces, but returning to London in 1823 was engaged by Kemble to sing in Arne's "Artaxerxes," and was only partially successful, the newspapers duly recording the "*Total failure of Mr. Phillips at Covent Garden last night.*" In the following year he was fortunately engaged for the first performance in this country of "Der Freischütz," and rapidly rose in the estimation of the public. On the rebuilding, in 1835, of the English Opera House, the Lyceum, which had been burnt, he was engaged for Loder's "Nourjahad" and Barnett's "Mountain Sylph." In the latter Opera the great success was the ballad sung by him, "Farewell to the mountain," originally written, it is said, to Campbell's words, "My heart's in the Highlands." Mr. Phillips was now considered indispensable to English Opera, and engaged for "Gustavus," "Amilie," "The Siege of Rochelle," "The Gipsy's Warning," "The Maid of Artois," and other operas. He also became a favourite oratorio singer, for which his distinct enunciation and declamatory powers peculiarly fitted him. Dr. Kitchener says, "he literally made himself a singing voice in very nature's spite; the excellent effect he produces by giving proper accent and emphasis to the words is such that, with as little power as any singer of

the day, he sings many songs most effectively." Mr. Phillips composed many ballads, of which the best received were "The best of all good company" and "Shalle I wastynge in despaire." He retired from public life in 1863, devoting his remaining years to teaching. He died on the 8th ult. at Dalston, and was buried at Woking Cemetery on the 15th.

A "PURCELL REVIVAL."

Significant evidence that the "Purcell Society" has been formed at the right time is to be found in the action taken at Liverpool by the "Sacred Harmonic Society." The newly-formed Association numbers some 50 or 60 ladies and gentlemen, who, under enthusiastic leadership, have joined with heart and voice to practise and perform the sacred works of Henry Purcell. These have been collected and published by the late Vincent Novello, whose self-denying and artistic labours demand recognition. The bulk of the compositions collected by him are anthems, but there are others which do not come under that denomination. Some folk may ask, Why not leave this music to Cathedral choirs? The answer is humiliating. Cathedral bodies, as a rule, do not possess copies of Purcell's works—possibly their very existence is unknown to most of those who have the power to order their purchase; and, again, few Cathedral choirs have available regulations or, in the absence of such, sufficient *esprit de corps* to make arrangements for meeting to rehearse and study Purcell's compositions, and without rehearsal his music had better be left in quiet repose; for to a generation of singers who have been brought up on music that can only be called vapid, Purcell must at times seem to speak in an almost unknown tongue. All praise, then, to the Liverpool Society for setting a good example, by which they not only call attention to a "mine" of devotional music, but also by their care in preparation, produce a result which in like manner must prove equally beneficial. The programme presented by the Society at its first public performance on the 16th ult. included six anthems—"Rejoice in the Lord," "O God Thou art my God," "They that go down to the sea," "Be merciful," "Sing unto the Lord," "My beloved spake"—some of them extremely difficult, and all requiring finish and perfection of execution. Judging from the notices given in the local journals of the performance at the concert, it must have been all that could be desired, and it is evident that the works excited the warmest enthusiasm. One anthem, a long one, was repeated entire, in deference to the plaudits and demands of the audience. Space will only permit us to make two extracts from the Liverpool papers:—

> "Place Purcell side by side with the composers of his own time, and we at once get a true estimate of his greatness and originality. His irresistible genius can be felt and seen breaking through the narrow bounds of conventional usage, revelling in effects and progressions which still, after all that has been done since, strike us every time we hear them as being something fresh and uncommon. This is the highest test of excellence that can be applied, and the highest praise is due to those who, as members of the 'Purcell Society,' are making efforts to bring his works, many of them long buried in MSS., within the reach of the public generally. Purcell's name is generally associated with ecclesiastical music, the fact being but little known that he wrote the music to nearly fifty operas and dramas, now forgotten, save for a stray chorus or two."

> "The concert concluded with the exquisitely poetical 'My beloved spake,' embodying some of the most beautiful images drawn from nature in the Song of Solomon. What could be more thrilling than the half-mournful 'The rain is over and gone,' followed by the buoyant 'The flowers appear'? The composer must have had a dramatic musical faculty such as few have rivalled him in, though he never strayed from the delicate suggestiveness of music proper into the antic mimicry of lesser sacred lyrists."

The President, Mr. Rushton, the Secretary, Mr. Dawbarn, and the Conductor, Mr. Jude, may well feel proud of their success, and be encouraged to proceed in the labours they have voluntarily undertaken.

CRYSTAL PALACE CONCERTS.

On the 4th ult. two interesting novelties began and ended the programme. The first of these was the overture to Professor Macfarren's new Oratorio, "The Resurrection," written for the recent Birmingham Festival. While differing entirely in character from the overture to "St. John the Baptist," the prelude to Dr. Macfarren's later Oratorio is, perhaps, even more adapted to be heard apart from its context than its predecessor. That it is masterly in its treatment need not be said: but it is also most interesting in its themes. The overture to "Romeo and Juliet," by the Russian composer Peter Tschaikowsky, which concluded the concert, is a most elaborate composition, which requires repeated hearing and careful study in order to be appreciated. It is full of beauties, but at the same time contains much that is hard to be understood. The performance, under Mr. Manns, was remarkably fine. The Symphony of the afternoon was the ever-charming "Jupiter," and Madame Arabella Goddard gave a brilliant rendering of Mendelssohn's Concerto in G minor. Miss Anna Williams and Signor Bettini were the vocalists.

Handel's "Acis and Galatea," with Mozart's additional accompaniments, occupied the afternoon of the 11th ult. So well known a work needs no criticism; it will suffice to say that the excellent chorus-singing justified the expectations formed of the choir by their previous performance in the "Erl-King's Daughter," and that the solo parts were in the hands of Miss Catherine Penna, Mr. Shakespeare, Mr. Henry Guy, and Signor Foli, whose names will sufficiently guarantee the quality of their performance.

Miss Anna Mehlig's splendid pianoforte playing was the special feature of the concert on the 18th. She chose one of the most trying works in the whole repertoire of her instrument — Henselt's fine, but enormously difficult, Concerto in F minor—a piece beyond the reach of any but an artist of the very highest attainments. Miss Mehlig's performance was a thing to be remembered, both for its faultless accuracy and for the excellent appreciation she showed of the spirit of the music; a finer rendering has seldom, if ever, been heard. The only absolute novelty of this concert was Raff's overture, "Ein feste Burg." As will be inferred from its title, it is founded (like Mendelssohn's finale to his "Reformation" Symphony, Meyerbeer's prelude to the "Huguenots," Wagner's "Kaisermarsch," and other works) on Luther's well-known choral. Herr Raff has not been very happy in his treatment of his subjects. His overture is extremely clever, but the themes he has combined with the choral are not very interesting, and the composition is far too much spun out. Beethoven's Symphony in B flat (No. 4) and the overture to "Semiramide" completed the instrumental portion of the concert and the vocal music was given by Miss Sophie Löwe and Signor Foli.

Last Saturday, the programme included Mr. W. Best's clever and interesting overture, written for the Norwich Festival; Schubert's great Symphony in C major, which can be heard nowhere in such perfection as at the Crystal Palace; the overture to "Der Freischütz;" and Liszt's "Fantaisie Hongroise" for piano and orchestra, the solo part performed by Mrs. Beesley, a pupil of Dr. von Bülow, and a most admirable pianist.

ROYAL ALBERT HALL CHORAL SOCIETY.

Under the able direction of Mr. Joseph Barnby, the first concert of this Society for the present season was given on the 2nd ult., when "Israel in Egypt" was performed with a success which, considering the fact that many of the vocalists have only recently joined the Society, was highly creditable to all concerned. The finest and most exacting choruses were those which, on the whole, received the most perfect rendering; and although it seems strange to speak of "The Lord is a man of war" as a choral work, we cannot but award the most unqualified praise for the manner in which it was sung by the tenors and basses of the choir. The encore which followed the close of this piece was thoroughly deserved; but we cannot disguise from ourselves the fact that it was gained at the expense of perverting the composer's expressed intention. The solos were exceedingly well sung by Madame Sinico, Miss K. Poyntz, Miss Julia Elton, and Mr. Cummings, the last-named vocalist (who appeared in place of Mr. Sims Reeves, absent from indisposition) creating such an effect

with the solo, "The enemy said," as to be compelled to yield to a demand for its repetition. Dr. Stainer presided at the organ throughout the Oratorio.

At the second Concert, on the 23rd ult., Rossini's "Stabat Mater" and Mendelssohn's "Hymn of Praise" were given, Mr. Sims Reeves singing throughout the latter work with all his accustomed refinement and vigour, and being received with overwhelming applause. The other vocalists were Madame Sinico, Miss A. Sinclair, Madame Sterling, Mr. E. Lloyd, and Signor Foli. The hall was extremely well attended, and the performance exceptionally good.

CARL ROSA OPERA COMPANY.

It was a bold experiment to produce an English version of Beethoven's "Fidelio" at this establishment; but Mr. Carl Rosa evidently knew the power of the artists under his direction, and cast the work so judiciously that the success must have even exceeded his expectations. It is true that Mdlle. Torriani is scarcely capable of thoroughly realising the exacting character of *Leonora;* but she sang with a faultlessness of intonation and a dramatic energy which elicited the warmest applause throughout the Opera. Mr. Packard, too, must have surprised all who have heard him in former parts, for he not only triumphantly surmounted the difficulties of *Florestan's Scena* in the dungeon, but threw a depth of feeling into the following scenes with his wife which may be accepted as the surest proof of his ability to sustain eventually a high position on the operatic stage. Mr. Aynsley Cook was in every respect an excellent *Rocco*, and Miss Gaylord and Mr. Lyall were everything that could be desired in the characters of *Marcellina* and *Jacquino*. Mr. Ludwig hardly pleased us as *Pizarro;* his singing was generally good, but his acting wanted force, and some of the stirring situations of the Opera suffered in consequence. The small part of the *Minister of State* was efficiently filled by Mr. A. Stevens, his voice telling extremely well in the fine *finale*. The Prisoners' Chorus was sung with more dramatic feeling than we have been accustomed to hear on the Italian stage, and indeed the whole of the choral portions of the work showed that the utmost care had been bestowed upon the rehearsals. The "Leonora" Overture (No. 3) preceded the Opera, and considering the dimensions of the band, was admirably played, although we cannot but take exception to the undue preponderance of the brass, which in some places actually marred the intention of the composer. The vocalists and Mr. Carl Rosa were summoned before the curtain at the conclusion of the Opera, and the congratulations of the audience were both warm and unanimous. Considering that the "last week but one" of the season was advertised before the production of Mr. F. H. Cowen's new Opera, "Pauline" (founded upon Bulwer's play "The Lady of Lyons"), we must conclude either that its attractive powers were but little relied upon by the management, or that the music was not ready sooner. That the latter very sufficient reason was the true one we are convinced by a hearing of the work; for the evidence of haste is so apparent that we believe even the composer himself will admit that, if more time had been allowed him, he would have written a better Opera. We do not quite believe with Mr. Hersee, the author of the *libretto*, that "fervent admirers of the 'Lady of Lyons'" would be "unwilling to excuse the large introduction of fresh matter." It is true that we do not rank ourselves amongst the "fervent admirers" of Bulwer's play; but even if we did, we cannot see that the retention of a quantity of blank verse in the original drama is at all advisable when writing a *libretto* on the same story for an Opera. Nothing, indeed, could be more inappropriate for a musical setting than the well-known lines of the poetical gardener beginning "A palace lifting to eternal summer;" and we really pitied the vocalists who had to interest an audience by acting what may be termed the "Lady of Lyons," *with songs*. Mr. Cowen must not be surprised if, to a great extent, his music suffers from being united with a subject so well known in a dramatic shape. Had he been supplied with a story especially designed for lyrical treatment, he has amply proved to us, not only in many portions of this Opera, but in his Cantata produced at the Birmingham Festival, that he has both the talent and the skill to invest it with sufficient interest to win for it an enduring fame amongst the limited number of purely operatic works which represent the musical talent of England. We care but little for the overture or the first act of "Pauline;" but in the second act we have a pleasing little song, with a Spanish character, "Inez was beautiful," well sung by Mr. Santley, the instrumentation of which has many excellent points. There are some beautiful phrases, too, in the duet between *Pauline* and *Claude*, "O tell me once again, sweet love;" and *Glavis's* song, "Love has wings," pleased well enough to obtain an encore, although the melody has but little merit. The finale to this act, however, fully makes amends for previous shortcomings; for both voices and instruments are treated throughout in a manner which merits the warmest praise, the "Farewell Chorus," especially, being highly effective. The third acts opens with a well-written placid song for the *Widow Melnotte*, "From his mother's nest," which was so admirably sung by Miss Yorke as to be enthusiastically re-demanded. In the finale of this act we have also some good dramatic points, the impassioned scenes between *Pauline* and *Claude* affording good scope for musical colouring; and as the composer is in this place not fettered to Bulwer's poetry, his writing seems spontaneous and unforced. Before the last act we have a graceful and melodious orchestral introduction, in which a solo for the violin, beautifully played by Mr. Carrodus, was warmly applauded. One of the most charming songs occurs in this act, "Bright dreams—too swiftly vanished," an expressive and unpretentious little gem, so exquisitely sung by Miss Julia Gaylord as to rouse the audience to enthusiasm; but the conclusion of the Opera has but little to attract the musical ear, even the Finale seeming to be hurriedly put together, as if the composer were weary of his task. Should Mr. Cowen estimate his success by the applause with which his Opera was greeted throughout, he will indeed be proud of his position as an English composer, for the delight of the auditors knew no bounds. After every act he was called on and literally overwhelmed with applause. All the vocalists, too, the author of the *libretto*, and the conductor (Mr. Carl Rosa), came in for a share of the honours of the evening, and bouquets were thrown upon the stage in such profusion that the singers at last began to look upon them with utter indifference, and scarcely deigned to pick them up. Regarding the general execution of the Opera, there is much room for praise. Both as a vocalist and actress, Miss Julia Gaylord, in the part of *Pauline*, was excellent, and Mr. Santley as *Claude Melnotte* was thoroughly efficient, although he scarcely perhaps realised the ideal personage identified with Bulwer's play. Mrs. Aynsley Cook was a sufficiently dignified *Madame Deschappelles*, and Mr. Aynsley Cook was effective as her rich husband. *Beauseant* had an admirable representative in Mr. F. H. Celli, and *Glavis* was well played by Mr. J. W. Turner. A good word, too, must be said for Miss Yorke, who, as the *Widow Melnotte*, was everything that could be desired both by author and composer; and Mr. Arthur Howell, in the character of *Gaspar*, was at least energetic and defiant. The Opera was excellently placed upon the stage, and the little introduced ballet was extremely elegant and effective. The house was crowded in every part.

HERR HERMANN FRANKE'S CONCERTS.

Herr Hermann Franke, a young and talented violinist, who has only recently become known in this country, has just concluded a very interesting series of four chamber-concerts at the Langham Hall. We believe it is Herr Franke's intention to establish a permanent quartett party; and considering the comparatively few opportunities afforded for hearing the highest class of chamber-music, every fresh effort in this direction deserves support and encouragement. Herr Franke's party consists of himself (first violin) and Messrs. Van Praag (second violin), Holländer (viola), and Daubert (violoncello), with whom, for string music

of the enigmatical verses so widely known, the broken phrases being skilfully and effectively varied; No. 8, "Ye banks and braes," an attractive melody, in E minor, has a running accompaniment of semiquavers throughout, which, if played with freedom, will help rather than obstruct the due expression of the words. No. 11, "How can my heart be glad?" beginning, like No. 4, in the minor and ending in the relative major, may be described as a song for voice and piano, for really the accompanist has as much to do as the vocalist: it is an excellent composition, and will be certain to prove effective in performance. No. 13, "My love is like a red, red rose," is an unpretending melody, simply but gracefully accompanied; and No. 14, "My heart's in the Highlands," is a really good song, and perhaps more than any other Scottish in character. It must not be imagined that in mentioning these numbers we have done more than merely select a few which are our especial favourites. All will please those who can appreciate genuine music; and we are firm in the faith that such persons are rapidly increasing.

Eva Tual. Irish Song. Poetry by Alfred Perceval Graves. Music by Charles Salaman.

Mr. Salaman here shows that he can be as successful in treating musically the thoroughly Irish verses of Mr. Graves as he has been in setting the Odes of Horace. Vocalists will be glad to find a song so truly national in feeling written by an artist who is above having recourse to the conventional traps for catching indiscriminate applause so common in the usual "Irish Songs" of the day. The melody is extremely simple, but the intervals give it a thoroughly Hibernian flavour—especially the characteristic jump from the sixth to the key-note at the conclusion—and the harmony is most appropriate throughout. We predict for "Eva Tual" an extensive popularity.

Album Leaves; for the Pianoforte. Composed by J. Baptiste Calkin.

These four Sketches for the Pianoforte are highly favourable specimens of the composer's refined and musician-like style. No. 1, although from the author's original works for the organ, bears no trace of being a transcription, and indeed will be found one of the most attractive of the set. No. 2 is perhaps somewhat more conventional, being merely a melodious "Song without words," accompanied by staccato quavers for the right hand, and a flowing crotchet bass for the left. It is, however, well written and effective. The theme of No. 3 is tuneful, but some stretches for both hands, which to us appear scarcely in consonance with so simple a piece, commence on the second page, and perhaps may deter many amateurs from proceeding further. No 4, "In Memoriam," has a pathetic subject, in perfect sympathy with the title of the Sketch, but a good player will be required to draw the theme away from the semiquaver accompaniment which is continued almost throughout. The changes of key are extremely felicitous, and in every respect the piece will well repay the amount of practice it demands.

Joseph Williams.

An Englishman's Christmas Song. By F. Marshall Ward.

Christmas songs are now in season, and our readers must not be surprised, therefore, if we select this composition for notice, notwithstanding the heap of music which is fast accumulating upon our shelves. There is a lack of originality in the melody; but the song is nicely harmonised, and so well adapted to the words as to ensure a round of applause from a good-humoured Christmas party.

William Reeves.

Life of Felix Mendelssohn Bartholdy. From the German of W. A. Lampadius. Edited and translated by William Leonhard Gage.

It appears singular that although a number of books illustrating more or less the career of Mendelssohn have been from time to time translated from the German for English readers, the biography written by Lampadius only a few years after the composer's death, and upon which so many of the less important works are based, should until now have been quite unknown in this country. The publication of Mendelssohn's letters, so ably translated by Lady Wallace, had the effect of creating an intense desire in England for every scrap of information respecting the life of one who throughout a correspondence intended exclusively for the perusal of his own family and his most intimate friends, manifested such wide sympathies, not only with the art of which he was so brilliant an ornament, but, as the translator of Lampadius's book affirms, with all that is "good, noble, and, in the strictest use of speech, Christlike." The fascination exercised by the composer over all with whom he came in contact may be partially pleaded in excuse for the numerous rhapsodical books which his German admirers, and even some amongst our own countrymen, seem never to tire of writing; but we cannot help thinking that could the subject of such adulation have had the least suspicion that the occurrences and thoughts of his everyday life would be minutely detailed in print after his decease, he would have sincerely prayed to be delivered from his friends. "I knew him so well and loved him so much," said one of his most earnest disciples to the writer of this notice, "that I cannot bear to hear of him what he would have recoiled from hearing of himself." May we not also suggest that, beautiful as are his works, the critics see in them much that never entered the composer's mind; for in his book Lampadius says, "and in the wave-like 'Melusina' overture does not the sea-nymph lift herself bodily, and offer herself in love to the brave knight?"—yet Mendelssohn, in a letter to his sister, Fanny Hensel, writes of this very overture, "as to the fabulous nonsense of the musical papers, about red coral and green sea monsters, and magic palaces and deep seas, this is stupid stuff, and fills me with amazement." Lampadius, although a musical amateur, was evidently thoroughly competent to appreciate the artistic genius of Mendelssohn; and being also an intimate friend, he could not but be impressed with the earnestness, purity, and nobility of his character. The many who read the biography of Mendelssohn now under notice can scarcely, therefore, expect that eulogy will be more tempered with judgment in this than in the works already known on the same theme in this country; but then it must be remembered, as we have already said, that Lampadius was one of the first to write upon the career of the composer, and he was naturally anxious, therefore, to set the pattern for those who might follow him. In speaking of his youthful days, in the first chapter of the book before us, we are told that even in his eighth year Mendelssohn played the pianoforte with remarkable facility, and that at the same early age "he disclosed that remarkable power of criticism, that lynx-eye, as Zelter termed it, which enabled him to detect six consecutive fifths in a piece of Sebastian Bach, which escaped the keen eye of Zelter himself." Goethe's friendship towards the young artist, and his often-expressed admiration of his exceptional gifts, are of course dwelt upon at much length; and we are glad to know that the author's earnestly-expressed desire "to be permitted to look into the correspondence of Goethe and Mendelssohn" has since been amply gratified by the publication of the book especially devoted to this phase of the composer's life, written by his son, Dr. Karl Mendelssohn Bartholdy, and translated into English by M. E. von Glehn. When in 1824 Moscheles replaced Ludwig Berger as Mendelssohn's instructor, it is affirmed that he could play anything that his master could, and that he "grasped the slightest hint with lightning-like rapidity." Moscheles himself says: "My E flat Major Concerto he played almost at first sight; and my 'Sonate mélancolique' he rendered very finely." Yet there can be no doubt that the ripe experience of his new tutor made his services of the highest value to the youthful prodigy, and we know how firm was the friendship of the two artists in after life. Our space will not admit of quotations to any great extent from this interesting biography—and indeed it may be said that most of the events therein related are now tolerably familiar to English readers—but we conscientiously recommend it to the notice of those who love to linger over the records of a life

which, but for the dark shadows of a physical weakness too often present and impossible to be controlled, would have been one of perpetual sunshine. The book is increased in value by the addition of Sir Julius Benedict's sketch of the career of Mendelssohn, from a lecture delivered at Camberwell; some chapters from the late H. F. Chorley's "Modern German Music"; Rellstab's account of Mendelssohn's visit, when a boy, to Goethe; "Recollections" of the composer, by Bayard Taylor; the descriptive analysis of "Elijah," by J. S. Dwight; and a few notes referring to certain events related in the work, by C. L. Gruneisen. It would have been impossible to find a more competent or a more zealous translator of Lampadius's book than Mr. Gage. In his preface he tells us that in England there always has been a "passionate adoration" of Mendelssohn, and that his "fascinating presence, the stories of his remarkable culture, his unselfishness, his moral purity, his entirely religious and Christian character," have been hardly exaggerated in the pages of "Charles Auchester." Now here we beg leave to differ from Mr. Gage. That "wonderful romance," as he terms it, may be accepted as an abstract rhapsody upon art and artists; but *Seraphael* and *Starwood Burney* are purely ideal personages, and we much regret that there are still people who believe that they are "hardly exaggerated" representatives of Mendelssohn and Sterndale Bennett.

B. Williams.

A Morning Service in D. By Albert E. Bishop.

This Service, consisting of a Te Deum and Jubilate, is apparently the work of a beginner: we should almost conjecture that it is an "Opus 1." The harmony is occasionally rather crude, and in one or two places the accents of the words and music contradict one another. We nevertheless give the work a short notice, because it shows genuine musical feeling and excellent taste. Mr. Bishop has evidently correct ideas as to what Church music ought to be; and the present Service, in spite of several faults, shows so much promise that we advise its composer to study carefully. If he will do this, we have no doubt that he will succeed in time in writing something far superior to the present attempt.

Stanley Lucas, Weber and Co.

The Resurrection. An Oratorio, by G. A. Macfarren. Vocal Score. Nos. 7, 11, 15, 17, 30, 34.

It is not our intention on the present occasion to enter into any criticism of the fragments of Professor Macfarren's Oratorio which have been forwarded to us. An account of the work was given in our report of the recent Birmingham Festival, for which, as our readers will remember, it was composed, and any detailed notice should be left till the whole score lies before us. An extended composition cannot be justly estimated by fragments, and the greater the unity of style the more the music will suffer by separation from its context. We will therefore only say that the six numbers now before us comprise the most important of the pieces for solo voices, viz.—the songs "Let us have grace," "For this our heart is faint," "Now is our salvation nearer than when we believed," and "His right hand shall hold us up;" the duet "In due season we shall reap;" and the trio "The peace of God." It need hardly be added that all of them are worthy of the attention of singers.

Sacred Songs for Children. Selected and arranged from Popular Hymnology, by Edward F. Rimbault.

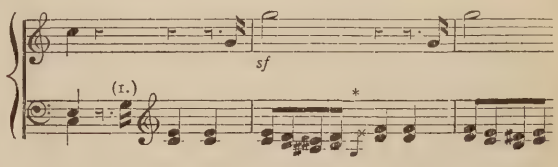
This little collection, containing eighteen more or less well-known melodies, is not of a character requiring a lengthy criticism. It will suffice to say that the pieces selected are all of that tuneful and ear-catching character suitable for children, which they will not only easily learn, but like; while the accompaniments are so judiciously simple that the merest beginners, who are hardly through the instruction-book, can play them. They have the additional advantage of being carefully fingered. We can recommend the little volume as well adapted to its purpose.

ORIGINAL CORRESPONDENCE.

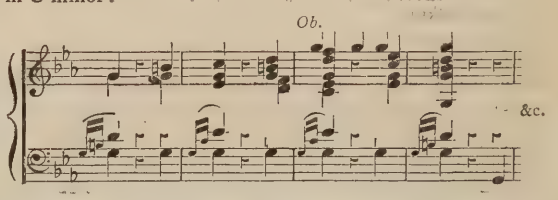
SMALL NOTES.

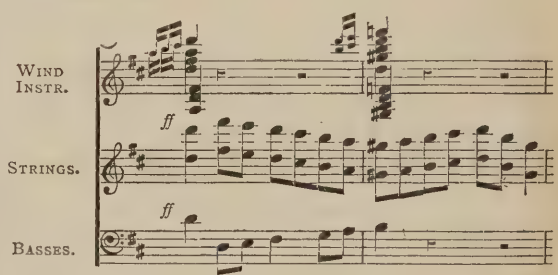
TO THE EDITOR OF THE MUSICAL TIMES.

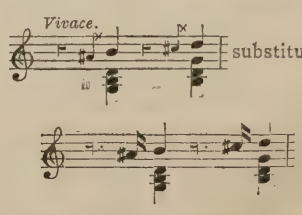
Sir,—It is a matter of regret that there exists a total want of unanimity on the subject of small notes, both in the way they are written and rendered. Some maintain that they ought to be played on the beat, others outside the beat. I adhere to the latter opinion.

In Germany, a work on small or ornamental notes, with the title of "Musikalische Ornamentik," was published some years ago. The book would be interesting if it were not in contradiction with the laws of rhythm and common sense. According to the author, all small notes ought to be played or sung on the beat; if given as his own opinion, we could let it pass naturally enough, but he pretends that in Beethoven's works they ought also to be understood in that fashion. I could oppose to him no better authority than the refutation of Beethoven himself; the first example is from the Rondo in C for piano:—

The small note at * is evidently an answer to the G marked in the first bar (1); the $\frac{F}{D}$ must therefore fall on the beat, and *not* the small note.

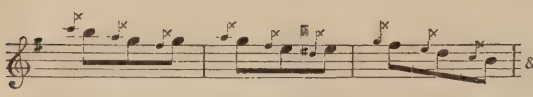
The next example is from the same author's Symphony in C minor:—



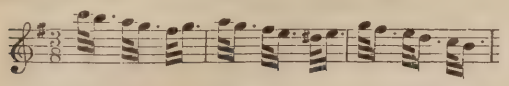
In the one from Spontini (bacchanale des Danaïdes), the fact that the small notes ought to be outside the beat is still more obvious:—

In many cases, composers could remove further doubt by expressing in large notes their meaning; for instance, instead of—

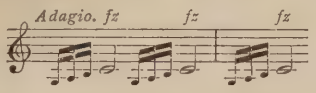
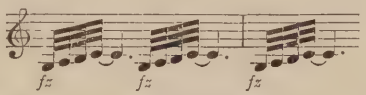


If Beethoven had meant small notes on the beat, he could have simply put the passage in the Finale of Sonata Op. 14 as follows:—



But he wanted the appoggiatura here on the beat, and therefore rendered the matter clear by noting:—



In another case, so frequently met in compositions of a former period—

The C ought to be struck on the beat; no sensible musician would think of playing—

The question of turns and shakes is in a still more unsatisfactory state; this subject I have treated at length elsewhere.—Yours truly, ALLEGRO.

DOUBLE BARS IN HYMN TUNES.

TO THE EDITOR OF THE MUSICAL TIMES.

SIR,—Your correspondent "Organo" has started a very useful and interesting subject, and his solution of his own difficulty is without doubt the proper one. I speak from a large experience as an organising choirmaster when I say that the way in which hymns should be sung is but little understood, and receives scarcely any attention—aye, and this too in choirs where much time is devoted to the rendering of the service properly. But to the immediate question which "Organo" propounds. Short measure tunes should be sung as they are printed in "Hymns Ancient and Modern;" that is, with a long note at the end of the first and second lines, the third and fourth being treated as one long line: the rhythm of the music is thus preserved, as well as (nine times out of ten) the sense of the words, which is much more important. Common Measures should have a pause *only* at the end of every two lines, as they are written; and Long Measures readily submit to the same treatment, though the exceptions are numerous. Peculiar Measures take care of themselves. How the plan which obtains so largely at the present time of stopping at the end of *every line* in Common, Long, and Short Measures came to be introduced, I am at a loss to imagine; I have always supposed it to be a kind of compromise with the old system of "giving out" every line, and, more recently, every two lines, of a verse before they were sung. If anyone wants an illustration of the absurdity of stopping at the end of every line, let him try to sing the following lines, which come to my mind haphazard, to any Common Measure tune he may happen to know. The result will be:—

"The Lord will *come*, and he will *not*;
Keep *silence*, but *speak out*."

The antithesis requires no explanation. This, though very flagrant, is only one of hundreds of instances which might be quoted. I know numbers of good choirs which fail in making a hymn tune "go" simply for want of attention to a proper rendering.

Another matter, while on the subject of hymn tunes, comes to my mind—the ignoring of the punctuation of the poetry. I will anticipate the objection that this would be an unfair tampering with the time, because, if properly managed, it need do nothing of the kind. Imagine the following, which, without attention to the marks of punctuation, would be (and I have heard it myself fifty times over):—

"My God I love Thee *not* because (pause)
I hope for Heaven thereby."

Commas in the poetry should generally (not all of them) be marked by making the word immediately before them slightly *staccato*, which gives the effect of a comma in reading. More palpable marks—such as semi-colons, notes of interrogation, &c.—may be met by shortening the time of the note following the mark, if the tune will allow it. I am quite aware that considerable discretion is required on the part of a choirmaster in carrying out these ideas so as not to *distort* the music; but I contend that the words at all times are paramount in importance, and ought not to be, as they so frequently are, made a mere peg on which to hang the music.—Yours truly,

THOS. SMITH,
Organising Choirmaster to the Church Music Society for the Archdeaconry of Sudbury.
Bury St. Edmunds.

TO THE EDITOR OF THE MUSICAL TIMES.

SIR,—Will you kindly allow me to add my testimony to that of your correspondent "Organo," and I have no doubt many others, to the difficulty choirmasters and organists experience in deciding upon the best course to adopt where the double bars are placed as in the example given. As matters stand, choirs are taught to pause at every double bar, or otherwise, just according to the interpretation of each individual choirmaster, with this result—a large number of tunes are sung in a variety of ways. I am inclined to think, if our hymn-tune writers would adopt the plan laid down by Mr. Barnby in his admirable work *The Hymnary*, discard the use of intermediate double bars, which are really unnecessary, and insist that this plan should be strictly adhered to in any new publication, I feel sure we should have greater uniformity and more correct rendering of tunes, and they would thus be lending a helping hand to a reform which, from long experience, I am convinced is very much needed.—I am, Sir, yours obediently, J. C. B.

November 8, 1876.

"TUNES NEW AND OLD."

TO THE EDITOR OF THE MUSICAL TIMES.

DEAR SIR,—Will you kindly permit me to observe that the tune "Dettingen" is *not* a "distorted version" of "Wie schön leuchtet der Morgenstern," as stated in the review of "Tunes New and Old," which appears in the MUSICAL TIMES for this month. The melody is set to "Jauchzet dem Herren alle Land," in "Kirchengesäng aus dem Wittembergischen," &c., 1569; also to "Hilf mir, Gott, durch den Namen dein," in "Gesangbuchlein," &c., 1577.

As authorities agree that "Wie schön leuchtet der Morgenstern" was written about 1597, and that the earliest known copy of the music appeared in 1599, it is clear that the form adopted in "Tunes New and Old" is the original or, at least, the earlier one by many years.

I beg to enclose copies of the melody from the above-named works, as well as from G. von Tucher's "Schatz des evangelischen Kirchengesangs" and Dr. Conrad Kocher's "Zionsharfe." This earlier form of the melody has been adopted in "Tunes New and Old" because tunes are required for that particular metre, while the other metre has no place in the hymn-book for which I have endeavoured to provide suitable music.

In fairness to Dr. Bridge, I am bound to say that, though he is not responsible for the melodies, yet he was very anxious to have authentic copies in every case that appeared doubtful.—Yours faithfully, JOHN DOBSON.

Richmond, Nov. 9, 1876.

[We have much pleasure in inserting Mr. Dobson's letter, and do so the more willingly as we could hardly imagine that so excellent a musician as Dr. Bridge would be a party to a mutilation of a fine old tune. We readily admit ourselves in error; but we may be permitted to say in self-defence that the later version to which we referred ("Wie schön leuchtet der Morgenstern") appeared so far to have superseded that which Mr. Dobson has sent, that

we have not found the latter in any collection to which we had access: the two books he quotes were not in our possession. We are very glad to do him justice by making the rectification.—*The Writer of the Review.*]

WHO ARE THE "GREAT MASTERS?"

TO THE EDITOR OF THE MUSICAL TIMES.

DEAR SIR,—If you will kindly allow me, I would like to ask the opinion of some of your musical correspondents as to who are, and who are not, great masters. My own opinion, and I believe that of the majority of the musical public, is that no living musician, however great his attainments, can be considered a great master. This opinion seems to have been set on one side in the decision made by Mr. W. T. Best, in the contest which has just taken place for the post of organist at Bolton Town Hall. One of the conditions of the competition was that an organ composition by one of the great masters should be played by each candidate. Now, the candidate who has since been declared successful, instead of doing this, played Best's "Prelude and Fugue in A minor." Immediately on hearing this I concluded in my own mind that he was disqualified, as also did several friends to whom I mentioned the circumstance. Mr. Best, however, evidently did not think so, for in his official report he states that this particular candidate "fulfilled the conditions" more satisfactorily than the others, and accordingly gave his award in his favour. Had the other candidates known that Mr. Best (at any rate, whilst alive) could be considered a great master, they might also have played one of his compositions. My only object in writing is to elicit from competent critics the correctness, or otherwise, of the generally received opinion, that no living musician can by any possibility be reckoned amongst those whom we are proud to call great masters.

ONE WHO WAS PRESENT.

Manchester, Nov. 25, 1876.

TO CORRESPONDENTS.

*** *Notices of concerts, and other information supplied by our friends in the country, must be forwarded as early as possible after the occurrence; otherwise they cannot be inserted. Our correspondents must specifically denote the date of each concert, for without such date no notice can be taken of the performance.*

Our correspondents will greatly oblige by writing all names as clearly as possible, as we cannot be responsible for any mistakes that may occur.

Correspondents are informed that their names and addresses must accompany all communications.

We cannot undertake to return offered contributions; the authors, therefore, will do well to retain copies.

Notice is sent to all Subscribers whose payment (in advance) is exhausted. The paper will be discontinued where the Subscription is not renewed. We again remind those who are disappointed in obtaining back numbers that, although the music pages are always stereotyped, only a sufficient quantity of the rest of the paper is printed to supply the current sale.

L. M. C.—*We have not space to insert our correspondent's letter of enquiries. Books explanatory of the system are published.*

C. J. READ.—*Thanks for your interesting letter, which shall appear next month.*

BRIEF SUMMARY OF COUNTRY NEWS.

We do not hold ourselves responsible for any opinions expressed in this Summary, as all the notices are either collated from the local papers, or supplied to us by occasional correspondents.

BATH.—A very successful Concert was given on the 6th ult. by Miss Robertson, assisted by Miss Fanny Robertson, Mr. James Sauvage, and Mr. Gordon Gooch, vocalists; Monsieur Albert, violoncello, and Signor Randegger, conductor. Miss Robertson sang exceedingly well, and produced a marked effect; the other vocalists also elicited much applause.

BEDALE.—An amateur Concert was given in the Assembly Room on Monday evening, the 13th ult., under the directorship of Mr. James H. Rooks, of Richmond. Amongst the most successful pieces were the trios for violoncello, piano, and violin, played by Sir John Lawson, Mr. Rooks, and Herr Denk. Mr. King, Mrs. Swarbreck, Mrs. Hall, and Mr. Swarbreck were the vocalists. Herr Denk was well received in a solo of De Beriot's, and Mr. J. H. Rooks conducted.

BEDFORD.—The third concert of the tenth season of the Amateur Musical Society was given in the New Corn Exchange on Oct. 31, when the programme consisted of Handel's *L'Allegro* and a miscellaneous selection. The solo parts were sustained by Miss Catherine Penna, Mdme. Clara Suter, Mr. Gordon Cleather, and Mr. A. H. Allen, all of whom were well received. The band was strengthened by Mr. Zerbini and other professionals, and Mr. Diemer was the Conductor.

BLACKBURN.—A successful performance of *Acis and Galatea* was given by the Vocal Society on Thursday, the 23rd ult. This Society contemplates the production of Cowen's *Rose Maiden*, Fox's *Jackdaw of Rheims*, and the *Dream* during the present season.

BLACKLEY.—A Concert was given on Saturday, the 11th ult., by the members and friends of the Blackley Wesleyan Cricket Club, in the schoolroom of the Wesleyan Chapel. Mr. W. Christian and Mr. W. Hill (both of Manchester) were the solo vocalists. The glees, by the members of the club, were well rendered.

BOLTON.—Mr. De Jong's second Concert was given in the Albert Hall, on the 18th ult. The vocalist was Mr. Barton McGuckin, who was very successful in his songs, and M. Van Biene gained much applause for his two solos on the violoncello. The selections by the band, and the flute solos by Mr. De Jong also gave great satisfaction.——At Mr. C. Hallé's Second Subscription Concert on the 22nd ult. the instrumentalists were Mdme. Norman-Neruda, Herr Bernhardt, Herr Straus, M. Vieuxtemps, and Mr. Hallé. The programme was an interesting one, and was much appreciated by a large audience. Several glees and part-songs were contributed by the Manchester Vocal Society.

BOMBAY.—The fourth annual Choral Festival took place on Sept. 29, the Festival of S. Michael and All Angels, at S. Thomas' Cathedral. The local choirs that took part in the service numbered about 150. The Anthem chosen was Beethoven's "Hallelujah," which was well sung. Mr. J. Locke Gray presided at the organ with great ability, and kept the rather unreliable mass of voices well together. Service began by a processional (No. 390 *Hymns Ancient and Modern*), "Brightly gleams our banner;" the procession was a very long one, comprising, besides the choirs, the Revs. A. G. Lewis, D. J. Mackey, Fr. R. L. Page, A. Bapuji, S. Diago, C. F. H. Johnston, G. C. Reynell, the Ven. Archdeacon Leigh-Lye, and the Bishop, who was preceded by his Chaplain, the Rev. B. Dulley, bearing the pastoral staff. The hymn before the sermon was No. 423, "Stars of the morning," and the recessional, No. 242, "We love the place."

BRECHIN.—The session 1876-77 was opened on Wednesday evening, the 1st ult., with an amateur concert and dramatic entertainment under the conductorship of Dr. Selmar Kahlenberg, the newly-appointed teacher of modern languages and music in the High School of Brechin. Lord Dalhousie honoured the performances with his presence, and the hall of the Mechanics' Institution was crowded. The concert consisted chiefly of choruses, and the programme contained works of Mendelssohn, Bellini, Beethoven, Moscheles, &c.

BUXTON.—The closing concert of the fifth season of Mr. Julian Adams's connection with the Pavilion and Gardens was largely attended and highly successful. Mr. Adams, in a speech after the performance, announced that he had concluded a five years' engagement as Musical Director to the Buxton Improvement Company, and expressed a hope that the character of the concerts over which he presided would be strictly preserved.

CANTERBURY.—Dr. Longhurst's choir (instituted for the practice of Oratorios and other choral works) has now in rehearsal the Oratorio, *David and Absalom* (Longhurst), and Bach's *Passion Music* (St. Matthew). The first-named composition is to be performed on Shrove Tuesday next.

CHRISTCHURCH, NEW ZEALAND.—Mr. Luscombe Searell gave a vocal and instrumental Concert on the 4th Sept., in Oddfellows' Hall, when a number of his own compositions, including selections from his Operas *Constance* and *Alnaschar*, were successfully performed. The vocalists were the Misses Winter, Ness, S. Calvert, and Messrs. Sheath, Winter, and Anthony. Mr. Searell played several pianoforte solos, all of which were highly appreciated. Mr. C. Bonnington led the band, Mr. R. Searell presided at the organ, and Mr. Searell conducted.

CLIFTON.—One of Mr. J. C. Daniel's entertainments of the winter series was held on the 10th ult., at the Victoria Rooms, the artists being Mr. Charles Hallé, Madame Norman-Neruda, and Miss Ada Jackson. Mr. Charles Hallé opened the programme with a solo on the pianoforte, a Sonata in C, Op. 24, by Weber, which he gave with all the skill for which he is so famed. Madame Norman-Neruda followed with a solo on the violin by Corelli, which was warmly applauded. A couple of songs of Schumann's were well rendered by Miss Ada Jackson. The first part of the programme concluded with Mozart's Sonata in A (No. 1), for the piano and violin, played by Mr. Hallé and Madame Norman-Neruda.

DERBY.—A Concert was given in the Assembly Room, Siddal's Road, on the 14th ult., in aid of the Choir funds of St. Peter's Parish Church. The principal vocalists were Miss Clarkson, Mr. Berry, Mr. Smith, and Mr. Field Baldwin; solo violin, Mr. Hilton, solo violoncello, Mr. Spencer, and solo pianoforte, Mrs. Field Baldwin. The programme consisted of popular songs, many of which were encored, and a selection from *Don Giovanni*, well played by Mrs. Field Baldwin and Messrs. Hilton and Spencer.——The first Concert of the season of the Choral Union was given on the 21st ult., when *Elijah* was performed, with Madame Edith Wynne, Miss Bolingbroke, Mr. Bywater, and Mr. Hilton as soloists. Mr. W. S. Woodward led the band, Mr. Cox was organist, and Mr. W. Woodward conducted. The hall was crowded.

DEWSBURY.—A Concert was given in the Theatre Royal on Friday, the 17th ult., for the benefit of the Post Office Orphan Home. The artists engaged were the Yorkshire Concert Party, consisting of Madame Pauline Grayston, Miss Patti Hargreaves, Mr. Herbert Parratt, Mr. G. Hall Rushworth, and Mr. Wm. Clark, accompanist.

DONCASTER.—On Oct. 31st Dr. Spark gave a lecture on "The History and Progress of Pianoforte Music" in the Guildhall. The Lecturer traced briefly the rise of music from the earliest times, and then proceeded to speak of the various great composers for the pianoforte, giving many selections from their works by way of illustrating his remarks. The lecture was attentively listened to by a large audience.

DUBLIN.—A comic Operetta, entitled *The Rose and Ring*, the composition of Miss Elena Norton, a scholar of the Royal Irish Academy of Music, was performed in the Concert Room of the Academy on the 4th ult., and was well received by a large audience. The libretto, by Miss Mary Heyne (also a pupil at the Academy), is founded on Thackeray's novelette. Sir R. P. Stewart acted as conductor, and the pianoforte accompaniments were played by Miss O'Hea.

EDINBURGH.—At the annual general meeting of the University Musical Society, held in the Music Class-room, on the 16th ult., an eloquent address was delivered to the members by the President, Sir Herbert Oakeley, who occupied the chair. In speaking of the success which had attended the Society's Concerts, Sir Herbert especially dwelt upon the necessity of cultivating a taste for choral part-music for male voices, which, although prevalent throughout Germany, had, he said, in this country received scarcely sufficient attention. The Report of the Treasurer proved that after the accounts had been made up, a balance was left in favour of the Society larger than any carried forward on a previous occasion. In moving the adoption of the Report, Sir Alexander Grant warmly congratulated their President upon the honour recently conferred upon him by Her Majesty, and trusted that he would live many years to adorn the title he had received. At the desire of the audience, Sir Herbert performed on the organ the music used at the inauguration of the Prince Consort Memorial in July, which elicited the most enthusiastic applause.

GILFORD, IRELAND.—The annual special Harvest Thanksgiving Services were held at St. Paul's Church on the 27th Oct., the Church being most tastefully adorned with corn, fruit, flowers, &c. The anthem was "O Lord how manifold are Thy works," J. Barnby. The proper Psalms and *Deus Miserеatur* were sung to single chants. Mr. C. Wilson presided at the organ, and his voluntaries, "Cujus Animam" (*Stabat Mater*) and Handel's Chorus "From the censer" (*Solomon*), were performed in a highly creditable manner.

GREAT MILTON, OXON.—On the 2nd ult. the Harvest Festival was celebrated in the Parish Church. In the evening a Concert was given by the choir and friends in the schools, which attracted a large audience. Glees and songs were sung, Messrs. Bird and Smith (of Culham) playing pianoforte duets and accompanying the songs. On the Sunday following the Rev. Canon Furse, the Principal of Cuddesden College, preached at Evensong, which was preceded by a procession. The service was—Confession, Ely; Responses, Tallis; Magnificat and Nunc Dimittis, Bunnett: anthem, Redhead's "Lord of the harvest." At the close of Evensong a solemn "Te Deum" (Dr. Dykes) was sung. The music was under the direction of the Rev. T. C. Elsdon. The proceeds of the concert and the offertories at the Church were devoted to the relief of the Christians suffering under the tyranny of the Turks.

GREENWICH.—A Shakspearian Recital was successfully given by Mr. Charles Fry at the Institution, on the 7th ult. The Recital was agreeably interspersed with Shakespearian songs, well rendered by Miss Jessie Royd, the accompaniments being played with much taste and expression by Miss Bessie Waugh. The audience was large and appreciative.

HEREFORD.—The fourteenth season of the Herefordshire Philharmonic Society was brought to a close by a morning concert at the Shire-hall on Tuesday, the 7th ult. The band and chorus numbered about eighty performers. Mr. Henry Leslie conducted as usual. The first part of the programme was devoted to a selection from Handel's *Hercules*, including the overture and minuet. The *pièce de résistance* was undoubtedly the Concerto, by Mozart, for flute and harp. Written in 1778 for the Duc de Guines and his daughter, the work—considering how heartily Mozart detested both these instruments—is worthy of its composer, and deserves to be more frequently heard. Mr. Walter Broadwood was the flautist, and Mr. John Thomas kindly undertook the harp part. The programme also included the overtures to *Prometheus* and *Cenerentola*. The vocalists were Miss Edwards, who sang Spohr's "The bird and the maiden" (flute obbligato, Mr. Walter Broadwood), and the Hon. Spencer Lyttelton. Two part-songs were given by the choir with much precision and delicacy.

HULL.—Mr. Frederic Harris's fourth popular Ballad Concert took place on Monday, the 13th ult. The vocalists consisted of the Yorkshire Concert Party, assisted by local artists. The quartetts, trios, and duets were all well rendered. Madame Pauline Grayston (soprano of the Yorkshire Concert Party) received an enthusiastic encore for her rendering of the old ballad "Black-ey'd Susan," and Miss Hargreaves, Miss Rigg, Messrs. Harris, Walton, and Rushworth were also well appreciated.

LEEDS.—At Mr. Ramsden's opening Concert at the Victoria Hall, on the 17th ult., Mendelssohn's *St. Paul* was performed. Mr. R. S. Burton conducted, and the solo parts were allotted to Mesdames Edith Wynne and Antoinette Sterling, Mr. E. Lloyd, and Mr. Lewis Thomas. Mr. George Hirst presided at the organ, and played Mendelssohn's own accompaniments. The choruses were well sung by the Yorkshire Festival Choir, and the band was excellent.—During the months of October and November more concerts have been given than usual. Mr. Sims Reeves commenced on the 9th ult., and had a crowded audience at the Town Hall. The Philharmonic Society gave the *Creation*, with full band, chorus, and organ, under the direction of Mr. James Broughton. A series of Six Popular Saturday Concerts in the Town Hall, under the direction of the borough organist (Dr. Spark), proved a great success. Mr. Ramsden commenced his Subscription Concerts with a good performance of *St. Paul;* Mr. Morgan gave Concerts by two touring parties, including the Albani-Thalberg troupe (not well attended). Madame Arabella Goddard delighted the lovers of classical pianoforte music with a Recital on the 28th October, and Dr. Spark has continued his Tuesday afternoon Organ Concerts with more than his usual success—the programme on Tuesday the 21st being devoted to a selection from the works of the late M. Batiste.

MAIDENHEAD.—Two very interesting and successful Concerts (morning and evening) were given at the Town Hall on Tuesday, October 31st, by Mrs. Goldsmith. The principal artists who assisted her were—vocalists: Miss Adela Vernon, Miss Agnes Larkcom, Madame Poole, Mr. F. Elmore, Mr. Thorpe Briggs, &c.; instrumentalists: violin, Mdlle. Bertha Brousil: violoncello, Mons. Adolphe Brousil; pianoforte, Miss Ada Goldsmith (pupil of the R.A.M.). The *matinée* opened with Hummel's Trio, Op. 35, which was well rendered by Mdlle. B. Brousil, Mons. A. Brousil, and Mrs. Goldsmith, the last-named lady also giving Beethoven's "Moonlight Sonata" with much feeling. Miss Agnes Larkcom, Miss Adela Vernon, and Madame Poole were enthusiastically received. Miss Ada Goldsmith ably presided as accompanist. Both programmes were well selected and highly appreciated. Brinsmead and Sons' "Gold Prize Medal Piano" was kindly lent for the occasion.

MANCHESTER.—The Ardwick Gentlemen's Glee Club, established for the purpose of cultivating a taste for vocal music, will hold its meetings every alternate Friday during the winter. A good selection of pieces was provided for the opening night, all of which were well rendered; and it is understood that several public concerts will be given during the season.—The first Concert of the Athenæum Musical Society's Tenth Season was given at the Athenæum on the 30th Oct. The choir, numbering seventy voices, was under the leadership of Dr. Henry Hiles, conductor to the Society, and the well-selected programme was admirably performed. The first part comprised Mendelssohn's *Lauda Sion* ("Praise Jehovah") and a selection from Gade's *Crusaders*, and the second consisted of part-songs, choruses, songs, &c. The Concert, in every respect, was a great success, the spacious hall being crowded.——A Concert was given by the members of the Liverpool Vocalists' Union in the Free Trade Hall on Saturday evening, the 18th ult. Glees and part-songs were performed with much expression, the parts being clearly taken up, and with perfect agreement and accuracy as to time and tune. Miss Sutton was the solo vocalist. Mr. Alfred Cellier played Guilmant's Fantasia, his own Arietta and Gavotte (encored), and a selection from Wagner's *Lohengrin;* and Mr. Horton Allison's pianoforte solos were Mendelssohn's "Andante and Rondo Capriccioso," his own Improvisation founded on Liszt's transcription of Gounod's *Faust*, and, in response to an encore, one of Brahms's pianoforte settings of the "Hungarian Dances."

MELBOURNE.—At the second *matinée musicale* given by Messrs. Nicholson and Ascherberg since entering their new premises at Collins Street East, Orchestral selections formed part of the programme. The band, under the able guidance of Herr Plock, performed the overture to the *Crown Diamonds*, a selection from *La Sonnambula*, and some waltzes. The other instrumental selections were from Haydn's string quartett No. 1, Op. 71, for two violins, viola, and violoncello, played by Messrs. Curtis, Montague, Jäger, and S. Chapman. These gentlemen are members of the recently-formed Melbourne Quartett Society. The singers were Signor Luisetti, Miss St. Clair, and Miss Nordt.

NEWPORT, SALOP.—On Friday evening, the 17th ult., Mr. Smart, organist of the Parish Church, gave an evening (subscription) Concert in the Town Hall. The artists engaged were Madame Sherrington, Miss Jessie Jones, Madame Patey, Mr. Hollins, Mr. Patey, and Herr Frautzen, pianoforte. The programme was well selected, and gave the greatest satisfaction to a large and enthusiastic audience.

PENZANCE.—On Wednesday evening, the 1st ult., at the concert of the Penzance Choral Society, the Cantata *Spring's Message* (N. W. Gade), which commenced the second part of the programme, was well rendered and warmly received. A Concert overture, by Charles E. Stephens, "A dream of happiness," was also admirably performed; this effective composition was first heard at the Crystal Palace, when its merits were fully recognised. Mr. J. H. Nunn conducted, and Mr. Richard White, jun., presided at the organ.

PLAISTOW.—The members of the Plaistow Harmonic Society gave their opening Concert on Thursday evening, the 2nd ult., at St. Mary's school-room. Mr. W. Yallop, organist of St. Mary's, conducted, and Miss McDowall accompanied in a most efficient manner. The programme was of a very attractive character, the part-singing being an especial feature. "When evening's twilight" was capitally rendered by Messrs. Gowar, Sharp, Millard, and Hyde, and deservedly encored. Miss Haidee Crofton, of the Royal Academy of Music, made a very successful appearance, each of her songs being encored. Mrs. Yallop, Mr. T. Sharp, Mr. Gowar, and Master Gillard also contributed songs.

RUGBY.—Miss Emily M. Lawrence gave a successful Concert in the Town Hall Assembly Room on the 4th ult., assisted by Miss Mary Davies (Gold Medallist, R.A.M.), Miss Bolingbroke (who was encored in "Looking out into the night," composed expressly for her by Miss Lawrence), and Mr. Dudley Thomas. The programme included selections from Beethoven, Mendelssohn, Sterndale Bennett, and Benedict. The pianoforte solos were well played by Miss Lawrence.

SALISBURY.—The re-opening of the choir of the Cathedral Church, which has been undergoing restoration for the last seven years, took place on Wednesday, the 1st ult. The Bishop of Salisbury preached in the morning, and the Bishop of Ely in the evening, to crowded congregations. A new organ is being built by Willis, but nine stops only were available for the opening services. The music chosen for the morning service was Walmisley in D, Communion Service by B. Tours, Anthem, "I beheld and lo! a great multitude" (Elvey); and for the evening service Attwood in F; anthems, "Stand up and bless

the Lord" (Goss) and Hallelujah Chorus (Handel). The Cathedral choir was augmented to about 100 singers, selected from choirs in the diocese.

Sheffield.—At Mr. Charles Harvey's popular Concert, which took place at the Albert Hall on the 11th ult., Mr. Haydn Keeton, Mus. Bac., Oxon., was the organist, and, with the exception of the vocal items and a trio, his performance occupied the whole of the concert. Mendelssohn's Sonata in B flat was played with true artistic finish, and the same characteristic was apparent throughout Mr. Keeton's performance of all his other pieces; a special word of praise may, however, be given to his treatment of the fugues, which were rendered with remarkable clearness. The vocalist was Madame Monier, who made her first appearance at the Albert Hall.——The subscription Concerts promoted by Mr. Charles Harvey, as well as his Saturday afternoon Organ Recitals and Concerts, have been the main features of the Albert Hall Gatherings during the past month. The first subscription Concert (Oct. 30th) introduced the *Prodigal Son* for the first time to a Sheffield audience, and it was alike creditably performed and well received. Mdme. Edith Wynne, Mdme. A. Sterling, Messrs. Lloyd and Thomas were the principal vocalists. The second of the series took place on the 20th ult., the artists being Mdme. Lemmens-Sherrington, Mdme. Patey, Miss Jessie Jones, Mr. R. Hollins, and Mr. Patey; Herr Frautzen and Mons. Guilmant, instrumentalists. There was a large attendance, and the Concert was a decided success. ——On the 16th ult. the members of St. Peter's Club gave their second Concert of the season, when a well-selected programme was performed. Mrs. House, Messrs. Berrisford, Wilson, and Roberts were the vocalists; Mr. Wm. Hattersley (English Concertina) and Mr. Beaumont accompanists.

Sidcup.—An evening Concert was given on the 14th ult. by Mr. Duncan Finlay (of London), assisted by Miss Florence Clyde, Miss Maggie Montgomery, Mr. G. H. Snazelle, and Mr. Ralph Leno. Miss Florence Clyde was well received in "Tell me, my heart;" Mr. Snazelle gave an excellent rendering of "Nancy Lee;" and Mr. Duncan Finlay (though suffering from a severe cold) was not prevented from singing the songs "Good bye, sweetheart" and "Macgregor's Gathering." Miss M. Montgomery played a solo, and also accompanied the vocal music.

Silvertown, North Woolwich.—The members of the Silvertown Choral Society gave their opening Concert of the season on Monday evening, the 13th ult., under the able direction of Mr. H. Pitt. There was a large attendance, and a very attractive programme appeared to give great satisfaction. The system of "no encores" was rigidly enforced, and with the best results. The choruses were very fairly rendered. The principal soloists were Mrs. Pitt, Mrs. Banks, Miss Gilbert, and Mr. Welham.

Taunton.—The members of the Philharmonic Society gave the second concert for the present year on Tuesday, the 14th ult., at the London Hotel Assembly Room, which was filled by an appreciative audience. The first part of the programme consisted of songs, part-songs, and an instrumental trio, by Reissiger, for violin, violoncello, and pianoforte, well played by Messrs. Pridham, Waite, and Perkins. Handel's *Acis and Galatea* formed the second part of the concert. The choruses were delivered with a correctness which denoted a thorough acquaintance with the music, and careful training. The solos were well rendered by Miss Florence Rowe, Miss Josephine Haas, Mr. E. Blandford, Mr. W. T. Trenchard, Mr. H. S. Biggs, Mr. Eland Clatworthy, Mr. W. H. Wake, and the Misses Clarke. Mr. Comer conducted. The members had the advantage of an efficient, though small band, led by Mr. Pridham.

Warminster.—On Thursday evening, the 16th ult., the choir of S. John's Church, assisted by Dr. Alcock, Mr. W. Teague, the Rev. J. H. Pearson, Mr. J. Felden, and Mr. J. C. Alcock, gave a concert, for the benefit of the Warminster Cottage Hospital, at the Town Hall. A Symphony in C major was well performed by Mr. Felden, Dr. Alcock, Mr. Teague, Rev. J. H. Pearson, and Mr. J. C. Alcock, and a Sonata by Schubert, played by Mr. Felden, testified to the ability of the performer. Mr. Hayter was the solo vocalist. The violoncello playing of Mr. J. C. Alcock was a feature in the programme.

West Ham.—A choral service was celebrated at the parish church of All Saints, on Wednesday evening, the 1st ult., when Mr. W. J. Jennings, B.A., presided at the organ, which has lately been considerably renovated and improved. Tallis's responses and Anglican Chants were used upon the occasion, the *Magnificat* and *Nunc Dimittis* being very effectively rendered to Arnold in A, the quartett in the latter piece being sung by Messrs Browning, Booker, Saville, and Self. The prayers were read by the vicar, the Rev. T. Scott, and the sermon was preached by the Rev. J. S. Layard. At the conclusion, Dr. J. W. Hinton, of Dublin, performed a selection of music.

Wimbledon.—A Concert was given on the 2nd ult. by Mr. Gerard Henry, in aid of the Building Fund of the Congregational Church. Miss Berry, Miss Alice Davis, Miss N. Ling, Mr. S. J. North, Miss Annie Runcieman (solo pianist), Mr. E. Finch (violin), Mr. A. R. Marten (viola), and Mr. Nunneley (piano) kindly giving their services. The programme included a Meditation by Bach (violin and piano), Nocturne by Kalliwoda (viola and piano), and the Andante and Allegretto from Mozart's Trio, No. 3, all of which were exceedingly well played. The songs by Miss Berry, Miss Ling, and Miss Davis were well received. "Nancy Lee" and a new song, entitled "The Fisher Hero," were admirably rendered by Mr. Gerard Henry, both being encored. Mr. Nunneley, organist of the Church, accompanied most efficiently.

Worcester.—The second Concert of the Philharmonic Society took place on the 22nd ult., when Haydn's *Seasons* (Spring, Summer, and Autumn) was performed. The solos were given by Miss Amy Aylward (soprano), Mr. G. W. Welch (tenor), and Mr. O. Millward (bass). The band and chorus numbered 120, and Mr. W. Done conducted.

York.—The first of the Winter Concerts for the present season took place on the 1st ult., in the Festival Concert Room. The opening overture—"Der Freischütz"—was well played by Mr. Halle's band, as indeed were all the orchestral pieces. Mendelssohn's Concerto in D minor, Op. 40, was Mr. Hallé's principal solo, and he also played Liszt's "Rhapsodie Hongroise," which was highly appreciated. M. Lavigne's Oboe solo was, as usual, a feature in the programme. The vocalist was Mdlle. A. Redeker. Every praise is due to Mr. Wilson for his spirited enterprise in securing for York such a class of concerts as the one under notice, and also for the excellent manner in which all his arrangements are carried out.

Organ Appointments.—Mr. Frederick C. Bevan, Organist and Choirmaster to St. Martin's Church, Haverstock Hill.——Mr. F. J. Dugard, Organist and Choirmaster to St. Philip's, Sydenham.——Mr. Edwin Allwright, Assistant Organist to West Ham Parish Church. ——Mr. Charles H. Shepherd, A.R.A.M., Organist and Choirmaster to St. Thomas's Church, Newcastle-on-Tyne.——Mr. George Frederick Richmond, to St. Mary's Episcopal Church, Broughty Ferry.

Choir Appointment.—Mr. Walter R. Salisbury, Tenor, to Holy Trinity Church, Lee.

MUSICAL ASSOCIATION, 27, Harley-street, W. —THIRD SESSION, 1876-7.—Second Monthly Meeting on Monday, 4th December, 1876, at half-past 4 p.m. A PAPER will be read at 5 o'clock p.m. precisely by W. H. Cummings, Esq., "On Purcell and his Family."

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